

IMAGINE

**An External Review of the Canada Council for the Arts'
Artists and Community Collaboration Fund**

*Submitted by
Laurie McGauley
February, 2006*

IMAGINE: An External Review of the Canada Council for the Arts' Artists and Community Collaboration Fund

CONTENTS

Introduction	2
Background	4
Concepts, language and theoretical frameworks	7
The State of the Art	11
• <i>Aboriginal Arts</i>	
• <i>Media Arts</i>	
• <i>Music</i>	
• <i>Theatre</i>	
• <i>Visual Arts</i>	
• <i>Writing and Publishing</i>	
• <i>Inter-Arts</i>	
• <i>Dance</i>	
• <i>ACCF: Trends, Patterns and Issues</i>	
Artist Statements	23
Funding Models and Assessment Criteria	27
• <i>The Australia Council for the Arts</i>	
• <i>The British Columbia Arts Council</i>	
• <i>The Ontario Arts Council</i>	
• <i>The Saskatchewan Arts Council</i>	
• <i>The Toronto Arts Council</i>	
• <i>SSHRC's Community University Research Alliance</i>	
• <i>Comments</i>	
Conclusions	33
Recommendations	34
Appendix A: ACCF project summaries	38
Appendix B: List of artist respondents	59
Appendix C: Bibliography	62

INTRODUCTION

Relational art is not the revival of any movement, nor is it the comeback of any style. It arises from an observation of the present and from a line of thinking about the fate of artistic activity. Its basic claim - the sphere of human relations as artwork venue - has no example in art history, even if it appears, after the fact, as the obvious backdrop of all aesthetic praxis.[...] It resides in the fact that this generation of artists considers inter-subjectivity and interaction neither as fashionable theoretical gadgets, not as additives to a traditional artistic practice. *It takes them as a point of departure and as an outcome.*

Nicolas Bourriaud

Imagine:

You gently maneuver your way around the dance troupe as they cavort through a satire of exhausted commuters, and get off the bus with a smile on your face. Stopping to buy your regular take-out coffee, you linger on the sidewalk to watch a hip-hop performance being videotaped by a group of intense-looking teens. Across the street there is another mural being painted: so far it seems to be a celebration of the colour yellow, but it's still too early to tell. The painters look exhausted but quite pleased with themselves. You decide to finish your coffee in the writer's garden, where you add a couple of lines to the silly, sometimes disturbing poem that is three pages longer than yesterday. The high, sweet sounds of a choir are wafting from inside the women's shelter next door; poignancy grips you and influences your next line. On your way back to the street, you pick up a pamphlet about the next legislative theatre session at city hall: this one is about housing, and you determine to go.

The shortcut along the mosaic path brings you into the middle of the Sun Festival committee's annual transformation of the park, with the sculptures, banners, lanterns and puppets that everyone has been working on for the past month. Along with the regulars such as the community horn band and the youth stilt and clown troupe, special features this year include the opening ceremonies with the Native Friendship Centre's Traditional Dancers, a new intergenerational Celtic orchestra and the much-anticipated play about the history of the area that the neighbourhood has been working on for years. You stop to help a group of seniors set up their shadow puppet screen and to admire their puppets.

The kids are busy as usual when you go to pick them up at your neighbourhood community art centre's after-school program. They're getting ready for a big multi-media opening of their "Home Show", an exploration of the idea of home. Your son has been driving you crazy taking photographs of lint and dust - he says this is his homage to home - and your daughter is determinedly working on her hooked rug for her elaborate installation. This project has led to many great discussions about what home means; but right now, you just want to get them there. It'll have to be a quick dinner, because you've all got tickets for a dance performance. Ever since your daughter was involved in the creation workshops for one of this company's past shows, the entire family has been devoted fans.

Although this scenario may read like a fictional utopia, it actually illustrates just a few of the projects being funded by the Canada Council for the Arts' "Artists and Community Collaboration Fund" (ACCF). The stated purpose of the fund is to support "the diverse artistic activities that bring together professional artists and the broader community". This external review of the ACCF has two main goals: to provide an overview and understanding of the work that is currently being supported by the fund, and to evaluate how the fund is responding to the needs of the artists and communities who are engaged with the work

My research has taken me through approximately 50 ACCF project applications and reports from 2001 to 2005; Canada Council reports such as 'Dancing our Stories'; Off the Radar essays; outside assessments; and documentation of the many internal consultations, reports, workgroups and committees since 1997. I've had conversations and email discussions with over 60 artists and theorists,

as well as administrators, community members and representatives from local, provincial and international funding agencies. I've also read all the current critical and theoretical writing that I could find.

The report begins with a background section on the history and priorities of the fund, followed by a short section that outlines some of the theoretical frameworks currently being used to understand and interpret collaborative practices. The next section provides an overview of ACCF activity for the first two years, teasing out trends, patterns and issues. But to truly get a grasp of the depth and scope of these practices, it is highly recommended to read through the summarized stories of each project, included as an appendix. The Artists' Statements section outlines the prevailing issues that were raised in the interviews and discussions with artists and provides a glimpse into a layered and complex discourse that is taking place in Canada. The list of people interviewed and a few more direct quotes and comments are also available as an appendix.

A comparative overview of the Canada Council's approach to this work with the approaches of other state funding bodies, and a look at the Social Services and Humanities Research Council's Community/University Research Alliance program will give us other perspectives and models of granting criteria for multi-disciplinary collaborative practices.

And finally, the review will conclude with a list of recommendations for the Canada Council, to bring this work forward professionally and to support it effectively. These are based on my analysis of the research and consultations and in response to the Canada Council for the Arts' expressed needs and structural limitations. But the recommendations are guided primarily by the experiences of the artists who have carved these practices out of the trenches. Ultimately, I feel a responsibility that this review should adequately represent their courageous experimental art work and reflect the concerns, challenges and solutions that they generously shared with me in hours of interviews and conversations and through hundreds of emails.

However, it must be noted that this reliance on the artists' points of view means that the communities themselves are not strongly represented in this report. I interviewed a small sampling of community members, and most of the better grant reports include evaluations from the project participants and audiences. This is however, an area that could be followed up in future reviews.

I would like to extend my gratitude to the artists, the funding officers and the community members who supplied the bulk of the content in this review through their stories, visions and theories. I hope that I do their work justice. The ACCF Steering Committee, particularly Claude Schryer, Sanjay Shahani, and Gerri Trimble, provided a solid foundation, wise guidance, support and patience during trying times. And in particular, I need to thank Jill P. Weaving for organizing and videotaping a focus group of artists and funding officers in Vancouver when I couldn't be there.

It is hoped that the findings in this report can contribute to our knowledge of these practices and to the creation of a strong national infrastructure that supports and sustains "the diverse artistic activities that bring together professional artists and the broader community".

BACKGROUND

Although the Council has been funding artist and community collaborations in various ways for many years, this concentrated approach was initiated in 1997 and has been under development ever since. Under review is the current version of the ACCF, established in 2002 with goals and definitions revised in 2005:

Purpose

The Artists and Community Collaboration Fund (ACCF) for 2005-2006 increases the Canada Council for the Arts' commitment to the diverse artistic activities that bring together professional artists and the broader community. Through this, it gives the arts a stronger presence in everyday life. The fund offers opportunities for communities to express themselves through creative collaborations with leading professional artists.

This fund offers financial support to projects that connect professional artists and communities. The ACCF is delivered through participating programs in all sections of the Canada Council.

Note: Artists and community collaboration activities are also supported within other Canada Council programs, outside the framework of the ACCF.

Definition

Artists and community collaboration is an arts process that actively involves the work of professional artists and non-arts community members in creative and collaborative relationships. The collaborative process may include projects that involve youth and arts education.

The 2002 version of the ACCF's purpose statement gave *priority* to projects that involved youth and arts education. In the revised version of 2004, this emphasis was modified from the notion of 'priority' to that of 'inclusion'.

In July, 2003, an internal cross-disciplinary workgroup, the Workgroup on the Artists and Community Collaboration Fund (WACCF), was asked to provide a snapshot of the first two years of the ACCF (2002-03 and 2003-04), to identify benefits/gaps and to present recommendations. Their report included input from all Sections about the operation of the program and provided preliminary indicators of the impact of the projects funded by the ACCF from 1 April 2002 to 31 March 2004. The WACCF concluded, in spite of start-up difficulties, that:

- *The ACCF achieved its objectives and was a successful initiative. Notably, it advanced Council's strategic priorities of cultural diversity, aboriginal arts, youth and interdisciplinary arts. Further, the ACCF responds effectively to the core values of Council as outlined in the Road Ahead, i.e. to deepen links between artists and communities and to extend opportunities for citizen participation in the arts by developing initiatives to encourage professional artists to engage specific communities.'*

The WACCF made three policy recommendations:

1. That the Canada Council formally adopts Artist and Community Collaboration as a permanent dimension of the professional activity served by the agency. This action is predicated on the understanding that the artwork and art processes produced from such partnerships are evaluated first and foremost in the context of artistic excellence. The adoption of this activity:

- *Adds weight, clarity and immediacy to the Council's commitment to deepen links between Canadians and artists as outlined in the Road Ahead;*
- *Enables Council to observe, analyse and contribute to the national and international interest in artist/community practice in a sustained manner;*

- *Allows Council to champion artist and community collaboration as an effective way to engage aboriginal, culturally diverse and youth-centred communities and organizations;*
- *Creates a forum where Council may address the broader issues of community connectedness.*

2. That artist and community collaboration, as defined in the ACCF, be progressively integrated into regular funding programs in all existing disciplines, accompanied by a dedicated budgetary envelope and an evaluation process specific to the practice(s).

3. That the Canada Council supports its connection to and knowledge of the field through an ongoing standing committee involving staff with a dedicated workload assignment and led by a specialist in ACC practices. Some of the development areas to be explored could include:

- *The role and contributions of cultural animators*
- *Methods of monitoring and project evaluation*
- *Ongoing consultation with practitioners and key organisations*
- *Partnerships and sharing of best practices with other funding agencies*
- *Opportunities for professional development and ongoing learning*

Most of these policy recommendations have been acted on. The fund is presently delivered through participating programs in each section: dance, music, writing and publishing, theatre, visual arts, media arts, inter-arts and Aboriginal arts. **Specific ACCF assessment criteria** have been established, as follows:

“In addition to the regular assessment criteria published for participating programs, peer assessment committees will give priority to the following assessment criteria in their evaluation:

**merit of the proposed collaborative process (where the artistic process tied to specific communities is as important as the final outcome);*

**the relevance of the project for participating community members and on the artists involved, in particular for youth;*

**the experience of the company or artists involved, and their proven ability to carry out such a project;*

**the public impact of the project;*

**the project’s pertinence or relevance in creating a stronger presence of the arts in everyday life¹*

In most of the sections, ACCF applications are assessed along with the regular stream by Peer Assessments Committees (PACs) representing the particular artistic discipline, with an attempt to have at least one juror with community engagement experience on the panel.

An internal staff standing committee is active and continues to pursue the identified goals, this review being another step in this direction. Partnerships or direct initiatives have resulted in projects such as ‘Documenting Engagement’, a video project that documents projects by some of Canada’s best community engaged artists, and Off the Radar commissioned essays, which are proving to be important elements in advancing the development and understanding of the practice.

The total amount of grants awarded from the ACCF was **\$1,365,800** in fiscal year 2002-2003, **\$1,834,493** in fiscal year 2003-2004, in fiscal year 2004-2005, the amount was reduced to **\$860,000**, then increased in 2005-2006 to **\$1,068,000** for a total combined contribution of **\$5,128,293.00** for the period 1 April 2002 to 31 March 2006.

.Although there seems to be an internal consensus that this is important work, it remains as an afterthought in some sections, which is not surprising as it represents less than 1% of the Council's total arts budget. This presents challenges for Peer Assessment Committees who are not necessarily familiar with these practices. One outstanding and critical issue identified early on by Council staff is the lingering confusion about the assessment criteria, particularly the insistence that the **“the artistic process tied to specific communities is as important as the final outcome”**. This is the first listed criteria, and therefore should carry a lot of weight, but what does this mean exactly? How do you assess a process? Some of this confusion is articulated by one CCA officer's comments:

“The program expects merit in collaborative process, which does not necessarily mean that it expects artistry (whatever that means) to be threaded through the process. You can have great collaboration, great process, and lose the thread of art...So we are trying to weigh in for artistic merit, here called integrity, in a program where that merit is clearly negotiated and shared.”

As well, the last part of the Council's definition of artist community collaboration, **“The collaborative process may include projects that involve youth and arts education”** adds another layer of possible assessment criteria to the mix.

Part of the Council's rationale for integrating these practices into the discipline based sectors, is to avoid marginalization, to educate the larger arts community about this work and to integrate the work into the regular assessment process. However there remains a need for a better understanding of the nature of process-based and collaborative work, not only to clear up assessment issues, but also to strategize future policy directions. A large part of the mandate of this review was to answer the question: “what are the different interpretations and definitions of ‘process-based’ and collaborative work with community?”

There are other ACC activities that are currently being supported outside the Fund. Some examples include Common Weal Community Arts from Regina and Public Dreams from Vancouver, two organizations that receive operational funding from the Inter-Arts Section; Headlines Theatre receives operational funds from the Theatre section and Jumblies Theatre has just been funded through the new long-term project program. All of these arts organizations specialize in different forms of community collaborations. As well there are currently other innovations, priorities and initiatives taking place at the Canada Council that are directly or indirectly linked to the successful development of the ACCF. Examples include the Partnerships, Networks and Arts Promotion section, and its ongoing relationship with the Creative City Network. This review does not deal directly with initiatives or projects outside the ACCF, however it is important to note that many versions of artists working with and in communities are taking place throughout Council programs and activities.

CONCEPTS, LANGUAGE AND THEORETICAL FRAMEWORKS

The scope and breath of the work being done throughout Canada confirms that these are practices that extend boundaries and defy clear definitions. This work is truly multi and inter disciplinary, including disciplines in humanities, social and political sciences. Some of these approaches are more familiar, following in the traditions of residencies, art education, audience development, advocacy or dissemination. But the 'newer' collaborative practices have been identified as unclear and confusing by some sections at the Canada Council. Since the Council's own definition and assessment criteria put such weight on collaboration, this section focuses on current concepts, language and theoretical frameworks that deal with these artistic practices.

Relational aesthetics

Collaborative approaches to art making are presenting challenges and opportunities to our modernist definition of what Irish curator Declan McGonagle, calls 'signature culture': "the idea of artist as individual genius producer and all the support mechanisms that exist to sustain and project this idea". McGonagle echoes other artists and theorists when he calls for the addition of ideas such as "participation, transaction and negotiation". This is a fundamental shift towards a notion, and a practice, of an inter-subjective, shared creation of meaning that we are still struggling to find a language for. So although these are not "new" practices in modern terms – they have been a feature of the Canadian art scene for at least the past 30 years – they don't fit neatly into institutional silos, and have been free to roam and experiment and develop in various guises. With minimal and sporadic funding, no foundational infrastructure and little institutional recognition, they remained in the margins. But though marginal, collaborative and community art have been impossible to ignore and over the past ten years funding opportunities have opened up slightly from all levels of government, mainly through art granting agencies, but also from social services, education, urban issues and health departments. Charitable foundations have also been experimenting with grant programs that help to support this work. The result of these openings and opportunities has been an increase in collaborative community art activity and a quickly developing body of work that we can now examine for patterns and trends in order to acquire a better understanding of the practices and their impact.

The theoretical discourse that is shaping itself to community engaged art practices is finally breaking out of the 'process vs. product' dichotomy that perplexes so many art funders and critics. This review will propose another paradigm for understanding this work: if engagement, dialogue and relationship are articulated as the aesthetic goals, the aesthetic necessarily includes both process and product, they are indistinguishable from each other. Collaboration is not the goal in itself; neither is the creation of a product. The goal is to collaborate to create art together. The art is shaped by the relationship and the relationship is shaped by the art. The artistic outcome is a representation if you will, of the relationship. This is true as well in the approach to art education and youth programming that the ACCF is also supporting.

In order to explore the many variations of these practices, I will break the work down into loose categories, but within a theoretical framework that emphasizes the work's common focus on partnerships, relationship, engagement and dialogue. This review will address some basic assessment issues, integrating theories of 'relational aesthetics', 'dialogic aesthetics', 'engagement aesthetics' and other frameworks currently being explored by Canadians in the field such as Jill P. Weaving, Deborah Barndt, Ted Little, Annie Smith, Beth Caruthers and Rachael Van Fossen, to name a few. This impulse to relationship, or what Suzanne Lacy, a veteran community artist from the US calls "a longing for community" contradicts many of our assumptions of the artist's independence and separation from society. Collaborations, partnerships, community itself, all are ultimately about a commitment to dialogue and inter-subjectivity as opposed to the modernist commitment to individual self-expression. Bourriaud sees what he calls relational aesthetics as the next shift in the (post) modern project "In our post industrial societies, the most pressing thing is no longer the emancipation of individuals, but the freeing up of inter-human

communications, the dimensional emancipation of existence” (60). And this “freeing up” is not easy in an atomized society, as noted by Lata Pada of Sampradaya Dance Creations: “The effort that is required in building a relationship with a community organization and a group of people to develop a project can be daunting, and must be approached with sensitivity and patience.... An artist working in community needs to have the tenacity, perseverance and conviction that this work is important.” (Stories, 12). Conviction, passion and commitment to the importance of this work are primarily what drive community artists, and, because of the many challenges it presents, are key prerequisites to this approach. If modern art is driven by an intent to actually affect our perception of the world, then an engaged practice could be seen as an extension of the modernist project. But unlike its romantic precursors, this art practice is actually grounded in place and relationship, with all the attendant post-modern messiness that this implies. An invitation to relationship involves ethical issues; a commitment to place demands a sense of responsibility and accountability; these are concepts that can confuse our notions of ‘high artistic quality’ and present challenges for art funding institutions. Yet it is precisely in this messiness of human interaction that we find the art.

Some theorists such as Jill P. Weaving are not satisfied with a relational aesthetic framework, feeling that it does not make enough of a distinction between a relational gesture, such as active audience interaction with an art installation, and a true collaboration in the creation of the art work. She advocates for an ‘engaged’ aesthetic. Grant Kester proposes a ‘dialogic’ aesthetics in his book *Conversation Pieces: Community and Communication in Modern Art*, echoing elements of Suzi Gablik’s influential rejection of the illusion of a ‘monologic’ art towards a more grounded dialogic framework in her book *The Reenchantment of Art*: “Community is the starting point for new modes of relatedness, in which the paradigm of social conscience replaces that of the individual genius”. (114)

Throughout these attempts to understand this impulse to relationship, engagement and dialogue, there is a sphere of relational activity that leads from one end towards what is referred to as “community informed” art. Artists who collect stories, images, dance gestures from non-artist communities to then feed and inspire their own individual artwork start us down the slippery slope outside the realm of artist community collaboration. At the other end, we have artists entering communities with the intention to teach them something, whether it be art or self-esteem. In between these two opposite extremes of the continuum, lies a more interactive collaboration: when the artist is giving and taking with the community. It is this exchange, this engaged dialogue that is producing some of the most intriguing and moving art in this country. During one Canada Council consultation meeting, program officers made reference to the concept of ‘ethical space’ “when anything is possible at the outset”. In artist and community collaborations, this sense that ‘anything is possible’ will be part of the experience for all the participants, not just the artist.

Cultural Democracy

The goal of cultural democracy is also key to understanding the impulse of the practice. In his book *The politics of Performance* Buzz Kershaw compares it with the

“democratization of culture, in which high art is brought to the masses, a hegemonic procedure that aims to cheat the mass of people of their right to create their own culture”.

This is in contrast to cultural democracy, “in which the people participate in and even control cultural production and distribution.” (PerformingDem. 14). For the most part, this practice is deeply committed to democratic access to the means of production, to the process of creation and ownership of results. As a critical reaction to alienation, oppression and a loss of meaning, there is a focussed effort towards the inclusion of the voices of the marginalized, the isolated and the oppressed in the public sphere.

Cultural democracy implies openness to other understandings of what art is, and of the role of the artist in community. The sometimes tortured longing for connection and relevance is a

particularly Western phenomenon; other cultures can demonstrate alternative collaborative approaches to art making. There is a growing awareness that we need to listen and learn from First Nations and other communities that have art traditions outside of signature culture and commodity culture.

There is a predictable resistance to a shift in this direction as it threatens the Western paradigm. We use language like inter-disciplinary and multi-disciplinary as if these are unusual, innovative concepts, other cultures don't understand how we've fragmented life into so many 'disciplines' to begin with. Artists working in non-Western traditions are getting impatient with our lack of vocabulary to describe and understand other approaches. In a recent issue of FUSE magazine, Melanie Fernandez' article *Reflections of a former Community Arts Officer* is a response to some of these questions. She provocatively calls for the re-evaluation of the 'professionalization' of art, and for a genuine openness to the diverse possibilities of art:

"It is clear now, in hindsight, that while a shared definition is still important for community arts, we cannot foreclose on the importance of understanding the ways in which community arts are grounded in their cultural contexts". (14)

These issues help to explain why there is a palpable resistance to narrowing the Council's broad definition; outside of the focus on collaboration, the language and concepts are still evolving. A commitment to cultural democracy necessarily leads to this questioning of some of western society's foundational principals about aesthetics, the role of the artist, our ways of understanding and evaluating art. As noted by dance artist Maureen Shea, we're "starting to realize that context is everything". Suzi Gablik expands on this idea:

"We now know, thanks to deconstruction, that a work of art is *never* pure, never self-contained, never autonomous... The issue now is whether modernist aesthetics needs to be complemented by a new aesthetics of participation that is less specialized and that deals more adequately with issues of context; and whether a *new definition of art's cultural purpose* would open it (and ourselves) up to more creative interactions with others, and with the world." (150).

Community cultural development

Community cultural development (CCD) can be seen as the context for all of this activity, and provides a theoretical framework that has greatly influenced the work. The Australia Arts Council has been working from a CCD framework for the past 18 years; in the US, major art funders such as the Rockefeller and Ford Foundations have taken the lead in supporting and developing CCD practice, research and theory. Community based art is developmental in its impulse and its approach and successful projects usually create ripples for the partners, participants and communities involved. Were it not for a lack of stable funding or for the tendency to artist burn-out (usually caused by lack of stable funding), the developmental potential of the work would be more apparent. But the potential is always there, and has been realized by some of the more established and dogged artists and art organizations in Canada. Overall however, cultural development is not necessarily the immediate concern of artists who want to create art in and with communities. Cultural development is the accumulated outcomes of the work and concern with cultural development usually, but not always, focuses on the organizational structures and partnerships that support and nourish the work.

As well, the potential offered by the practice is attracting attention from other disciplines, from urban planning to health care to popular education and research. Theorists from these areas are actively participating in developing a language and concepts for understanding the work. Dr. Deborah Barndt, in a recent essay, frames community art as a participatory research process, emphasizing "four key interacting elements: collaboration, critical social analysis, creative artistic practices, and commitment". The Creative City Network has recently launched a research institute at SFU called the Centre for Expertise on Culture and Communities that has an

ambitious research agenda that is looking at many of the same questions raised by Artist Community Collaborations.

The development potential of the practice is interwoven throughout so many of the goals already articulated by the Canada Council for the Arts. A recent internal Expenditures and Program Assessment Review exercise (EPAR), titled *Enhancing Public Engagement with, and Access to, the Arts and Improving Dissemination and Audience and Market Development* begins:

"For a work of art to mean anything, someone must experience it, be moved by it, even, we hope, be changed by it. The future of the arts lies in its ability to seek, cultivate, and connect with diverse audiences, whether in Canada or around the world. The Council has a central role to play as enabler of these contacts".

Artist community collaborations are proving to be key components in developing infrastructures that support many forms of public engagement and facilitate audience development. When art becomes relevant again to the everyday lives of Canadians, when they are included in the conversation, these connections are more likely. This work has direct implications for many of the stated cultural development objectives of the Canada Council.

Through the following overview of the work itself, it is hoped that these concepts and frameworks can enrich our critical approach towards collaborative practices.

THE STATE OF THE ART

ACCF projects 2002-2005

Canada Council officers from each section identified a small sampling of ACCF projects that they felt were representative of the 'state of the art' of collaborative practices in their discipline for the first two years of the program, from 2002 to 2005.. Based on information provided in the applications and reports, each project has been summarized, including the criteria the artists themselves use to evaluate their success. And although both are essential for the success of the work, I differentiate between *partnerships*, the more formal organizational agreements for providing an infrastructure for the project (resources, space, etc.); and *relationships*, which is where the art happens. This detailed breakdown is included as Appendix A.

The following section provides a general overview of trends, patterns and issues that emerge from each sampling. The intent is to give us a sense of how ACC practice is currently being interpreted for each section. My analysis of the work was guided by the Council's stated purpose, definition and assessment criteria for the ACCF, as listed in the Background section. I then try to pull the strands together across disciplines, highlighting common patterns represented across the spectrum of practices.

ABORIGINAL ARTS: TRENDS, PATTERNS AND ISSUES

Aboriginal artists and arts organizations have been supported in most participating programs of the ACCF. Notably, the Dance section has recently commissioned a background paper on artist and community collaborative tradition in Aboriginal dance and performance culture.

Originally, the Aboriginal Arts Secretariat (AAS) did not actively participate in the ACCF. Collaborative practice is not a 'new aesthetic' for Aboriginal communities. As described by one program officer, social exchange, rather than representation, is traditionally the manner in which artistic practices locate themselves in aboriginal culture. Because of the purposeful way APCE has been able to respond to the breadth of artistic activity it was being presented with, it was initially felt to be unnecessary to participate in a separate program. However, with the growth and expansion of collaborative activities of this nature, ACCF has been engaged as a strategic way for the APCE program to further respond to requests. The the first ACCF project has recently been approved in this section.

'Two Worlds One Voice', Tania Willard, Vancouver, BC

"This is an initiative designed to involve and bridge aboriginal and non-aboriginal mental health consumers and services through a community arts process. In partnership with aboriginal youth organizations and Gallery Gachet's Tania Willard, a professional aboriginal artist, will engage communities and participants in print making workshops exploring our worlds. The work will then inform several publications, be showcased in an online gallery, presented as an exhibition at Gallery Gachet and published as a community resource to raise awareness about aboriginal people living with mental health issues" (from the application).

Comments: This is a well developed, inspired concept that proposes a strong collaborative creative exploration of a very difficult issue. It is beneficial to have pre-established possibilities for exhibits and performances; as an assurance to the community that their work will be taken seriously, and that they have something important to contribute.

It is of course not possible to talk about patterns and trends based on one project, however, I do think that it is important for the ACCF program to have regular exchanges with all programs that

support Aboriginal arts, so that they can learn from each other in what are different approaches to similar practices.

MEDIA ARTS: TRENDS, PATTERNS AND ISSUES

- *SAW Video Association, Ottawa, Ontario*
- *Regent Park Focus, Adonis Huggins, Toronto, Ontario*
- *Film and Video Arts Society, Edmonton, Alberta*
- *Projections, Anne McLennan, Vancouver, British Columbia*

All the media arts projects that I reviewed were well designed youth mentorship programs, usually outside of the formal educational setting. Media arts are an integral part of youth culture, and thus have a direct appeal to young people. Learning how to create a video or produce a radio play gives them a voice in a conversation that they want to be a part of. This is empowering and important work, particularly when directed towards youth who otherwise would not have these opportunities. These skills could conceivably lead to paid work, one reason why some of these projects receive job training funding from government sources.

Issues: These projects are not usually designed as collaborative art making, but rather fall into the youth, art education and skill development categories. This of course does not mean that collaborative media work is not taking place within the projects. However, it does mean that the relationship between the artists and the participants is qualitatively different than that of an artist in a community based project. Especially in projects where job readiness skills such as punctuality, etc. are being evaluated as well as shared, there is an essential power dynamic that needs to be acknowledged. If the participants are being paid, does that make the artist the boss? Are 'street involved' or 'at risk' youth penalized in any way if they do not meet certain standards? These relationships need to be clarified, and the artists should be able to articulate an awareness of the needs of the particular relationships that they are proposing and the responsibilities that they imply. These need not be onerous, complicated or paralysing. But funding bodies should be assured that a project is not simply a romantic notion of 'saving' street kids through art, but that the groundwork is being laid to ensure that this will be an authentic and successful relationship. Artists and/or organizations that are firmly grounded in their communities and well connected with appropriate and supportive partners have a head start in this direction. The calibre and maturity of the artists or administrators of these projects will determine the artistic quality of the relationships and the art work.

MUSIC: TRENDS, PATTERNS AND ISSUES:

- *North Shore Celtic Ensemble, Vancouver, British Columbia*
- *Kensington Horns Community Band, Toronto, Ontario*
- *Dazoque, Montréal, Québec*
- *Donald Freed, Winnipeg, Manitoba*
- *Faith Nolan, Toronto, Ontario*
- *Rick Scott, BC and Ontario*

This selection of ACCF supported music projects provides a good overview of the possibilities of artist and community collaborations. The school based art education models are guided by clear intentions: whether it is to involve children in writing songs that integrate Aboriginal languages and culture or to introduce youth living with Down Syndrome to musical expression and enjoyment. These experiments are leading to best practice research and development for alternative arts education models. The artists' responses to these opportunities are enthusiastic: "The artist in community program may be the most important program the Council offers", states one musician. As usual, when successful, this work creates a longing for more.

The other projects feature musicians and songwriters who are engaging with diverse communities to create music together. The general intent is to provide innovative opportunities for people to give voice and rhythm to who they are and to connect and establish relationships through music. The goals vary: from building and strengthening a tradition of song as protest art, to bringing young musicians together with seniors; to creating a safe space for homeless women to sing, to building a community of neighbourhood musicians.

We see in these examples that the relational aesthetic is inherent in each initial concept. The art is in the relationship, which is what I think is meant when artists insist that the 'process' of community engaged art is just as or more important than the 'product'. This doesn't mean that there is no final artistic product. The initial impulse to do this work is an aesthetic impulse to connect with a particular community to explore and create something together. The 'process' is really about relationship, but this is a relationship that is based on the creation of art work or performance. The 'product', whether or not it is a 'thing' is therefore integral to the relationship, and something must be created in order for the relationship to be considered successful. But as in all artistic practice, quite often we are surprised at the direction or the form of the final artistic result. These projects again demonstrate that in community engaged art, this creative flexibility is crucial.

As in Faith Nolan's project: initially, she anticipated giving vocalization workshops to homeless women, but found that such a disciplined approach alienated them. She originally had envisioned a permanent choir that would perform throughout the GTA, bringing awareness to the issues that homeless women face. She soon realized that these women had little energy and no stability to commit to anything long term. Once she established real and not theoretical relationships with the participants they learned to negotiate a way of working together with goals that met all their needs. Regular sing-a-longs and performances for their peers and friends were the final artistic results of this project and Faith Nolan was able to move with the possibilities so that they could be the best that they could be, at that time. With them, she helped to create a safe space for singing, where there had been none before. Within this particular context, this was a beautiful aesthetic accomplishment.

Listening is a key feature of this work, and a recurring theme throughout artists' descriptions and in the writings of theorists such as Lucy Lippard, Suzi Gablick, Suzanne Lacy. Successful community artists understand this, and will demonstrate an openness to listening, a willingness to risk letting go of complete control of the project, to *create with* rather than *create*. This exchange, this connection, is where we look for the art. This is not charity work, and a less experienced artist approaching it as such will quickly be disillusioned. Artist and community collaborations can only be successful if the artist has an authentic desire to engage with and listen to a community, which takes time and commitment. The quality of that engagement and the depth of the exchange will be reflected in whatever art work is created.

Issues:

Again, there is a qualitative difference in the relationships proposed in mentorship or education projects and in community engaged projects, and the outcomes need to be evaluated accordingly. There are also potential issues of authorship and copyright when artists integrate the artistic results of children's projects into their personal professional repertoire.

Short term projects in particular, which may not have an infrastructure to support them and the participants, should be able to demonstrate a commitment to establishing authentic relationships with the community.

Recommendations from the April 2005 Music Project ACCF Peer Assessment committee included:

"Many of Council programs are focused on the production of some sort of final product, be it a compact disk, promotional materials, a play, etc. The shift to the emphasis on *process* is one that

some long-standing Council clients may have trouble adapting to. The PAC recommended that we address this by modifying the application so that the importance of details on the process is emphasized, and by asking applicants to respond to specific questions about their project in the Project Description portion of the form. The PAC further noted that we should possibly describe eligible projects as a 'new way of working' rather than the 'creation of new works'. It further noted that our language under Value of the Grant is extremely production-focussed"

THEATRE: TRENDS, PATTERNS AND ISSUES:

- *Ground Zero Productions, Don Bouzek, Edmonton, Alberta*
- *Jumblies Theatre, Ruth Howard, Toronto, Ontario*
- *Teesri Duniya Theatre, Ted Little and Rahul Verma, Montreal Québec*
- *Black Theatre Workshop, Rachel Van Fossen, Montreal, Québec*
- *Headlines Theatre, David Diamond, Vancouver, BC*
- *La Luna Theatre Productions, Mercedes Bains, Vancouver, BC*
- *Innalik Puppetry and Mask Troupe, Lisa Ann Ross, Toronto, Ontario*
- *Common Weal Community Arts, Regina, Saskatchewan*
- *Children's Peace Theatre, Robert Morgan, Toronto, Ontario*

Canadian theatre has a long history of community engaged practice and a tradition of collective creation, so it is not surprising that this sampling of theatre projects all demonstrate a high level of maturity and confidence and are mainly led by experienced, established community engaged artists and organizations. The maturity is apparent in their ability to establish the organizational partnerships they need to support the process and the participants, and to lay the groundwork for a successful project. Even the youth mentorship and school based theatre projects have solid collaborative models based on a relational aesthetic; the youth are equal participants in the creative process, in a collective creation of meaning, rather than the recipients of information or skill development.

Many of these projects are longer term, usually with three stages: 1) research and development, which is about proposing and listening, developing partnerships and relationships and naming the possibilities; 2) creation: exploring the relationships and possibilities together in an engaged creative process, negotiating the form and content of representation; and 3) production: building, painting, rehearsing and performing. And in the really mature projects, there is a 4th stage: evaluation, closure and/or follow-up.

Some of these projects are inspired by place, such as "Davenportraits" a three year residency in an active neighbourhood community centre that had a previous relationship with Jumblies Theatre in Toronto. Early research had uncovered that over 12,000 years ago, the area had been a lake. "The fanciful imagining and geological tracings of this lake became a metaphor for the neighbourhood, the city and memory", and the inspiration for the creation of *Once Upon a Shoreline*, the community play that was the main objective of this project. Jumblies began with an oral history project, interviewing seniors in the area and audio taping their stories. Participants were then invited to a 'tea party' to hear each other's stories and to discuss how these recordings could be used to shape the script. Regular ongoing workshops called *Arts for All* in a variety of art disciplines for all ages helped to introduce the residents to the project as well as create spin offs, such as a community choir, various multidisciplinary performances and exhibitions in the lead up to the final creation. Following a well designed creation process, the team of professional artists involved a multi generational, multicultural group of neighbourhood residents in the creation and production of a multi-disciplinary community play.

Others of these projects address hard social issues. Vancouver's Headlines Theatre chose the theme "the results of welfare cuts" through a public opinion poll. They then auditioned people living in poverty, and paid them to participate in the creation of a 'legislative theatre' piece based on their experiences.

This project was led by an established, experienced artist; the project was grounded but experimental; and demonstrated the huge challenges of working with people marginalized through poverty, (finding them housing, working around welfare rules and regulations, dealing with addictions, mental health problems). What keeps this project honest is that the participants are being asked to contribute and perform their stories in an artistic activity that can have a direct influence on some of the policies that make their lives so miserable. This is why the artist remains equally focussed on maintaining the relationship with City Council; a political, as well as artistic recognition of the work are both essential for the project's goals to be met. Vulnerable populations can make themselves more vulnerable by participating in an artist initiated project that is based on their misery. In this project, the integrity of the relationship between the artist and the participants, even if they are getting paid, depends on a political reaction to the work, and ideally, actual policy changes that improve the lives of people living in poverty. Unfortunately, even if successful, these changes will rarely happen overnight, will more likely be just one step in a long process. But public recognition, affirmation, serious critical feedback and dialogue are what the artist proposed in this relationship; these are big visions, and the artist is responsible to do what he can to fulfill the goals of the relationship. From what I can tell, these goals were met, and the work of pressuring City Hall to adopt some of the recommendations continues. Unfortunately, there is no formal evaluation of the project by the participants, and no follow up stories of them after the project ended. Ironically, as with many reports, the participants' voices are not being heard in any direct way.

It is worth noting that the voice of the participants or the community is not heard at all in a few of these reports, and sometimes there is no indication that participants were involved in a final evaluation of the project, celebration of the results, or plans for follow-up. These gaps are noticeable in a field of such experienced practitioners, where most of the projects include innovative but simple evaluation tools that give the participants an opportunity to contribute their voices to the final evaluation.

The best evaluation tools are built-in regular features of the process followed by a safe forum for debriefing, reflecting and criticizing the experience once the project is finished. Quotes, letters, statements, artwork, evaluation forms, etc. are included in the better reports. Outside evaluators work particularly well for this practice and some of these projects have this cost built into the original budget.

VISUAL ARTS, TRENDS, PATTERNS AND ISSUES:

- *Society for Disability Arts and Culture, Persimmon Blackbridge and Elizabeth Sheffrin, Vancouver, BC*
- *Dalhousie University, Faculty of Medicine, Jeffrey Burns, Halifax, Nova Scotia*
- *Art City, Winnipeg, Manitoba*
- *Walter Phillips Gallery, Banff Centre, Banff, Alberta*
- *Bishop's University Art Gallery, Lennoxville, Québec*

This is an interesting selection of projects that demonstrates an evolving and eclectic interpretation of ACC practice. In response to a draft of this review, a Visual Arts program officer identified the probable source of some of the tensions between a few of the projects and ACCF criteria:

A difficulty for the Visual Arts Section is that the regular Projects Assistance program through which applications for ACCF support are processed is a presentation/dissemination program. It is designed to respond to exhibitions, colloquia and publications. Technically, the costs of artistic creation and production are not eligible in the program, creating a real hurdle which the enterprising ACCF applicant must clear.

It's a situation which will have to be corrected, hopefully through a stand-alone (or otherwise hived off) program.

Understanding these as creation-based practices may help officers to better position the ACCF within their sections. Despite this awkwardness of its current application process, the Visual Arts section is already supporting some innovative approaches to artist community collaborations.

The Faculty of Medicine's artist in residence project is qualitatively different from the traditional model where the artist's only responsibility may be to mentor a few students. In a recent article artist Clayton Campbell refers to "this new trend" as "extroverted residencies, in which artists actively work in schools, hold open studio days, and develop public projects in the same communities as the residencies". The negotiated expectations of both the artist and the institution in projects initiated by large institutions like galleries, museums, universities are key to establishing whether or not the project is truly an artist and community collaboration, or a more traditional artist-in-residence approach. This particular project has the admirable ambition of integrating art and humanities into a medical curriculum. Successful integration of projects within large institutional settings depends on strong support and advocacy from within the bureaucratic structure, usually from the managerial level or higher.

Some art funders are now offering artist-in-community residency programs as an approach to collaborative practice, and some artists are referring to their longer term work this way. These usually follow a more grassroots model: the residency is with a community centre or other institution that is connected with the community. We will look at some of these in the Funding section of the review.

Short self-contained projects – such as the Library Project - are the pearls on the community art necklace. They can be charming and provide opportunities for community members to contribute fairly easily to an art work or event. Care must be taken however that their contribution is still a meaningful one, or the project itself becomes trite and meaningless.

An example of high quality artistry and process is *Echoes and Transmissions: Voices of the Land*. This was a month long creative engagement with Cree/Metis interdisciplinary artist Cheryl L'Hirondelle and staff and students at the Morley Community School on the Morley Reserve. Students explored issues of identity and place through the collaborative creation of a series of experimental audio works, broadcast over Siktoge Ja 88.1 FM. The interdisciplinary project was also presented as part of the gallery's exhibition *A Question of Place*. The final report states: "The project had an impact both within the gallery and within the Morley community. As a result, the relationship between the Morley and the Banff Centre has been strengthened and other collaborative projects have been initiated". The project was featured in FUSE magazine, and disseminated through papers and presentations nationally and internationally.

And in an ideal world, street level centres like ArtCity, with regular art programming, community projects and a youth focus, would be essential fixtures in every neighbourhood. Questions for established neighbourhood based organizations should focus more on maintaining a high level of creative energy and innovation so that they do not become stale and too predictable.

WRITING: TRENDS, PATTERNS AND ISSUES

- *Wikwemikong Heritage Organization, Wikwemikong, Manitoulin Island, Ontario*
- *Quebec Writers' Federation, Montréal, Québec*
- *Société des nuits D'Eastman, Eastman, Québec*
- *Collectif d'Écrivains de Lanaudière, Joliette, Québec*

Many times through my research, I've come across the opinion that writing is a solitary art form, and not conducive to collaboration. I'm not sure that this is entirely true, but these examples do demonstrate that there are distinctions to be made. The Wikwemekong storybook project follows a more traditional approach to collecting and re-telling stories; storytelling is naturally a more accessible community medium than literature. Installing writers for possible collaborations in public places, like *Les Donneurs*, also follows a tradition of sorts, established when literacy was for the privileged and the lucky. Set up as a one day event, this activity can lead to interesting collaborative experiences for writers and participants, but like the writer's gardens and rooms from *les nuits d'Eastman*, it is more a gesture of collaboration. This can remain within the relational field of artistic activity, and many of these projects are clever and creative ways to introduce writers and writing to the public, to awaken the individual's own writing impulse; or to create a writing experience for the participant. Whether or not it will be a meaningful experience still depends on the intention of the artist to create the conditions to make it so. Nevertheless, these are fascinating experiments that could make a case for a relational creative experience.

Performances by hiphop artists, followed by song writing and recording workshops are one-off projects that can inspire youth, as long as there is a focus on meaningful collaboration. This is important work that can have a profound effect on young people's lives, so it is worth putting the time and effort into ensuring that their voices are heard, respected and even celebrated.

INTER-ARTS: TRENDS, PATTERNS AND ISSUES

- *Carmen Rosen, Renfrew Ravine Moon Festival, Vancouver, BC*
- *Ned Bear, K'chi Khukiyik Art Camp Project, Saint Mary's First Nation, NB*
- *Indigenous Arts Service Organization, Splitting the Sky – Regional Festival Series, Penticton, BC*
- *May Week Labour Arts Festival, Edmonton, Alberta*
- *Miscellaneous Productions, What You Carry With You, Vancouver, BC*
- *Attitude d'artistes, Louis Couturier, Longueuil Québec. Resolute Self Portrait, Resolute Bay, Nunavut*
- *Naturalik Project, Geneviève Pepin et al., Igloodik, Nunavut*
- *Common Weal Community Arts, Annual funding, Regina, Saskatchewan*

There are no clear trends and patterns here except the obvious one: these projects demonstrate the wide scope and interdisciplinary nature of artist community collaborations. There is a strong representation of artists working in Aboriginal communities: again, the best ones are those where there is an established relationship prior to the project. Many of these collaborations involve gut-wrenching cross-cultural lessons. A few of these lessons are expressed very eloquently in the *Resolute Self Portraits* report. The artists' ambitions were honourable, but were not necessarily the ambitions of the Resolute Bay community; they had to take the time to listen and get to know people before they could attempt any collaborative work. What can save this practice from the risks of becoming a colonial model, is that a top-down, prescriptive approach immediately runs into trouble once it rubs up against the reality of community members' lives and needs. It is precisely the collaborative nature of the practice that may be romanticized by artists until they come face to face with real people, who may not share their vision, their culture, their political analysis, etc. In these circumstances, a commitment to creating an artwork requires a corresponding commitment to a creative relationship. Sometimes there is a lack of understanding of what that commitment entails, which raises practical ethical issues. Practical, in that the project cannot proceed with any integrity until these issues have been worked through by the artist and the community. Sometimes, a common understanding of art and the role of the artist may be fundamental issues that need to be negotiated. This agonizing over relationships is most evident in the cross cultural projects. It is a testament to the artists that they honestly, often painfully, admit to the tensions and contradictions of their initial assumptions, but there is a recurring tension here that needs to be considered.

Multi-disciplinary community art organizations such as Common Weal, are models that can have far-reaching implications for artistic practice, exploring meaningful approaches to cultural democracy and allowing for a cultural development that truly comes from within the community. Founded on a solid understanding of collaborative art work, these organizations can establish long term partnerships and relationships in their communities, providing an infrastructure that can support and nurture the spin-offs from programs and projects. As with all established art organizations, attention must be paid to maintaining the innovation and creative energy that resists predictability and stagnation. But unique to community art organizations, is the impulse to be entirely responsive to the needs and visions of their communities: this can lead to a scattered approach and burn-out. Common Weal's attempt to lay out clear project criteria for their planning is a reaction to this potential problem.

This sampling of large-scale multi year projects like that of Miscellaneous Productions, are well developed and organized, with strong and numerous partnerships that provide a solid infrastructure to meet the needs of the relational art process. This model is repeated throughout the disciplines as examples of successful community arts projects.

Festivals and concerts that include collaborative activities or workshops in their programming are worthwhile add-ons to the main attractions, but because they are add-ons, care should be taken to ensure that these activities have the resources and commitment to ensure that they are meaningful artistic activities in their own right.

Large scale annual community celebrations involve hundreds of people in the concept, design and creation of environments, installations, rituals and performances. These are models that can have deep and lasting effects on a community and are testaments to the power of the collective creation of meaning. However, the commitment to an annual festival can be difficult to sustain: this is very labour intensive work with minimal funding options. Artists are typically well grounded in the community, usually as residents.

DANCE: TRENDS, PATTERNS AND ISSUES

- *Karen Jamieson, The Skidgate Project, Haida Gwaii, BC*
- *Sue Lambropoulos, 1-2-3-GO, Dance in Education Project, Fredericton, NB*
- *Julie Lebel, Sept-Iles, Québec*
- *Rocky Native Friendship Centre*
- *Kaeja d'Dance*
- *Maureen Shea*
- *Eko Dance Project*
- *Daniela Paguaro*
- *Judith Marcuse*
- *Paula Jardine, Victoria Dance Series*

These projects represent a broad spectrum of activities that bring dance into the daily lives of communities through widely different approaches.

The fine distinctions between community informed work and community collaboration are illustrated by some of these projects and companies. If done well, with clear acknowledgement and recognition of the community's contribution, community informed art can produce exciting work that the community is proud to have been a part of, even if they were not involved in the actual creative process. Judith Marcuse has a reputation for inspired approaches to community informed work. Done badly however, community informed work leaves itself open to charges of cultural appropriation, exploitation, or dishonesty. Perhaps the difference lies in approaching community members as active agents with creative possibilities of their own, rather than as

artistic material.

The art education projects in this sample demonstrate strong collaboration in their approach and design, and the students not only learn skills and technique, but also experience an actual creation process and the performance of their own work, under professional guidance.

Professional development and travel grants are incredibly important for community engaged artists, and I'm glad that these examples were included. Many practitioners tend to remain grounded in one community, and need the exchange, inspiration and feedback of other artists and methods of working. The artists in these examples are seeking knowledge or experience in methods and models of collaborative practices.

The Victoria Dance Series project demonstrates creative approaches to the research and development phase which can be good indicators of the potential for success of the project; some of these examples also demonstrate an ability to establish strong partnerships to provide the infrastructure and support needed for a high quality process. Karen Jamieson's story is a moving testament to the difficulty of the relational process, and the need for time, commitment and flexibility to make it work. The project was a collaboration between the Karen Jamieson Dance Company and the Haida community of Skidgate, a reservation village of about 900 people on Haida Gwaii. The three year creative process culminated in a performance/event made possible through an invitation by the Kaahdaas Gaah K'iiguwaay, Raven Wolf clan of Tanu, to present the work at their annual clan dinner. The invitation was a great honour and came through the clan matriarchs who were very supportive and involved in the project. About 50 people participated as performers, another 15 or so as translators, advisors, researchers and artists. About 200 people witnessed this event. It was a successful culmination to a long, difficult and complex process of cross-cultural collaboration....

"In the 3 year course of this project, I have had to painfully let go of some things I was deeply attached to. I had imagined I would do an exploration of form with modern dance and Haida dance in some sort of dialogue-like relationship. This did not and could not happen....because I am not Aboriginal. But it was only when I let go of that which was impossible that I began to clearly see what was possible. It was possible to build a choreographic structure through a collaborative process. It was possible to cohere that structure around a central metaphor. It was possible to commission people and to work with images. But basically, people only did what they wanted to do, or felt was appropriate and possible within Haida law, and my choices were always a kind of negotiation. I had very little control. I am amazed by what came out of this".

ACCF PROJECTS: TRENDS, PATTERNS AND ISSUES

While reading through all these project descriptions, one can't help but be struck by the utopian nature of these activities in the sense advocated by writer Rebecca Solnit: "that another world is possible, but we are still figuring out what it could possibly look like". These artists are at the forefront of creating spaces, that are themselves utopian, where we can figure it out together, and where the broad community can engage with the possibilities. The art created speaks to our histories, our struggles, our values and our longings, but also to our sense of fun, ritual and celebration. Following is a list of more practical patterns and issues raised by these projects.

- Obviously, most of the projects reflect a general intent to engage creatively with groups of non-artists, but there is a wealth of experimentation within these broad parameters. As expected, the range of projects falls within the ACCF definition and can be loosely divided into four main categories:

1- community engaged art projects, where the intent is to establish a mutual interactive relationship between artists and community to create art.

2- art education projects, where the intent is to teach specific art skills or theory; this goal is sometimes combined with

3- job readiness or life skills training where the intent is to prepare youth, or other participants, for the real world, where artistic creation also teaches commitment, creativity, punctuality, self-confidence, etc.

4- relational art activities where the intent is to bring together artists and the broader community in innovative and unusual ways. This would encompass all of the above categories, but would also include interactive art installations; open studios and other activities that may not involve direct collaboration, but fall within the diverse artistic activities that bring together artists and community.

There is of course much overlapping, particularly in large community engaged art projects or art centers that include art education and youth programming within their global programming. And although ACCF addresses all four within its definition, there is no doubt that assessment criteria can vary according to the intention of the project. The current assessment criteria is, appropriately I think, geared towards a collaborative approach to art making, which is relevant to all categories. However there are strong art practices that are focus solely on art education and youth art programming, and groups such as ANCY (Arts Network for Children and Youth) are doing excellent research around best practices that could help to develop general guidelines to orient the applicants and the PACs. There does not seem to be a strong desire to separate these categories into distinct programs, however there is some concern that youth and art education projects have some goals and issues (such as safety, knowledge of child development, age appropriate programming, etc) that are not addressed through the current guidelines or criteria.

- Of the four categories of practice, community engaged art projects are the dominating trend. The majority of these projects demonstrate a clear intent to collaborate with community members in the creation of art.
- One pattern that is repeated throughout the ACCF projects in all disciplines is the lack of time and resources devoted to what is commonly referred to as the research and development phase: checking out and establishing partnerships, relationships, interest, laying the groundwork needed to make the project a success. For artists who are already grounded in the communities they propose to work with, this may not be an issue, but there is no allowance or clear acknowledgement of this crucial phase in the ACCF guidelines or criteria. The projects that do factor in this important phase are led by experienced community art practitioners, and the Council needs to take its cues from them and from other funding bodies that we will be looking at in the Funding section.
- Too many of the projects simply end once the art is created or the performances are done, with little or no time and resources devoted to a meaningful closure, evaluation, celebration of the results, plans for follow-up, etc. The only negative comments that I've heard about this work from community participants express an anti-climatic feeling of being dumped once the art work is complete or the project is over. And many of the reports do not include any evaluation or statements from the community partner. At a recent conference in the US "Social Policy, Art and Politics", panellists proposed language of 'project' oriented art instead of 'product' oriented art. This is an interesting approach, as it allows us to name the phases of a successful project plan that is founded on a relational or engaged aesthetic, while avoiding the messy problems of evaluating relationships and processes.
- As well as a well designed research and development phase, the use of 'cultural liaisons' or 'animators', although not clearly represented in this selection of projects, is another

way for artists to approach a collaborative project. The liaison is a person who is already connected to the community or who has the skills to facilitate the partnerships and the relationship between the community and the artists. This is a model that is used successfully by many artists and communities; the role of the animator is to bridge the two and bring them together. This is a role that becomes more recognized and defined as these practices become more institutionalized. This position also helps to address the recurring issue of artist burn-out when artists are no longer solely responsible for all the organizing involved in many of these projects.

- There is an uneven and inconsistent interpretation of these practices from the different sections. This is not necessarily a negative issue, as there is an uneven interpretation from artists from the different disciplines as well. However, in the Artists' Section, we'll hear about how this inconsistency is adding to the confusion and frustration felt by some artists.
- There are definitely cross cultural issues that are highlighted in these projects. Most of these problems could be addressed with a more developed project plan that includes a description of the current relationship between the artist and the community, a program that offers the option of a research and development phase if needed, or a partnership with a cultural liaison.
- Unfortunately, too much of this work stops at the experimental stage, due mainly to the lack of sustainable infrastructure to support it and the many ripples these activities can generate. Over and over again I've heard how the project was such a success that community members wonder why it can't continue or be repeated.
- Short term projects, although an essential part of these practices, present their own challenges. A one-off project is sometimes only capable of proposing a fleeting relationship, not a deeply engaging creative one. This is fine, as long as it is acknowledged in the project description. If the ambition seems to go beyond the small budget and time frame being proposed, the project will probably not meet its objectives.
- There is a natural tension between a flexible interpretation of artist and community collaboration and the need for some distinctions that give meaning to the ACCF. Along the continuum of artist community collaborations, we go from community *engaged* work to community *informed* work and from there to a more traditional art practice. Most artists in this selection of projects would agree that community participants should have some control over representation, voice and even ownership of some if not all of the art work if they are involved in an engaged collaborative project. Methodology varies: some artists generate stories, images and material, periodically gathering it together into aesthetic form, feeding it back to participants for further development, and continuing in this vein until arriving at a consensus. *New Genre Public Art*, a book of essays edited by Suzanne Lacy, outlines similar processes for community informed public art. Others facilitate a completely consensual approach, with participants involved in every step of creation, from initial concept to final evaluation. Various methods, such as Augusto Boal's 'Theatre of the Oppressed', or the Colway Community Play form have greatly influenced these inclusive collaborative creation processes. Some projects reserve one space for community participation within a larger artist creation. All approaches must be evaluated individually, according to the integrity of the original intent of the level of community engagement. Artists who include community in the research and development phase, collecting images, gestures, stories meant for the artist's personal practice or artwork should be aware of the relationship they are proposing. Ethical issues of cultural appropriation and exploitation need to be addressed, or at least understood, in most of these practices. Done honestly, with proper acknowledgement and recognition for their contribution, community informed work can be very successful; however some of it can tend towards the outer edge of true artist/community collaboration, or even the larger

ACCF objective of supporting the diverse artistic activities that bring together professional artists and the broader community. A project could then easily fall within the definitions of a more traditional art practice, for what artist can say that their work is not informed by community at some level?

ARTIST STATEMENTS

“These practices are re-turning to something (dare I say it?) *essential* to us as beings in the world – these practices return us to the re-membling of relationship and community in its most radical sense. They also return us, quite simply, to the role of artist as community member – a member as specialized as an electrician, a doctor, a mechanic, or a shaman.”

Beth Caruthers, artist

I initially sent out a questionnaire to artists on the Council's ACCF email list, giving them the option to answer by email, by telephone or in person. The first category of questions was intended to stimulate reflection about the various practices and the impulse, function, aesthetics that drive the work. Another section of questions asked about the Council's ACCF in particular, and funding of the practice in general. Approximately 75% responded with written answers, or with request for interviews. As well, I extended my interviews to artists who had not received ACCF funding (either because their application was unsuccessful, or they had never applied). The list of respondents and some direct quotes are included as an appendix. Following is a summary of the trends, patterns and issues that they emphasized.

The Practices

All of the people that I talked to who are active in this work could be described as practical visionaries. Most of these artists are inspired by grand notions of justice, democracy, liberation and economic, cultural and political equality, while firmly grounded in the realities of inter-subjectivity, dialogue and negotiation. This impulse to connection and collaboration is expressed as an opposition to the fragmentation, specialization and alienation between art disciplines, between art and community, and within communities. For these artists, there is a conviction that this is art that is in the service of the common good, and that in some way has benefits beyond the art work itself. These benefits reflect the specific impulses of the artist/s and can include the spirit, the psyche, the body, the body politic, or all of the above. For this reason, as in most art disciplines or practices, there is a wide spectrum of objectives, approaches and intentions for the work. I think that most of them would agree that these practices involve artists and communities in some form of collaborative creation of meaning, of beauty and/or truth. Beyond that, the languages to describe and understand these approaches to art making are still evolving with the myriad ways of doing the work.

The term 'community art' that is commonly used to describe many of these practices carries within it the seeds of some of the debates, as it begs the big questions such as 'what is community? what is art?'. Because of the derogatory connotation of community art as 'amateur art' in the sense of non-artists imitating real artists or 'high art', some practitioners prefer the term 'community based art' to emphasize that the art originates from the community. Others prefer 'community-engaged' art, to prioritize active community participation. The one common denominator for most of the artists I spoke to is that these are creation-based practices that include artists and community members in a creative interactive process and in some form of co-ownership of the results. Outside of this, there is strong resistance to narrowing or refining the definition in a way that would constrict the experimental nature of the collaborations and the diversity of practice. Overall, artists were comfortable with the Canada Council's broad definition of artist and community collaborations. and its focus on process and relationship.

On the other hand, there was a general consensus that the Canadian practice is mature enough to warrant a concerted critical and theoretical discourse that recognizes and explores the implications of over thirty years of work. Some of the senior community artists are in a 'reflective' stage of their practice and, like Jill P. Weaving and Beth Caruthers, are pursuing graduate degrees; or like Ted Little, Racheal Van Fossen and Ruth Howard, are turning their energy to teaching or writing about aesthetic theories. Others are producing books like the forthcoming *Playing with*

Fire: Art as Activism edited by Deborah Barndt. (Toronto: Sumach Press; 2006). Common Weal in Regina will soon be releasing a 'how-to' book, based on their collaborative art experience. As well, theorists from a wide range of disciplines have started paying attention and are producing materials such as the forthcoming book *The Art of Social Justice: Re-Crafting Adult Education and Cultural Leadership*. (NIACE;U.K;2006) edited by Dr. Darlene Clover from University of Victoria. There is a movement afoot to strengthen the theoretical and critical foundations of the work, with much discussion about different aesthetic theories, interdisciplinary approaches and critical analysis. Much of this work has gone beyond the process/product split, and is exploring more sophisticated frameworks in the fields of aesthetics, education, social and political philosophy. But this theoretical work is still happening in isolated pockets. Some of it is popping up in 'creative communities' type networks throughout the country, but there are few national forums available to explore and develop the aesthetic, relational and other implications of the work, or for practitioners to share, critique and learn from each other.

"I think community-engaged arts can fill many different purposes, from a goal of creating civic dialogue, to outright political protest, to more intimate personal growth. I also believe the work can have as many different aesthetic possibilities as there are for more conventional work. Nonetheless, we do need to develop new ways of talking about the aesthetics of the work." Rachael Van Fossen

As an adjunct to developing a better theoretical understanding of the work is the expressed need for better opportunities for artist training in these practices. Concordia University offers a Theatre and Development specialty for B.F.A.s; York University now offers a Community Arts Practice (CAP) Certificate in a partnership between the Faculties of Environmental Studies and Fine Arts. The Ontario College of Art offers one credit course in Community Art practice and theory. These examples show that these approaches are slowly seeping into the established art education institutions, but not quickly enough according to many artists.

The urgency in their appeal for this larger discourse comes from issues directly raised by the practice. In the past ten years, granting institutions from all levels of government including the Canada Council, as well a handful of private Foundations, have developed funding programs to support community collaborations. Artists and organizations have cobbled together these fragments to create opportunities for experimentation and to deepen their work. There is a strong consensus that the practice is now ready for some foundational support, at the critical and theoretical levels as well as at the institutional and infrastructure levels. The alternative is to lose the benefit of years of experience and reflection.

What is needed are forums where artists can test their perceptions, exchange experiences, doubts, reflections and create opportunities to deepen and improve their practice. Community based theatre artists are starting to develop these networks and create these forums, through such activities as the Canadian Community Play Exchange Symposium hosted by Jumblies Theatre in May 2004 and the International Symposium on Street Theatre, co-sponsored by Theatre Parminou and Belgium's Centre de Théâtre Action in the fall of 2003. Although it is not the Council's direct responsibility to create these forums, artists were looking to the Council for leadership in supporting networks that could.

Based on years of experience, practitioners have been developing models that are shaped to our particular Canadian context. The current trend is toward longer term community residencies. For up to three or four years, an artist, group of artists or a company, will commit to work with a particular community in the creation of a significant community art project. A research and development phase will usually include explorations of mediums, stories and issues and establishing relationships, followed by creation, production and evaluation. This model generates creative energy and activities throughout the community and many artists express a preference for this approach.

Another trend is the established community art centre that develops art programming and

projects with its home community and provides an infrastructure to support the spin-off activities, to train and mentor community artists and to advocate for cultural democracy and cultural development in their locale.

Many artists continue to explore their individual art practices in conjunction with their community work, and still prefer the option of developing shorter term projects without the long term commitment. Burn-out is a recurring theme in discussing this work with artists. The sporadic nature of the funding is in constant tension with the labour intensive developmental nature of the practice. Artists express frustration at the lack of stable funding and guilt at not being able to meet the communities' expectations.

Supporting the work

In their views about how to best financially support the practice, in general these artists prioritized the following areas:

- accessible funding for short and long term community art projects
- long-term community art residencies
- neighbourhood community art centres
- operational funding for multi-disciplinary community art organizations
- annual funding for collaborative art focused community celebrations
- expanded art education mandates and funding
- stable youth art spaces, projects and programming
- art programming and projects integrated into prisons, hospitals and other public institutions

This more sustainable approach to supporting the practice needs to be negotiated between different levels of public and private funding. Again, respondents felt that the Council could take a lead in initiating that discussion. But more directly, artists felt that the Council could make changes in the ACCF that would better serve their work.

The issue that was raised most often in this context was the composition of the peer assessment committees (PAC). There was a strong consensus that community engaged artists wanted their proposals judged by their peers: other community engaged artists. These practices have expanded to the point where there is a large and experienced potential jury pool of practitioners who would be better able to understand the complexities and issues involved in evaluating artist community collaboration proposals. Regional representation was also identified as a very important consideration, particularly for this community based practice.

There was less of a consensus on how to do this. The present model of integrating the ACCF into all the sections has worked very well for some discipline based practitioners, particularly in sections like theatre that have developed separate ACCF granting programs within their funding options. Some artists expressed strong reservations about creating a distinct ACCF section, separate from the present discipline-based structure at the Council, in the fear that these practices would become even more marginalized. However the present discrepancies between sections cause much confusion and frustration. I heard from many artists that this is a multi-disciplinary practice and that dividing it into discipline-based sections is an artificial approach that dilutes and weakens the work. Centralizing leadership for the ACCF is widely seen as a key strategy for strengthening the practice by creating a protected space where it could all be evaluated and developed as a distinct body of work. Most artists expressed the opinion that the Inter-arts section would be the natural home for the ACCF if it was to be centralized.

Another dominant issue was the funding options themselves. In particular, operational funding was a big issue for community art centres as was annual funding for community art based celebrations. Many artists also talked about opportunities for funding multi-year projects and residencies and the need for developmental funding that could lead effortlessly into the next

phase of the grant:

“Artist/community collaborations need to have funding contracts that identify phases. Funding would be awarded for 3 years but each successive year after the initial year would be dependant on the success and reporting of the first year. This would facilitate the project presentation to the community at the outset but would also allow for the natural death of projects which don’t find the interest and uptake that was expected”
(Vancouver focus group)

The Samuel and Saidye Bronfman Foundation’s Urban Issues Program was frequently referred to as an excellent funding model. These were three year community based grants that have proved successful in establishing community art practice in urban centres nationally. Unfortunately, this program has been discontinued, but the model is one that many community artists advocate.

I also heard a lot about the lack of clarity in accessing information about the fund. Some found it difficult to find on the web site, others couldn’t understand how to apply within the different sections. All those who connected with Council officers were satisfied with the help and guidance they received.

Outside of these specifics, the artists were, on the whole, overwhelmingly positive about the Council’s approach to artist community collaborations. This active support was viewed as essential to the development of these practices and activities, so far.

FUNDING MODELS

Muddying the process/product conundrum is the frequent equation of 'product' with 'commodity'. Community art rarely produces a commodity, a 'something' that can be exhibited or sold in the marketplace for private profit. This is art that, in its basic impulse, is in the public interests and for the public sphere. This situation of course makes these practices reliant on support in the form of grants, bursaries and donations. Following is an overview of the approaches taken by a sampling of municipal, provincial and international public art funding institutions. Information was taken directly from each funder's application forms and guidelines documents. I'll focus here on the particular funding programs that they offer, and outline the assessment criteria.

THE AUSTRALIA ARTS COUNCIL

Until recently, the Australia Arts Council had a separate section under the heading **Community Cultural Development** that funded artist community collaborations. The CCD section had similar granting programs to the other discipline based sections of the Australia Arts Council, including:

- * **Residency**
- * **Presentation and promotion**
- * **Key Organizations**
- * **Fellowships:**
- * **New Work:**
- * **Skills and Art Development:**

Their assessment criteria for the New Works program are:

- artistic merit and innovation
- the calibre of the artists and facilitators involved
- good planning, effective use of resources and an evaluation plan for the project
- evidence of the advancement of community aspirations and effective community participation in the creative process, direction and management of the project.

The Community Cultural Development section is one of the oldest established community art granting programs, first initiated in 1987, and has been perceived internationally as a model. However, the Australia Art's CCD section is in the process of being replaced by a new **Community Partnership Section**: Although the CCD section is pretty much disbanded, this structural shift is still in development. The next step is a Community Partnership scoping study that will outline recommendations on how this new section will function. In the meantime there has been much heated opposition to these changes. A temporary CCD board, the Australia Arts Council's version of a PAC, has been established in the interim. This was a response to the outcry over the initial plan to integrate CCD applications into the discipline-based sections, which still seems to be a possibility in the long term. The issues raised by this shift are relevant to this present review: while Canada seems to be headed in the direction of recognizing and strengthening the practice of artist community collaboration, Australia's artists are accusing their Council of diluting and weakening their well established practice. The Australia Council claims that this will lead to a stronger infrastructure that will support all artistic practices including CCD. Perhaps the sector is strong enough to survive this shift, and perhaps a more global approach to community partnerships will provide a stable foundation for the work.

Comments: This is an interesting example for Canada to look at. The crucial difference here is that Australia has had almost twenty years of intensive support that has resulted in a strong national community art tradition with a stable theoretical infrastructure, and a respected place in contemporary art practice. This may be the next logical step to strengthen organizational and institutional partnerships, but the artists fear that the art will get lost in what seems a very bureaucratic approach.

BRITISH COLUMBIA ARTS COUNCIL

The **Project Assistance for Arts-Based Community Development** is one of the newest programs introduced in Canada. This pilot program provides support based upon the following **principles**:

- a) that art can be an effective mechanism for social transformation; one that can be less polarizing and create deeper connections than other avenues of social change;
- b) that arts-based community development is a collaborative process where artists and the community are equal contributors in the creation of art in various disciplines;
- c) that arts-based community development can better realize its full potential through partnerships between artists and community organizations;
- d) that the quality of the work's outcome is as important as the process;
- e) that the community is involved at every level: in the management of the project; in the development of the creative ideas; and in the creation of the artwork; and
- f) that participating in collective creation is a powerful act of civic participation.

There are **four categories** of support offered through the Arts-based Community Development Program:

- * **New Work**
- * **Partnerships and Initiatives**
- * **Presentation and Promotion**
- * **Skills and Arts Development**

General Assessment Criteria (not applicable to all components)

- * The originality and artistic quality of the concept;
- * The potential for the project to further the practice and understanding of arts-based community development;
- * The calibre of the identified project team members, with skills appropriate to the proposed activities; and
- * Evidence that the proposal:
 - is well planned and achievable;
 - has adequate resources and support from a range of key partners;
 - includes strategies for the evaluation of the expected outcomes; and
 - clearly articulates a post-project follow-up plan to support participants who may be considered vulnerable.

The BC Arts Council will not accept applications from teams of people lacking either one of the following:

- artistic expertise; or
- community development expertise.

Comments: British Columbia artists are enthusiastic about the potential of this new pilot program. The focus on community cultural development implies a commitment to sustainable infrastructure that can support ongoing activity and the longer term impacts of the work. The spectrum of funding options also encourage the longer term professional development of the practice and dissemination and recognition of the work.

ONTARIO ARTS COUNCIL

Since 1997, the Ontario Arts Council has had a Community Arts Section that was preceded by an “Artist in the Workplace” grant program. This sector’s programs are shaped according to this definition and framework:

“Community Arts is an arts process that involves the work of artists and community members in a collaborative creative process resulting in collective experience and public expression. It provides a way for communities to express themselves; enables artists, through financial or other supports, to engage in creative activity with communities; and is collaborative – the creative process is equally important as the artistic outcome”.

This sector includes two specific granting programs: **The Artists in the Community/Workplace** offers project funding and the **Community and Multi-Arts Organizations** offers operational and project funding.

Projects have two grant categories:

- **Research and Development:** Up to **\$10,000:**
- **Production/presentation** – Up to **\$10,000**

Assessment Criteria

- Artistic merit
- Viability of the project
- Impact of the project on the community

Comments: The community arts program at the Ontario Arts Council is well developed and well respected by artists. The option of applying for a research and development or a production grant allows for the crucial development stage; the downside to this model is that the artist needs to wait through a full year’s funding cycle before being able to apply for the production phase. Since a different jury will be assessing this second proposal, there is no guarantee that this phase will receive funding; some artists state that this uncertainty makes planning the project more difficult.

SASKATCHEWAN ARTS BOARD

The Artist in Residence Grant Program

Purpose and Objectives:

The Artist in Residence Grant Program assists the Saskatchewan Arts Board in fulfilling its mandate by providing organizations in the province the opportunity for development in the arts. A community organization can hire a Saskatchewan artist and collaboratively develop and deliver a residency program for a period of up to 15 months.

The objectives of the Artist in Residence Program are to:

- Facilitate opportunities for artists in communities.
- Assist artist in the development of work, professional skills and knowledge.
- Develop and implement new opportunities that increase artistic activity in a community.
- Encourage development of future artists and art audiences.
- Assist in the growth of arts organizations and foster artistic development within community organizations.
- Encourage linkages and partnerships between artists and organizations with the broader community.

Grant Funding:

The maximum grant available for first time residencies is \$40,000 for a 15-month residency, comprised of one 3-month Development phase (\$7,500) and one 12-month Residency program phase (\$32,500).

The maximum grant available for consecutive residencies is \$32,500.

The maximum grant available for first-time residencies of less than one year is pro-rated based on the proposed term and must include a Development Phase of the residency.

Program Expectations:

Successful Artist in Residence programs are effective collaborations between the organization, the community, the artist and the Saskatchewan Arts Board. The program is divided into two phases for first-time residencies. The first phase is **the Development Phase**, which allows the proposed residency program to be carefully researched and properly staffed to ensure a good fit between the artist, the community and the organization. The second phase is **the Residency Phase** in which the artist, the organization and the community partners run the residency program.

Adjudication Criteria:

1. The extent to which the proposed residency addresses the objectives of the Artist in Residence program.
2. Quality of the proposed program of activities.
3. Impact on, and benefit to, the identified target community/communities.
4. Impact on, and benefit to, the artist and his/her work.
5. Support and level of contribution, both financial and “in-kind”, from the organization, the community to be served, and identified community and organizational partners.
6. Ability of the organization and the artist to undertake, manage and complete the proposed residency.
7. The artist’s professional credentials if the artist is a co-applicant.

Comments: Many artists and granting officers referred to this program as a successful model for funding community collaborations. There is a strong requirement for full participation by the community partner, which is clearly identified as a non profit organization. Along with a clearly defined development phase, this approach provides for a solid infrastructure to support the project. The focus on non-profit organizations may limit the diversity of practice currently supported by the Canada Council’s ACCF.

TORONTO ARTS COUNCIL

Through its **Community Arts Program**, Toronto Arts Council (TAC) provides project funding to Toronto non-profit organizations and collectives to pursue one-time or time-limited community arts projects. Applicants may apply in one of five categories, but the one that focuses on collaborative practice is the **Community Arts Residency**. This category provides support to community groups wishing to host a professional artist over a significant period of time. In a community arts residency, the artist brings her/his artform to the community, working with a variety of community members in a way that encourages maximum participation in every aspect of the artmaking. The process of collaboration is as important as the resulting artistic product. There are two options: a **short term residency** of one to three months and a **long-term residency** of four to twelve months. A template for a letter of agreement between the host organization and the resident artist is available.

Assessment Criteria

- the demonstrated involvement of both community members and professional artists in the design and implementation of the project;
- the artistic excellence of the proposed project and its innovation in form, interpretation and/or content;

- the quality of experience the project will provide to the participants and the benefits it will provide to the larger community;
- the quality and effectiveness of the applicant's community outreach and/or audience development strategies;
- the financial viability of the proposed project and the ability of the applicant to carry it out

SOCIAL SCIENCES AND HUMANITIES RESEARCH COUNCIL OF CANADA
Community University Research Alliance grant program

Description

A community-university research alliance: is based on an equal partnership between organizations from the community and the university, and provides co-ordination and core support for planning and carrying out diversified research activities that reflect the CURA program objectives, are centred on themes/ areas of mutual importance to the partners, and are closely related to their existing strengths.

Each CURA's activities will include:

- a research component (short-term and long-term projects, action research, etc.);
- an education and training component (in the context of research projects, apprenticeships, activities credited as part of coursework, etc.); and
- a knowledge-mobilization component (workshops, seminars, colloquia, policy manuals and other publications, public lectures, etc.) that meets the needs of both academic and community partners.

The project partners jointly define a CURA's research activities as well as the participatory arrangements under which individual researchers and research teams will carry out those activities. The partners should continue to develop and refine the research activities and, in addition to strengthening the original alliance, should, where necessary, also recruit new partners during the period of the grant

Evaluation and Adjudication

The CURA program involves a two-stage application process:

Eligible applicants must submit, jointly with their partners, a **Letter of Intent** (LOI) application form.

Applicants whose letters of intent are approved by the selection committee will be invited to submit, again jointly with their partners, a **Formal Application**. Only those applicants who are successful at the letter of intent stage will be invited to submit a formal application. Candidates so invited will be provided with the required application material and instructions for completing their proposals. They will also be offered development grants of up to \$20,000 to help in the preparation of the formal application, i.e., to round out their network of partners and program of activities and to consolidate their collaborative activities. For development grants, eligible costs are limited to travel, workshops, meetings, secretarial support, and communication and dissemination activities.

Assessment Criteria

A multidisciplinary committee of both academic and non-academic leaders will evaluate eligible letters of intent according to the following criteria:

- demonstrated importance of subject area to the social, cultural or economic development of Canadian communities (relevance);
- potential for significant outcomes, i.e., impacts on student training, capacity-building, curriculum development, new modes of service delivery and community decision-making;
- soundness of the research approach (methodology);

- quality of the alliances among the participating institutions and organizations, including the nature of collaboration and commitment on the part of all partners; and
- appropriateness of plans for the dissemination and mobilization of knowledge.

Comments: This is presented as another model for large scale interdisciplinary projects. It is interesting to note that the structure of the application process and that many of the criteria are similar to programs that fund artist community collaborations. In particular is the two stage approach, with a development stage built in, as well as the focus on the quality of 'alliances' and the 'nature of collaboration', relevance to the community and the soundness of the methodology.

FUNDING MODELS OVERVIEW

The Canada Council for the Arts can take some guidance from these examples, particularly in the two phase granting programs that emphasize the development of meaningful partnerships and viable collaborations, and the longer-term residencies or projects. Otherwise, definitions, purposes and assessment criteria are remarkably similar throughout these examples, with a clear commitment to collaboration, artistic merit, project viability and community relevance.

The developmental nature of the practice is starting to influence the newer Canadian programs such as British Columbia's 'Arts-based Community Development' pilot project. Creating an infrastructure that can support the project is a prerequisite to a successful outcome: basic necessities such as meeting space, transportation, food, support for participants, etc. are resources that are usually provided by the non-arts partner. Some funders, such as the Toronto Arts Council, provide examples of 'contractual' templates, outlining clear roles and responsibilities for the artist(s) and an organizational structure that can support the project. This focus on organizational partnerships assures the viability of the art project, and can lay foundations for further infrastructure support that goes beyond the particular project. This grounding in the community also raises the potential of supporting the spin-offs of projects with continuing development.

There are a few drawbacks to this contractual approach. This focus on organizational partnerships does not necessarily ensure good art. The better granting programs require an outline or indications of the quality of the collaborative artistic creation process as well as contractual partnerships. Also, in smaller, rural or more unorganized communities, there may not be an appropriate partner, or fewer resources, to meet these contractual demands. Artists should be able to create partnerships with actual community members, even if they are an unorganized bunch. Evidence of support for other resources could be demonstrated through other kinds of partnerships.

It will be worth keeping an eye on the Australia Art's Council and the progress of its new section in case there are lessons that can be applied here, for or against their chosen approach.

CONCLUSIONS

This review concludes that the ACCF is meeting its objective of supporting diverse artistic activities that bring together professional artists and the broader community. The dominant trend in this work is a multi-disciplinary, engaged practice that involves artists and communities in collaborative creation. ACCF support has provided space for these practices to develop and mature, raising both the quality and the significance of the work. New language and concepts are being developed that challenge old paradigms. 'Relational', 'dialogic' 'engaged' aesthetic theories are helping us to interpret the collaborative work; language of cultural democracy and community cultural development is shaping our understanding of the impulse and the potential.

Communities are actively engaging with artists and with each other, creating public art and performance, infusing their neighbourhoods and their lives with meaning and beauty and integrating art into everyday life. These new ways of creating, interpreting and enjoying art have benefits for artists, for individual participants, for communities and for all of us. Most of these art projects directly or indirectly address issues of quality of life, as well as the quality and health of our social, environmental and political systems. These practices offer communities various options for engaging with art and artists, and as a consequence art is becoming relevant to entire segments of society who were previously indifferent to its significance and value outside of the museum or marketplace. Artists are developing more sophisticated theory with more accessible, organic, layered practices that are improving the quality and the depth of the work. There are now emerging hotbeds of community engaged art activity in most large urban centres in Canada, as well as smaller towns and rural areas. Projects in all artistic disciplines are taking place in the Northernmost First Nations communities, in inner city housing projects, in schools, in parks, in the bush and on the street. Because of the ACCF, there is a rich and multi-textured diversity of artist and community activities taking place throughout Canada.

Council priorities of public engagement and audience development are a natural by-product of these practices, and the relationships and partnerships that are established are the building blocks of a foundational infrastructure that can support other art activity. The ACCF is proving its potential at advancing the Council's strategic priorities of cultural diversity, aboriginal art, youth and interdisciplinary arts.

With this new maturity comes a better understanding of the value and the potential of these practices to artists and communities. The Canada Council for the Arts now has the opportunity to strengthen its support for this important work and can take some clear steps towards facilitating this potential.

This review has found no evidence to drastically change the ACCF, or to discard the valuable work that has already been accomplished in its development. The following recommendations are therefore integrated with the original recommendations made by the WACCF with some specific additional proposals for changes that would better meet the needs of the artists and communities and would demonstrate a renewed commitment to evolve with these practices.

RECOMMENDATIONS

1. ACCF Status

1.1. The Canada Council formally adopts Artist and Community Collaboration as a permanent dimension of the professional activity served by the agency with the purpose of supporting diverse artistic activities that bring together professional artists and the broader community.

This action is predicated on the understanding that the artwork and art processes produced from such partnerships are evaluated first and foremost in the context of artistic excellence. The adoption of this activity:

- *Adds weight, clarity and immediacy to the Council's commitment to deepen links between Canadians and artists as outlined in the Road Ahead;*
- *Enables Council to observe, analyse and contribute to the national and international interest in artist/community practice in a sustained manner;*
- *Allows Council to champion artist and community collaboration as an effective way to engage aboriginal, culturally diverse and youth-centred communities and organizations;*
- *Creates a forum where Council may address the broader issues of community connectedness.*

2. Council Leadership

Strong leadership is required to carry through policy development, to implement programs, to centralize information and research, to coordinate across disciplines and to advocate for the practice. This follows from the initial recommendations from the WACCF: *"That the Canada Council supports its connection to and knowledge of the field through an ongoing standing committee involving staff with a dedicated workload assignment and led by a specialist in ACC practices."* Some steps have been taken, but the leadership needs to be more clearly defined and recognized, both within and outside the Council.

2.1. The Canada Council establishes strong centralized leadership for the ACCF, supported with staff with dedicated full-time workload assignments to the program.

Staff leadership should work with an external advisory committee to develop principles, policy and programs, as well as an internal staff standing committee to implement policy and procedures.

2.2 The Canada Council supports its connection to and knowledge of the field through an ongoing standing committee involving staff with a dedicated workload assignment and led by a specialist in ACC practices to develop and implement policy, programs and strategies for development

2.3 The Canada Council supports its connection to and knowledge of the field through an ad-hoc advisory committee made up of community artists and others for consultation and advice re: policy and program development as needed

ACC practice is inherently multi and inter-disciplinary. It is recommended that:

2.4 The ACCF has a strong standing in the Inter-Arts Section.

3. Peer Assessment Committees

Artists applying for Artist Community Collaboration Funds feel that their project proposals should

be assessed by juries that have a strong representation of their peers, other artists involved in community practices. Presently, each section is at a different stage of positioning the ACCF within their programs. In order to facilitate the integration of the practice into the other sections, it is recommended that

3.1 Artist and community collaboration, as defined in the ACCF, be progressively integrated into regular funding programs in all existing disciplines, accompanied by a dedicated budgetary envelope and an evaluation process specific to the practice(s); and that each section be encouraged to develop or maintain a separate ACCF granting program, with it's own assessment process and peer assessment panels made up largely of community based artists

3.2 All of ACCF programs be coordinated across disciplines by the central ACCF leadership

4. Granting programs

Many high quality artist community collaborations need time and resources for the development of partnerships as well as for creation, production and evaluation. This can be resolved either through a distinctive research and development phase of the project, and/or a partnership with a 'cultural liaison' whose main role is to facilitate the project.

4.1 The ACCF develops a two phase granting option. An example of such a model might include these features: the full amount for the project is confirmed, but released in two phases. Upon completion of a successful development phase, funds are released to complete the project.

4.2 The ACCF supports the role of 'cultural liaison' and includes this position as an eligible expense

5. Definition and Assessment criteria

Overall, community engaged artists are satisfied with the Council's current stated definition and assessment criteria of the ACCF with its strong focus on collaboration and relationship. However, practitioners specializing in art education and youth mentorship feel that these are add-ons to the definition that are not well developed. Assessment criteria continue to present some problems in all the different categories. There remains some confusion at how to assess 'process over product', and there are particular criteria to art education and youth programming that could help the assessment process.

5.1 The Canada Council maintains the current definition and assessment criteria for Artist and community collaborations, except for recommendation 5.2

5.2 The Canada Council revises the first assessment criteria for the ACCF. One suggestion would be a change from: *Merit of the proposed collaborative process (where the artistic process tied to specific the communities is as important as the final outcome)" to: "Merit of the proposed collaboration process (where clear and appropriate strategies and processes are outlined to ensure a successful collaborative relationship)"

5.3 The Canada Council provides clear examples of successful projects, with a focus on how they meet Council criteria

5.4 The Canada Council continues to provide opportunities to educate program officers and staff from all sections about the practice

5.5 The Canada Council, in consultation with art educators and youth art programmers, develops simple but specific guidelines or criteria for projects that fall into art

education and youth mentorship categories

6. Application procedures

Artists expressed frustration at finding and understanding the application procedures for different sections.

6.1 *The Canada Council highlights the ACCF on their website for easy access and to encourage dialogue about the practices.*

7. Evaluation and reporting requirements

For projects that are collaborations between artists and communities, the community participants should be included in the evaluation of the success of the project.

7.1 *The Canada Council requires that some evidence of community members' final project evaluations be included in the final report, in forms appropriate to the individual projects, such as testimonials and outside evaluations.*

Project reports are excellent resources for further dissemination of the work. It is recommended that the Council:

7.2 *The Canada Council explores ways to capitalize on the wealth of experiences, models and stories in the ACCF reports to promote and disseminate the value of the practice*

8. Cross-cultural issues

Particular issues may arise when artists want to work in communities other than their own. Other challenges arise in cultures that have different approaches to community and to art. Some of these issues could be better understood through a dialogue between cultures and the sharing of different approaches to collaborative work. It is recommended that:

8.1 *The Canada Council develops an internal mechanism to ensure regular exchange between the internal ACCF leadership and the Aboriginal Arts Secretariat and regular consultations about other cultural approaches to artist community collaboration.*

9. Support and Development for the practices

Outside of large urban areas, community artists tend to work in isolation from each other. Theoretical discourse is stuck in regional pockets. Dissemination, opportunities for exchanges, professional development and theoretical analysis and criticism are essential if these practices are to develop in this country. It is recommended that:

9.1 *The Canada Council takes the lead in exploring and developing*
- *strategies to better coordinate funding options and support between different granting agencies*
- *strategies for the dissemination of the work*
- *strategies for the development and dissemination of theoretical and critical analysis*

9.2 *The Canada Council develops policies and programs for professional development opportunities for artists involved in community collaboration work*

10. Financial support for the practices

The present funding formula for the ACCF is less than 1% of the total Council grant budget, and the levels of funding are not consistent. The instability of the budget is a real threat to the practice and is slowing down the momentum and the potential of the work. To demonstrate its commitment to supporting the diverse activities that bring together artists and the broader community, it is recommended that:

10.1 The Canada Council increases the ACCF budget to a minimum of 3 million dollars and a maximum of 5 million dollars a year.

APPENDIX A PROJECT REVIEWS

THE STATE OF THE ART

ACCF projects 2002-2005

Canada Council officers from each section identified a small sampling of ACCF projects that they felt were representative of the 'state of the art' of collaborative practice in their discipline. Based on information provided in the applications and reports, each project has been summarized, including the criteria the artists themselves use to evaluate their success. And although both are essential for the success of the work, I differentiate between **partnerships**, the more formal organizational agreements for providing an infrastructure for the project (resources, space, etc.); and **relationships**, which is where the art happens. The intent is not a critique of the choices made by officers and juries or of the projects themselves, but rather to give us a sense of how ACC practice is currently being interpreted for each section. My analysis of the work was guided by the Council's stated purpose, definition and assessment criteria for the ACCF. I then try to pull the strands together across disciplines, highlighting common patterns represented across the spectrum of practice

MEDIA ARTS

SAW Video Association, Ottawa, Ontario

Synopsis: "SAW's Video Youth and Justice Program offered 16 youths the opportunity to explore the medium of video, gain greater confidence and develop skills to help them overcome barriers to employment and education. Youth participated in skills development workshops led by media arts professionals; completed production assignments designed to enhance skills; worked with community groups to produce public service announcements and volunteered to help a number of community groups work with video. 99 productions were completed by the participants." (from report)

Partners:

Organizational partners: John Howard Society, Operation Go Home, Department of Justice, HRDC;

Project participants: street involved youth

Evaluation criteria:

1. **artistic criteria:** number and quality of productions; audience numbers; audience reaction
2. **other criteria:** level and quality of youth participation; success of reintegration of youth into school or work, including video/film industry; success of partnerships;

Regent Park Focus, Adonis Huggins, Toronto, Ontario

Synopsis: "The Regent Park Focus Community Coalition Against Substance Abuse (Focus) is an organization dedicated to empowering youth through media technology. The organization comprises of E.Y.E Video, Catch da Flava Radio, Catch da Flava Print and Online Newspaper and the Zapparoli Studio for Photography. Regent Park Focus also runs an annual Multimedia Arts Summer Program. This intensive eight week training program gives teens opportunities to discover media arts, acquire new skills, and meet new people....targets youth between 13-22 living in Regent Park and surrounding community....Over the two month time span, participants produced three public service announcements, one short docudrama, five radio shows, two audio

plays, numerous articles for the summer issue of Catch da Fava Newspaper, a collection of colour photo slideshows, a new media project, a soundscapes audio art CD and a series of individual super8 films....In return for their effort, participants were each awarded a small honorarium and certificates recognizing the skills they had learnt over the course of the program. They were also provided with reference letters and copies of their work.” (report)

Partner: Focus’ core Regent Park neighbourhood youth

Evaluation criteria:

1. **artistic criteria:** number and quality of productions, level of exploration, reflection and engagement of participants; quality of guest artists;
2. **other criteria:** continuity of youth participation after the project ends; participant skill and social development; daily journals of staff and participants

Comments: art as voice; art as community; art as culture; art as expression, art education, excellent mentorship program; long term because rooted in place; cultural democracy; cultural development; *ripples*: long-term relationships with Focus and with art forms

Film and Video Arts Society, Edmonton, Alberta

Synopsis: A structured two week mentorship for a group of six young aspiring artists in film and video production. Each participant developed their own project, in consultation and with the help of the rest of the team. The films were all completed after five weeks, and were screened at the Global Visions Film Festival, followed by a second public screening, drawing local and national media coverage and positive audience reaction.

Partners:

Organizational partners: Boyle street Education Centre, the Human Initiative and Inner City High School: each chose two students to participate in the program.

Project participants: 6 art students

Evaluation criteria:

1. **artistic criteria:** experimental and technical quality; audience and media reaction;
2. **other criteria:** continuity of participants’ involvement in art form after project ends; success of promotion and marketing strategies; participant’s evaluation of experience

Projections, Anne McLennan, Vancouver, British Columbia

Synopsis: “A film and TV employment training program for street involved youth. Projections is a training and mentorship project involving a partnership between professionals from the film, video and television industries, community media programs and street involved youth in the Downtown Eastside and South. Youth participants are introduced to the diverse industry of film and video and apply their knowledge and creative expression to their own individual film and video projects. Transitions are then furthered through their industry/independent and/or education placements.” (report)

Partners: 5 street involved youth, unidentified ‘referral network’

Evaluation criteria:

1. **artistic criteria:** quality of films; audience reaction
2. **other criteria:** level of personal development and improvement of living conditions of participants; success of life skills training;

MUSIC

North Shore Celtic Ensemble, Vancouver, British Columbia

Synopsis: The mandate of the North Shore Celtic Ensemble is to provide young gifted North Vancouver musicians with an opportunity to learn and perform Celtic based orchestral and folk music. This project brought together the youth of the Ensemble with seniors from 4 different Seniors Homes. Through a series of 5 interactive concerts/rehearsals, professional musicians recruited senior participants, with whom they designed a playlist, organized rehearsals with the youth for two "Grand Finale" performances that were well attended.

Partners: *Organizational partners:* 4 Seniors Homes

Project participants: resident seniors

Evaluation criteria:

1. **artistic criteria:** quality of final performances; audience reaction; media reaction; longer term development of intergenerational concert series
2. **other criteria:** level of seniors' participation, level of intergenerational collaboration; success of partnerships

Comments: intergenerational dialogue, relationship and artistic collaboration; community expression; promotion of art form; good project; participant and audience evaluations

Kensington Horns Community Band, Toronto, Ontario

Synopsis: Building on the strong Kensington Market community celebrations, this project involved a diverse group of neighbourhood residents to work with professional musicians in the development of a community orchestra. "The band attracted a good mix of amateurs, hobbyists and professionals from ages 10 to 55 and featured gender, ethnic and socio-economic diversity". Regular rehearsals led to the creation of a playlist, 75% of which was original music. The band performed consistently from July to December: as regulars in the streets of the Market, and as highlights of community festivals and celebrations, including Toronto's arts week kickoff, the Night of Dread, David Miller's Kensington walk-through and the Festival of Lights. "Thanks to the Canada Arts Council, Kensington now has a functioning community band that will be available to perform at community events throughout the year, strengthening the bonds of the community and promoting musical, community and personal growth" (report)

Partners: Kensington neighbourhood musicians and interested neighbourhood residents; Red Pepper Spectacle

Evaluation criteria:

1. **artistic criteria:** number and quality of new compositions; number and quality of performances; participants' level of exploration and expression
2. **other criteria:** diversity of participants; contributions of the band to the neighbourhood;

Comments:

Grassroots, collaborative mix of professionals and amateurs, community focus "raw community spirit and energy"; *ripples:* resident neighbourhood band for community celebrations and spirit

Dazoque, Montréal, Québec

Synopsis: An ensemble of professional musicians worked with members of a coalition of anti-poverty groups called FRAPRU (Front d'action populaire en réaménagement urbain). After establishing a 'consultative committee' and recruiting 5 FRAPRU musicians and a dozen singers, they "studied the numerous songs already part of FRAPRU's traditional musical repertoire, selected the ones that lent themselves to re-arrangements, and began to re-write the words and music to fit a new musical aesthetic. The objective: to update and re-arrange the pieces for a choir and a small orchestra.... The months of intensive research, collaboration, experimentation, composition, meetings, writing, editing, re-arranging, rehearsing, feedback and perseverance paid off in an hour-long performance in Montreal at Café Campus....The show was called "Une chanson pour un logement: FRAPRU en musique!" featuring DaZoque! (expanded with 5 FRAPRU musicians) and la chorale FRAPRU. Over 350 people attended the performance and gave it a standing ovation" (report).

Partners:

Organizational partner: FRAPRU

Project participants: people connected to FRAPRU and homeless issues

Evaluation criteria:

1. **artistic criteria:** quality of performance; reaction of audience; quality of creation process;
2. **other criteria:** public awareness of the issue of homelessness; continuity of FRAPRU's use of music as an element of their political work; evaluation with participants; success of partnership;

Comments: "to learn more about how our music can help raise awareness of about important social issues"; a mutual exchange for a larger purpose;

Donald Freed, Winnipeg, Manitoba

Synopsis: Song creation with children in five elementary schools in Brandon and Sioux Valley First Nation. Focus on Aboriginal culture, integrating history, stories and language into song writing. "The 13 songs produced at Sioux Valley School are marvellous....written with their nursery, Head Start program and kindergarten through to grade six they include counting songs, colour songs and songs about traditional culture all incorporating the Dakota dialect into the lyric". Final performances of the songs by the students were organized at some of the schools, and Donald Freed incorporates some of the songs into his personal repertoire....

Partners: *Organizational partners:* Sioux Valley School, Sioux Valley; and four other elementary schools in Brandon; Brandon University (who used the project as a pilot for a successful grant proposal to the Social Sciences and Humanities Research Council of Canada for *Community Based Aboriginal Curriculum Development*)

Project participants: elementary school students

Evaluation criteria:

1. **artistic criteria:** quality of songs written and performed; integration of Aboriginal languages and culture; participation of children; longer term integration of songs into school and community environment (children spontaneously singing songs in the playground)
2. **other criteria:** cultural awareness and empowerment of participants; transformative effects of creative process (one child who could not speak, broke into song)

Comments: art education; cultural development; cultural democracy; art as voice; empowerment;

identity; *ripples*: successful CURA project for Aboriginal curriculum development

Faith Nolan, Toronto, Ontario

Synopsis: Faith Nolan developed a relationship with homeless women from the community shelter *Sistering*, to lead sing-alongs, to write new songs, and to share songs from the many cultures and languages represented. Due to the transient nature of this community and the chaotic reality of their lives, a permanent singing group was not formed and a final public concert did not take place as originally planned. However, the group sang for their sisters at many *Sistering* events as well as public performances at anti-poverty and homelessness rallies. Much of the process was documented in tape and video, to be edited as a tool to demonstrate this model of programming to similar service agencies. "The group has built a lot of comfort, trust and friendship by singing together weekly and the women want the project to continue". (report)

Partners:

Organizational partner: Sistering, a women's shelter downtown Toronto;

Project participants: women connected to or using Sistering's services

Evaluation criteria:

1. **artistic criteria:** quality of participation; quality of performances; voice development
2. **other criteria:** community building; voice development; empowerment; awareness of homelessness issues to larger community.

Comments: relationship; art as healing, as ritual; art as empowerment; art as voice; art as critical thinking; *Ripples*: possible model for programming for client population

Rick Scott, BC and Ontario

Synopsis: A series of workshops for children and youth with Downs Syndrome, held in Vancouver, Sarnia and Petrolia. "Over 18 days we performed 6 song-writing workshops and 6 dulcimer workshops, 2 school concerts, 5 public concerts and one recording session. This involved 300 participants and 1000 audience members ranging from toddlers to teenagers to senior citizens. We wrote six amazing songs in as many workshops. Amazing enough that we will consider including one or more of them in Rick's next CD." The public concerts included workshop participants in the audience as well as on stage. "The children sing and dance and run and twirl along to the music....It was a celebratory conclusion to an amazing week."

Partners:

Organizational partners: Downs Syndrome Research Foundation (DSRF); Harmony Centres in Sarnia and Petrolia;

Project partners: children and youth living with Down Syndrome

Evaluation criteria:

1. **artistic criteria:** quality of songs; level of participation; "rhythm, concentration and fun"; audience reaction
2. **other criteria:** voice development; empowerment of participants; Down Syndrome awareness; community building

Comments: art as expression, healing, education;

THEATRE

Ground Zero Productions, Don Bouzek, Edmonton, Alberta

Synopsis: Multi-year operating grant. Projects include: labour and activist based professional theatre such as *There for a Reason*, a play about health care in Canada; May Week Pageant; public rituals; street theatre support; video projects such as a partnership with the Multicultural Health Brokers; youth projects; production support for emerging artists

Partners: Labour community, multicultural communities, issue based communities (such as health care, etc), neighbourhood communities

Evaluation criteria:

1. **artistic criteria:** two positive independent assessments; audience reaction; quality and effectiveness;
2. **other criteria:** community support; labour support; quality of partnerships

Comments: art as activism; art as voice; integrating art into the daily life of communities

Jumblied Theatre, Ruth Howard, Toronto, Ontario

Synopsis: “Davenportraits” is a three year residency in an active neighbourhood community centre that had a previous relationship with Jumblied. Early research had uncovered that over 12,000 years ago, the area had been a lake. “The fanciful imagining and geological tracings of this lake became a metaphor for the neighbourhood, the city and memory”, and the inspiration for the creation of *Once Upon a Shoreline*, the community play that was the main objective of this project. Jumblied began with an oral history project, interviewing seniors in the area and audio taping their stories. Participants were then invited to a ‘tea party’ to hear each other’s stories and to discuss how these recordings could be used to shape the script. Regular ongoing workshops called *Arts for All* in a variety of art disciplines for all ages helped to introduce the residents to the project as well as create spin offs, such as a community choir, various multidisciplinary performances and exhibitions in the lead up to the final creation. Following a well designed creation process, the team of professional artists involved a multi generational, multicultural group of neighbourhood residents in the creation and production of a multi-disciplinary community play.

Partners:

Organizational partners: Davenport Perth Neighbourhood Centre; South Asian Women’s Centre; St. Clair Revitalization Project; Alfa Literacy Program; Bloor/Lansdowne and Pelham Park Drop-ins.

Project participants: members of organization partners and neighbourhood residents

Evaluation criteria:

1. **artistic criteria:** quality of artwork; level of participation in creation process; quality of artistic team; creative energy generated; spin off artistic activity; outside evaluator
2. **other criteria:** quality of partnerships; quality of experience for participants; quality of relationships and level of inclusion; spin off community development activity; participant evaluations; outside evaluator

Comments:

Community cultural development; excellent partnerships based on relationships between ages and cultures; high artistic quality; *ripples:* community choir, art programming;

Teesri Duniya Theatre, Ted Little and Rahul Verma, Montreal Québec

Synopsis: “The idea behind *The Untold Story Project* is to achieve greater communication and inter-communication within the various ethnic and marginalized communities in Montreal”. This established theatre company took on a two year creation process that began with a core group of professional artists, community volunteers and Concordia theatre students. This group worked together for months to develop the ‘prototype’, followed by open rehearsals that involved others in the creation process and performance. Playwrights and students teamed up with community individuals or groups to transform their stories into scripts. Sections of the performance were performed throughout the city for different cultural communities. Performances are followed by facilitated discussions about the important issues raised, as well as the social and artistic merit of the piece.

Partners:

Organizational partners: Concordia University,

Project participants: students, people from minority cultures

Evaluation criteria:

1. **artistic criteria:** success of collaborative creation process; telling ‘untold stories’; audience and critical reaction; letters and comments from audience; outside evaluation
2. **other criteria:** support from multicultural community; number and variety of performances; cultural awareness and intercultural communication

Comments: well developed organizational structure, process, timeline; strong media response and positive critical acclaim; exploration of a “new aesthetic form”;

Black Theatre Workshop, Rachael Van Fossen, Montreal, Québec

Synopsis: This project was to support the research and development phase of a three year creation process whose main objective was to: “increase contact, communication and co-operation between diverse Black populations made up of Anglophone Caribbean peoples and those comprised of Francophone Black Montrealers”. Throughout a year of interactive workshops or ‘soundings’, BTW initiated relationships with the diaspora of Black Montrealers to explore the stories, issues and themes that could be developed into a “large-scale, collaborative community interdisciplinary theatrical production, with a high public profile in the city of Montreal”.

Partners:

Organizational partners: Black cultural organizations

Project participants: black Montrealers

Evaluation criteria:

1. **artistic criteria:** quality and depth of ‘soundings’ and workshops; inclusion of non western styles, disciplines, languages; creative relationships with diverse black populations; outside evaluation
2. **other criteria:** quality of participation, communication, relationships between diverse groups; outside evaluation (Concordia graduate students)

“An ‘illuminative’ evaluation model will be used: wherein the conventional ‘objectives’ model of evaluation is adapted to be more flexible, and allow for project goals to evolve with the evolution of the project itself.”

Headlines Theatre, David Diamond, Vancouver, BC

Synopsis: *Practicing Democracy* was a 'legislative theatre' project, where the goal is to create a participatory theatre forum that explores real policy solutions for political and social problems. In loose and uneven partnership with Vancouver City Council, a city wide poll helped to identify the theme, 'the results of welfare cuts'. An outreach worker connected with people and agencies dealing with poverty issues. People living in poverty were paid to participate as co-creators and actors. The play was performed live for a diverse audience of over 1200, and was also seen by an estimated 5,000 viewers via one SHAW Community TV telecast. Over 50 recommendations were generated during the forums, and they were presented and accepted (for consideration) by Vancouver City Council.

Partners:

Organizational partners: Vancouver City Council

Project participants: Vancouver residents living in poverty chosen through interviews and auditions

Evaluation Criteria:

1. **artistic criteria:** depth and intensity of creation process; quality of performance; "we created a piece of art that is performed in truth, not artifice"; audience reactions; level and quality of forum participation; critical reviews; artist's daily journal
2. **other criteria:** quality and integrity of relationships with project participants; level of critical analysis of forums; level and quality of recommendations flowing from forums; implementation of recommendations at Vancouver City Council; educational potential to middle-class residents; artist's daily journal

Comments: established, experienced artist; grounded but experimental; huge challenges of working with people marginalized through poverty, (finding them housing, working around welfare rules and regulations, dealing with addictions, mental health problems). What keeps this project honest is that the participants are being asked to contribute and perform their stories in an artistic activity that can have a direct influence on some of the policies that make their lives so miserable. This is why the artist remains equally focussed on maintaining the relationship with City Council; a political, as well as artistic recognition of the work are both essential for the project's goals to be met. Vulnerable populations can make themselves more vulnerable by participating in an artist initiated project that is based on their misery. In this project, the integrity of the relationship between the artist and the participants, even if they are getting paid, depends on a political reaction to the work, and ideally, actual policy changes that improve the lives of people living in poverty. Unfortunately, even if successful, these changes will rarely happen overnight, will more likely be just one step in a long process. But public recognition, affirmation, serious critical feedback and dialogue are what the artist proposed in this relationship; these are big visions, and the artist is responsible to do what he can to fulfill the goals of the relationship. From what I can tell, these goals were met, and the work of pressuring City Hall to adopt some of the recommendations continues. Unfortunately, there is no formal evaluation of the project by the participants, and no follow up stories of them after the project ended. Ironically, as with many reports, the participants' voices are not being heard in any direct way.

Children's Peace Theatre, Robert Morgan, Toronto, Ontario

Synopsis: The Peace Camp: a two week day camp that involved children from throughout Toronto, and Guides and guide leaders of all ages. Working with professional artists, they participated in peace workshops and then designed and performed a community parade and a

theatrical performance on the theme of 'peace' for an audience of approximately 250 people. The experimental and episodic theatre work was well received and celebrated.

Partners:

Organizational partners: Girl Guides of Canada, Women's shelter

Project participants: children between 9-12; volunteers of all ages

Evaluation criteria:

1. **artistic criteria:** quality and depth of participation; emotional honesty of creative exploration and final performance; reaction of audience; reaction of artists and participants
2. **other criteria:** education about peace, 'conflict evolution', number of children who go through the annual program; effects on subsequent behaviour in schools and neighbourhoods

Comments: September 11 United Nations performance; international recognition; model driven

La Luna Theatre Productions, Mercedes Bains, Vancouver, BC

Synopsis: *The Reclaiming Project* is a cross cultural, cross generational family history storytelling program for elementary school students, their families and the community that surrounds the school. The principle of one school describes the project: "Mercedes, Katharine and a large group of artists worked extensively with the students and family members, teaching interviewing techniques, storyboarding, play building, acting, scriptwriting and editing. The participants became performers, writers and artists, while working cooperatively in groups, to prepare for the final presentation Throughout the program, the participants learned to listen and have compassion and understanding about others' experiences in life."

Partners: *Organizational partners:* two elementary schools

Project participants: self-selected students and members of their families

Evaluation criteria:

1. **artistic criteria:** quality of workshops; quality and depth of stories; creative engagement of participants; quality of performance; audience reaction
2. **other criteria:** cross cultural communication and understanding; level of listening, cooperation; quality of relationships; participant's evaluations

Comments: For the past four years, this is an ongoing core program for this professional theatre company.

Common Weal Community Arts, Regina, Saskatchewan

Synopsis: *Thinking Out Loud Theatre Program* was a five month intensive training and creation program for unemployed youth. The main focus was on developing communication skills and self esteem, cultural awareness and appreciation of the arts through theatre training. Youth were paid a minimum wage stipend. The project resulted in *Savage Words Savage Smiles*, "a comedy depicting images of Indian reality", and a very successful tour of reserves around Regina.

Partners: Prairie Spirit Connections, community Elders

Project participants: unemployed Aboriginal youth

Evaluation Criteria:

1. **artistic criteria:** quality and depth of creative engagement of participants; quality of

- performance; “development of strong interpersonal skills by learning tolerance and working together”; audience reaction; calibre of participating artists
2. **other criteria:** skill building, cultural awareness, self esteem; participant evaluations; evaluations based on original objectives; *ripples:* new partnerships to explore an ongoing program

Comments: well established, good partnerships, well grounded in community, community recognition and support

***Innalik Puppetry and Mask Troupe, Lisa Ann Ross, Toronto, Ontario
Project in Inukjuak, Québec***

Synopsis: a second six week residency in Inukjuak, working with youth to create masks, sculptures and to create and perform a puppet show. Lisa describes this work as “one of the most challenging times of my whole artist life. Trying to work with the daily cultural and social challenges faced by this community while still providing solid artist instruction was a daily struggle. Being constantly flexible and open to the needs of the youth was a must and really listening and responding to them helped me to begin to develop a teaching and creation method that was supportive and effective. In turn, the youth supported me with their constant ability to adapt and willingness to move forward, however difficult it was.” A puppet play, written by two students who became paid assistants for the last three weeks, was performed by the youth to an enthusiastic community. The ultimate goal is “to build a theatre company (Innalik Puppetry and Mask Troupe) that will have the internal momentum to continue creating new works of theatre without the guidance of an outside theatre professional”.

Partners: *Organizational partner:* Innalik School

Project participants: Inukjuak youth

Evaluation criteria:

1. **artistic criteria:** level and quality of participation; depth of artistic exploration; quality of creations; quality and beauty of performance; audience reaction
2. **other criteria:** youth ownership of production; community partnerships; ongoing activities after project is over

Comments: community cultural development;... Lisa had established a relationship with this community after she performed there with another theatre troupe, and in particular, it seems, with one of the teachers at the school. It is important to know why a white artist would want to go into a northern Aboriginal community, or why any artist wants to engage with a community that is not their own. It is essential that there be a prior relationship, or a research and development phase to scope out the possibilities before committing to a project. Again, it is the integrity of the relationship that will determine the success of the project.

VISUAL ARTS

***Society for Disability Arts and Culture, Persimmon Blackbridge and Elizabeth Sheffrin,
Vancouver, BC***

Synopsis: *Borg Again*, a multi-disciplinary group show of artists living with disabilities exploring “self-determination, body augmentation and technological intervention, using the “cyborg” as a metaphor”. A month long exhibit at the Pendulum Gallery that received wide media attention and good critical reviews.

Comments: cultural democracy. This is a group exhibit of the individual art work of artists with

disabilities, reflecting on living with disabilities. There is no real relational creative process involved, follows a traditional exhibit format.

Dalhousie University, Faculty of Medicine, Jeffrey Burns, Halifax, Nova Scotia

Synopsis: An artist-in-residence project within the Medical Humanities Program of the Faculty of Medicine at Dalhousie. This project “goes well beyond the immediate benefits of providing to participants valuable experience in art creation and appreciation or improving the aesthetics of the physical surroundings...this program influences the direction of our Humanities Program itself, helps to introduce to students and others the work of the Council, and recognizes the importance of the Humanities in the education of physicians” (final report, director of Medical Humanities). The artist gave regular workshops and facilitated an “arts marathon”, where the students designed and painted two murals.

Evaluation criteria

1. **artistic criteria:** level and quality of integration of art and humanities into curriculum and institutional discourse , into school environment and into larger community; quality of experience in collaborative art project; reaction and response of students, faculty, administration, and larger community, quality of art work
2. **other criteria:** long term integration of art and humanities into physician training, and into theories and discourse of ‘well-being’, such as ‘Narrative medicine’ .

Comments: Bill Cleveland, a community artist and theorist from the US, calls this work “art in other places”: art in places that we don’t expect it to be. The assumption behind this approach is that art itself is good for us. The partnerships and relationships formed in these types of residencies are based on finding the best ways to integrate art into the structure and practice of the particular residence. These can present exciting possibilities for institutions, agencies, municipal governments, community centres, etc. and of course, for artists. Not highly collaborative in art creation, although a number of projects took place.

Art City, Winnipeg, Manitoba

Summary: The *Visiting Artist Workshop Series* was one part of Art City’s year long programming that engaged the community in a creative exploration of the concept of Home. The series featured seven artists offering workshops in seven disciplines, from rug hooking and birchbark biting to video and photography. Participants explored the theme of ‘home’, and created collective and individual art works which were exhibited and performed at Art City’s annual Art Exhibition. Art City is a well established inner city storefront art centre whose main goal is “to offer free art classes to anyone who would like to attend. Our main artistic objective is to offer an alternative to people of all ages (with a focus on children) who need or want a place to express themselves creatively”.

Evaluation Criteria:

1. **artistic criteria:** calibre of contributing artists, quality and depth of participation; quality of art works
2. **other criteria:** self esteem, community pride, cultural pride, community building,

Comments: Art City is a good mix of art education, community engaged art, and community cultural development. Their commitment to “being sustainable and available to the community day after day, year after year” grounds them in the community, with long term, stable partnerships and relationships.

Walter Phillips Gallery, Banff Centre, Banff, Alberta

Synopsis: *Echoes and Transmissions: Voices of the Land* was a month long creative engagement with Cree/Metis interdisciplinary artist Cheryl L'Hirondelle and staff and students at the Morley Community School on the Morley Reserve. Students explored issues of identity and place through the collaborative creation of a series of experimental audio works, broadcast over Siktoge Ja 88.1 FM. The interdisciplinary project was also presented as part of the gallery's exhibition *A Question of Place*.

"The project had an impact both within the gallery and within the Morley community. As a result, the relationship between the Morley and the Banff Centre has been strengthened and other collaborative projects have been initiated". The project was featured in FUSE magazine, and disseminated through papers and presentations nationally and internationally.

Partners: *Organizational partner:* Morley Community School

Participants: students

Evaluation criteria:

- 1. artistic criteria:** quality of art work; depth of exploration of theme and medium; public reaction; critical reaction; quality of relationship with participants; level of experimentation by participants
- 2. other criteria:** relationship between Banff Centre and Morley Reserve; cross-cultural communication and relationship building;

Comments: This is a well designed and implemented project, with strong aesthetic form and content disseminated through a popular medium. Although the project seems to have been a great success, and the process and art work deemed significant for magazine articles and papers, there is again no sense of the participants. Art as voice; community building

Bishop's University Art Gallery, Lennoxville, Québec

Synopsis: *The Library Project* featured a series of participatory drawing workshops led by professional visual artists and open to the whole community. Participants were asked to contribute two to three of their drawings to be included in the exhibit, which consisted of placing over 400 drawings inside books in the Eva-Senécal Municipal Library. "At the heart of the *Library Project* was the idea of an exchange between the artist, the participant and the visitor. All the drawings created were intended to be given away and all the reflections engendered were meant to be transmitted from one person to the other. The project has thus established a form of intra-community communication and exchange through art".

Partners:

Organizational partner: Eva-Senécal Municipal Library

Project participants: residents of community

Evaluation criteria:

- 1. artistic criteria:** level and depth of community participation; quality of artwork;
- 2. other criteria:** 'intra-community communication and exchange', connecting community members to the library and to art;

Comments: one-off project; communicative function of art; art in other places

WRITING AND PUBLISHING

Wikwemikong Heritage Organization, Wikwemikong, Manitoulin Island, Ontario

Synopsis: The production of history storybooks that depict the oral history of the community. “We conducted a total of 21 interviews with elders of the community. After reviewing the tapes a total of 6 stories were selected”. These stories were translated, and then illustrated by a local artist. Once the final lay-out is complete the stories will be printed as booklets (a draft lay-out was included with the report). Throughout the process an advisory committee known as the Naagdawendaandaa Anishnaabemowin (Keepers of our Language) ensured that the stories, translations and illustrations were true to the original stories and to the integrity of the language.

Partners: Naagdawendaandaa Anishnaabemowin; community elders

Evaluation criteria:

1. **artistic criteria:** oral storytelling; quality of stories, illustrations, lay-out;
2. **other criteria:** cultural and community relevance of the stories; greater appreciation and understanding of community’s oral history; cultural development

Comments: these are important projects, the booklets feed the elders stories back to the community and ensure cultural memory and a relationship with the past. Initiated and implemented by community members

Quebec Writers’ Federation, Montréal, Québec

Synopsis: A group of hip-hop and performance artists performed and offered workshops to ‘at risk’ youth. Youth were given the opportunity to perform with the artists, and learned how a recording process worked. Participants are invited to submit examples of their writing for a \$150.00 scholarship to a QWF writer’s workshop.

Partners:

Organizational partners: the Centre for Literacy of Quebec, Literacy Unlimited, Head and Hands, Tyndale St-Georges Community Centre and Leave Out Violence.

Project participants: youth from the partner organizations

Evaluation criteria:

1. **artistic criteria:** calibre of participating artists; level of engagement of youth; level of writing submissions
2. **other criteria:** literacy awareness; quality of partnerships

Comments: art education, skill development, art as opportunity as growth; one-off workshops for youth can serve as inspiration at most; care must be taken to ensure that this is a meaningful activity.

Société des nuits D’Eastman, Eastman, Québec

Synopsis: an annual francophone literary festival that includes readings, performances and installations. Featured are ‘les chambres et jardins d’écriture’: scenic installations, equipped with paper and pens, where people can go to write. Two writing competitions, ‘la plus belle lettre’ (the most beautiful letter) and ‘la plus belle lettre d’amour’ (the most beautiful love letter) attracted many submissions, and had the audience in tears at the closing gala.

Evaluation criteria:

1. **artistic criteria:** audience/participant reaction; numbers of participants; calibre of invited

- artists;
2. **other criteria:** promoting and encouraging an interest in good writing

Comments: this is not an obvious artist and community collaboration project; although it does reach out to the community in innovative and creative ways. But it is difficult to see where the collaboration takes place. Let me try: These 'chambres et jardins d'écriture' installations have been deliberately created by someone as an offering to whoever is interested, an invitation into a space created or framed for writing, materials at hand. There is a self-conscious awareness on the participant's part that she is contributing to a conversation, she is 'performing' writing in response to the invitation. Whether or not she leaves some of her writing there for others to see, she has taken part in an exchange, is part of a work of art. A fleeting relationship perhaps...

Collectif d'Écrivains de Lanaudière, Joliette, Québec

Synopsis: *Les Donneurs: les écrivains dans la ville*, is an annual writer's community installation. Teams of two writers (one local, one from outside the region) install themselves in a public space (restaurants, shopping centres, taverns, etc.) and offer their services to the public. They will help you write a letter to your girlfriend, a haiku for your fridge.... This has proven to be a very successful event, and is being emulated by other literary festivals, communities, etc.

Partners:

Organizational partners: local businesses for sponsorships and space

Project participants: interested residents

Evaluation criteria:

1. **artistic criteria:** calibre of writers; level and quality of engagement with the public; "la qualité de la rencontre entre l'écrivain et la personne qui ose lui demander son aide est ce qu'il importe de privilégier (the priority is the quality of the encounter between the writer and the person who dares to ask his/her help)
2. **other criteria:** success as a model for collaborative writing events

Comments: Another *animation* that creatively engages the community in an art form. The entire focus is on a fleeting relationship between the writers and individual members of the public. What is written is not the point.

INTER-ARTS

Carmen Rosen, Renfrew Ravine Moon Festival, Vancouver, BC

Synopsis: Seven months of numerous skills-building workshops and work parties in mosaics, environmental issues, stewardship, lanterns, stilt-walking, shadow puppetry, hand puppets, fire spinning, creative writing and event management led to a harvest fair, parade and festival coinciding with the Asian Mid-Autumn Festival. Over 2,000 people participated in the festival on the day, over 500 people attended the various workshops, and volunteers put in thousands of hours of work and expertise into making the event a success.

Partners:

Organizational partners: steering committee of representatives from the Still Creek Committee, the Windermere Family of Schools, the Chung Wah Tao Tak Tong Society, the Evergreen Foundation, Renfrew Branch Public Library, Renfrew Park Community Centre, Chinese Senior's group, Collingwood Community Policing Office, Renfrew Ravine Committee, Food Security Institute

Project participants: organizational partners' membership; community residents

Evaluation criteria:

1. **artistic criteria:** aesthetic continuity of Harvest Fair, parade and festival; aesthetic integration of cultural elements and multiple disciplines; quality of art work and performances; community engagement and participation; participant and audience evaluations
2. **other criteria:** community ownership of event; quality of partnerships and relationships; cross cultural communication and celebration

Ned Bear, K'chi Khukiyik Art Camp Project, Saint Mary's First Nation, NB

Synopsis: A series of school based collaborative workshops led to this week-long intergenerational art camp. Puppet and maskmaking evoked the characters; the characters evoked the stories; the stories evoked the performance. "This intergenerational art-making, story-telling format will have many far-reaching consequences: from the exploration and strengthening of the sense of self to the building of bridges between generations and between artists and their environment. The immediate outcome, presenting a puppetry narrative to the larger community, served as a live model for bridge building". The participation of the community elders provided "a spiritual grounding to the week and probably influenced the stories that emerged".

Partners: residents of Saint Mary's First Nation

Evaluation criteria:

1. **artistic criteria:** quality of art work; level and quality of participation; quality of performance; community audience reaction;
2. **other criteria:** intergenerational collaboration and communication; community building

Comments: artists well grounded in community; innovative and experimental processes

Indigenous Arts Service Organization, Splitting the Sky – Regional Festival Series, Penticton, BC

Synopsis: A series of four multi-disciplinary festivals held in Cranbrook, Kamloops, Moberly Lake and Penticton, BC. "The regional diversity created through Splitting the Sky not only brought professional artists in direct contact with general community members through interactive audience participation but also revisited a whole new exciting door for inter-disciplinary artists. All performances were unique to their region".

Partners: regional Aboriginal and non-native arts councils, art centres, art groups, ect.

Evaluation criteria:

1. **artistic criteria:** level of artistic exploration by artists and non artists, level of community engagement, quality of artwork; range of disciplines; emerging artist training
2. **other criteria:** cross cultural connections; audience development; quality of festival planning; cultural democracy and cultural development

May Week Labour Arts Festival, Edmonton, Alberta

Synopsis: A multi-disciplinary art festival celebrating labour history, struggles and solidarity. The choir project brought Faith Nolan to perform with established labour choirs and to help develop new choirs for Mayweek celebrations throughout the West, including Brandon, Manitoba and Fort Qu'Appelle, Saskatchewan.

Partners: National May Week Labour Arts Festivals

Evaluation criteria:

1. **artistic criteria:** level of engagement of union members; quality of art; range of disciplines
2. **other criteria:** creating a network of labour choirs; create links and exchanges between May Week Festivals.

Miscellaneous Productions, What You Carry With You, Vancouver, BC

Synopsis: A series of inter-disciplinary arts events and a theatrical performance that was created, presented and exhibited by residents of Richmond. The project dealt with emigration/immigration, violence, xenophobia, aging and intergenerational relationships, memory and belonging, performed mostly in English, with subtitles or simultaneous translation in Tagalog, Urdu, Punjabi, Cantonese, Mandarin, French, Eritrean, Gaelic and Japanese. The final show sold out almost every night; received excellent local, provincial and national media coverage.

Partners:

Organizational Partners: an extensive list of over 22 representatives from a variety of art, social and cultural organizations, such as the Gateway Theatre; Minory Plane for Seniors, Richmond Multicultural Concerns Society; Volunteer Richmond; Richmond Teen/Youth Council; Vancouver-Lower Mainland Multicultural Family Services Society, etc.

Project participants: residents of Richmond

Evaluation Criteria:

1. **artistic criteria:** quality of artwork; community engagement; audience reaction; media reaction
2. **other criteria:** intergenerational and inter cultural communication and connections; outside evaluator

Attitude d'artistes, Louis Couturier, Longueuil Québec. Resolute Self Portrait, Resolute Bay, Nunavut

Synopsis: The main objective of this project was to offer the opportunity to the community of Resolute Bay to express themselves through video, particularly the young people. *“Le projet initial était ambitieux; et comme tous les projets de nature participative ou relationnelle, il s’est frotté à la réalité; des habitants en chair et en os, avec leur culture, leur intérêt, leur priorité propres. Nous avons dû prendre le temps de faire connaissance. Et modestement, nous avons dû revoir à la base nos prétensions afin de respecter le désir et les possibilités d’engagement de chacun”*. Participation was sporadic, but about half of the video and photographs were the results of “a relational and participative process”. There was no public viewing of the videos, but the artists plan to use the footage and photographs in an experimental documentary installation.

Partners: residents of Resolute Bay; initial letter of intent from the mayor

Evaluation criteria:

1. **artistic criteria:** quality and level of participation; quality of video and photographs
2. **other criteria:** success of relationships and partnerships; effects on community

Naturalik Project, Geneviève Pepin et al., Igloodik, Nunavut

Synopsis: A team of four artists, all with previous experience in the community, worked on this project. *Kaugjagjuk* is a play based on a legend chosen by a local artist and developed and workshopped by the artist team and the youth and elders of the community. Ten local youth committed to being a part of the team, learning dance, acting, drumming and circus arts. The play was performed during a four day run in the community.

Partners: Community elder; residents of Igloodik; youth

Evaluation criteria:

1. **artistic criteria:** quality of community participation; quality of production and performance; community reaction; participant reaction
2. **other criteria:** quality of relationships with community

Comments: strong commitment and relationships with community; Elder advisor provides guidance and stability to the project

Common Weal Community Arts, Annual funding, Regina, Saskatchewan

Synopsis: A multi-disciplinary community arts organization whose province-wide mandate is to: “facilitate the production of participatory arts projects, based on creating partnerships between communities and artists, through a philosophy of inclusion and cooperation in order to create opportunities and choices for individuals and communities”.

Partners: various, focus on “communities that do not always have access to the arts or public life in general”.

Evaluation:

1. **artistic:** produce challenging art that promotes critical thinking; inclusive; organized participatory process; embraces diversity; aspires to high artistic calibre; cooperates with and among groups/individuals; connects cultures through participatory arts practice
2. **other criteria:** promises long-term social change; challenges the status quo; accountable to stakeholders; fun; comes from participants

Comments: a model for community art organizations; well developed collaborative approach; strong commitment to cultural democracy;

DANCE

Karen Jamieson, The Skidgate Project, Haida Gwaii, BC

Synopsis: “The project was a collaboration between the Karen Jamieson Dance Company and the Haida community of Skidgate, a village of about 900 people on Haida Gwaii. The three year creative process culminated in a performance/event made possible through an invitation by the Kaahdaas Gaah K’iiguwaay, Raven Wolf clan of Tanu, to present the work at their annual clan dinner. The invitation was a great honour and came through the clan matriarchs who were very supportive and involved in the project. About 50 people participated as performers, another 15 or so as translators, advisors, researchers and artists. About 200 people witnessed this event... a successful culmination to a long, difficult and complex process of cross-cultural collaboration.... “In the 3 year course of this project, I have had to painfully let go of some things I was deeply attached to. I had imagined I would do an exploration of form with modern dance and Haida

dance in some sort of dialogue-like relationship. This did not and could not happen...because I am not aboriginal. But it was only when I let go of that which was impossible that I began to clearly see what was possible. It was possible to build a choreographic structure through a collaborative process. It was possible to cohere that structure around a central metaphor. It was possible to commission people and to work with images. But basically, people only did what they wanted to do, or felt was appropriate and possible within Haida law, and my choices were always a kind of negotiation. I had very little control. I am amazed by what came out of this”.

Partners: residents of Skidgate...

Evaluation criteria:

1. **artistic criteria:** community engagement; creative relationship; power of performance; use of multiple mediums; participant and audience reaction; artist development
“transformation of my practice”
2. **other criteria:** quality of relationships; cross cultural communication

Comments: A deeply engaged but difficult inter-cultural project that originated with the artist but was shaped by the community. Listening, learning and letting go of control were necessary before a true collaboration could occur. Dance officer identified potential problems with project and helped the artist to work through challenges. Artist integrity and commitment to the community resulted in a successful project.

Sue Lambropoulos, 1-2-3-GO, Dance in Education Project, Fredericton, NB

Synopsis: Elementary school children were invited to join a ‘dance club’ that met weekly during ‘enrichment programming time’ for 6 months. Working with Sue Lambropoulos and other artists, the youth created a 60 minute performance that explored ‘friends’ and ‘family’ through dance, movement, words, music and fun. Performed for the Lieutenant Governor and a large audience, the performance was described as “heartbreakingly beautiful...a unique and groundbreaking production”, “this was ensemble work at its best...an extension of the world of children”, “an extraordinary piece – a series of choreographed children’s vignettes featuring everyday actions that are breathtaking”.

Partners:

Organizational partners: Fredericton School Board and individual schools

Project participants: elementary (and a few secondary) students

Evaluation criteria:

1. **artistic criteria:** calibre of artists; level of student engagement; quality of production and performance; outside evaluators
2. **other criteria:** students’ self-esteem, level of expression, confidence, relationships

Comments: well designed, inspired project

Julie Lebel, Sept-Iles, Québec

Synopsis: A choreographic research project involved a group of non dancers between the ages of 8 and 45 years old. The project resulted in two creations: a video-dance that captured the movements of the non-dancers, focussing on their characteristics and personalities; and the creation of a professional choreography for duo. Collaboration with other artists for music, costumes and lighting.

Partners: a group of non dancers between the ages of 8 and 45 years old. Otherwise not

identified

Evaluation criteria:

1. **artistic criteria:** quality of artist collaboration; quality of video; quality of choreography and performance
2. **other criteria:** marketing and promotion

Comments: this is an example of a community informed project, rather than a community collaboration. Participants were research subjects, observed and videotaped for their gestures and expressions that were then incorporated into the professional choreography. Participants had no direct influence or control over representation and were not actively involved in the creation process.

Rocky Native Friendship Centre, Rocky Mountain House, Alberta

Synopsis: Elders offering weekly sessions for 24 weeks in two areas: 1) learning the traditional Pow Wow Dances and 2) learning how to make and care for Dance Regalia. The 25 participants were between the ages of 6 and 30 years old. Entire families were involved in the creation of the Regalia. The resulting Dance group performed in local schools, and some of them competed at Pow Wows.

Partners:

Organizational partners: Rocky Native Friendship Centre

Participants: Friendship Centre membership

Evaluation Criteria:

1. **artistic criteria:** level and consistency of participation; quality of Regalia; quality of dancers; reaction of audience; reaction of Elders
2. **other criteria:** cultural awareness and pride; self-confidence of participants; participant evaluations and Elder evaluations included in report

Comments: conceived, developed and delivered by the community; cultural development; cultural democracy

Kaeja d'Dance, Ottawa, Ontario

Synopsis: a residency project in a secondary school. For one week in February and two days in June, four dancers from Kaeja d'Dance were responsible for teaching 40 hours of contact and express dance technique to 83 dance students ranging in grade from 9-12; and for conducting a creative training workshop for up to 10 selected students that resulted in the creation of a short work of choreography. The dance was then performed on the Kaeja d'Dance program on June 10 at the Canada Dance Festival.

Partners:

Organizational: Canada Dance Festival; Canterbury High School Dance department

Project participants: high school dance students

Evaluation criteria:

1. **artistic criteria:** quality of artists; quality of workshops; quality of participation; quality of selected student choreography and performance; audience reaction
2. **other criteria:** quality of partnership;

Comments: art education, skill development

Maureen Shea, "Social Movements" project, Ottawa, Ontario

Synopsis: workshops and performances presented to primary school children in 5 rural schools (K – grade 8) across Ontario. Three groups of learners per school were led through a progressive daily session and presented this work in a showing for parents, fellow learners and friends near the end of the week. Approximately 25 parents and friends came to each of the performances. The workshops explored social interaction and relationships through the media of dance and performance. Dozens of t-shirts were used as an important visual, metaphoric and practical tool. "Participation and the relationship between social research, social action, movement research and performance were key."

Partners:

Organizational partners: Ardrea Public School; St. Andrew's Catholic Elementary School; Land O'Lakes Public School; Naismith Memorial Public School; Victoria Harbour Elementary School
Project participants: students

Comments: a high quality art education project that includes collaboration in its intent and design

Daniela Paguaro, Sheguiandah, Ontario

Synopsis: professional development and creation project for a dance instructor for youth, who uses collaborative processes in her practice; although she travelled out of her community for much of the development, she also brought in dancers who gave community workshops.

Evaluation criteria;

1. **artistic criteria:** quality of professional development choices; appropriateness of p.d to artist's practice
2. **other criteria:** quality and depth of workshops for community members

Comments: professional development for artist combined with opportunities for community

Judith Marcuse, Vancouver, BC

Synopsis: Travel grant to Pakistan to participate in a large community arts festival and work with Punjab Lok Raqs, one of the 30 overseas guests Judith Marcuse Projects had supported to attend the Earth Project Symposium.

Comments: Judith Marcuse's work is a highly successful model of community informed art. The concept, design and choreography are executed by professional artists, though the work is fed by material generated during community workshops. Professional development and travel grants are essential for all artists, and this grant provided Judith Marcuse with another cultural model of community collaboration.

Paula Jardine, Victoria Dance Series, Victoria, BC

Synopsis: A combination research and development and professional development project with the goals of laying the groundwork, establishing partnerships and relationships, and exploring the feasibility of a larger community dance project, while experimenting with approaches and methods of community collaboration. Two dance artists were contracted to design and deliver

short community dance projects through a workshop format; the Victoria Dance Series team took part as participants in order to experience and evaluate different approaches to collaborative practice. One project resulted in a public dance to mark the beginning of a community mapping exercise, the other in a parade.

Partners:

Organizational partners: New Horizons Seniors Activity Centre; James Bay Neighbourhood Environment Association; City of Victoria arts Awareness Week; Quadra Arts Centre; James Bay Community Centre; Victoria Day Parade

Project participants: Community centre and association members, neighbourhood residents

Evaluation criteria:

1. **artistic criteria:** quality of workshops, quality of participation,
2. **other criteria:** lessons about process; established relationships and partnerships for further development

Comment: creative and effective research and development approach that includes an active learning environment for the team of artists.

APPENDIX B ARTIST INTERVIEWS AND STATEMENTS

Artists who responded to questions or who participated in an interview:

- Amir Ali Alibhai, Roundhouse, Vancouver, BC
- Angelina Wong, York U., Visual Art Consultant, Toronto Board of Ed.
- Annie Smith, artist, Downtown Eastside Theatre, Vancouver
- Bette Ounjian, retired art teacher, Toronto, Ont.
- Bushra Junaid, Ontario Arts Council
- Carmen Rosen, artist, Vancouver
- Cathy Stubbington, artist, Vancouver
- Cease Wyss, artist, Vancouver, BC
- Christen Ferreck, artist, Toronto, Ontario
- Dan Yashinky, Toronto arts council
- David Anderson, artist, Toronto
- Deborah Barndt, professor, York University
- Diane Wolf, Gardener Museum, Toronto, Ont.
- Dolly Hopkins, Artistic Director, Public Dreams Society, Vancouver BC
- Ed Little, co-artistic director, Teesri Dunya Theatre and professor, Concordia University, Montreal
- Edith Regier, artist, Winnipeg
- Elizabeth Shefrin, artist, Vancouver
- Geneviève Pepin, artist, Montreal
- Haruko Okano, artist, Vancouver, BC
- Heidi Taylor, artist, Public Dreams Society, Vancouver, BC
- Jason Granger, Administrator, Art City, Winnipeg
- Jill P. Weaving, artist and administrator, Roundhouse, City of Vancouver
- Leigh Bendal-Young, musician, North Shore Celtic Ensemble, Vancouver
- Lilita Tannis, artist, Toronto
- Lisa Ross, artist, Toronto
- Lois Klassen, artist, Vancouver, BC
- Mary Thorne, Dufferin Mall, Toronto, Ont.
- Maureen Shea, artist, Grasshoppa Dance Exchange, Ottawa
- Melanie Fernandez, Harbourfront Centre, Toronto
- Minsook Lee, artist, Toronto
- Miriam Cusson, artist, Sudbury, Ont.
- Miriam Davidson, Toronto, Ont.
- Pat Beaton, artist, BC
- Paula Jardine, artist, BC
- Persimmon Blackbridge, artist, BC
- Pia Massie, artist, BC
- Rachael Van Fossen, artistic director, Black Theatre Workshop, Montreal
- Renee Westeller, Executive Director, Workers Labour and Cultural Centre, Hamilton
- Richard Underhill, musician, Kensington Community Orchestra
- Ron and Johanna Berti, De-bah-ji-mah-jig Theatre, artistic producers, Wikwimikong, Manitoulin Island
- Ruth Howard, artistic director, Jumblies Theatre, Toronto
- Sadira Rodrigues, funding representative, BC
- Savannah Walling, artist, Vancouver Moving Theatre, Vancouver, BC
- Sven Black, artist, Vancouver, BC
- Tamarra, administrator, Art Starts, Toronto
- Tanya Ball, artist, Sudbury, Ont.
- Tina Familo, artist, BC
- Valerie Hunter, Program Director, Vancouver Foundation
- Valley Hennel and Rick Scott, children's songwriter and musician BC
- Yar Mohammad Taraky, Immigrant Culture and Art Association (ICAA), Hamilton

A Selection of Artist Statements

If we want to raise the general art literacy of the Canadian population than we need community projects that are collaborative, treat each stakeholder with respect and value the creative process and product beyond its potential monetary value, its value as media photo op for politicians and truly strengthens the bonds between the arts and community. I have experienced community collaborative arts do all of these things without confrontation but through creativity coupled with critical thinking. Art without the critical component, without collaboration runs into many dangers of becoming just a pleasant leisure activity.

Haruko Okano

If I was going to have any suggestions for making the ACCF better, it would be to emphasize that the fund remain completely flexible in what the definition is and that the paramount aspect of the project that should be considered is the vision of the artist.

Paula Jardine

Artists and the arts are needed to be pragmatic, prescriptive, critical, political, vital and alive, as well as creative, whimsical and joyful. We are needed to "foreground" the backgrounded relationships, values and concerns of a world in crisis. Active engagement with the breadth and complexity of community is a sure way of doing this. Support for this work is critical.

Beth Caruthers

A community's and an artist's relationship to the work and to each other is part of the aesthetic itself.

Rachael Van Fossen

I am currently noticing that context is everything.

Maureen Shea

People are looking for a sense of community within the big city and i think they are drawn to participate in our events to get back some of that small town feel and human involvement on a simple scale that is missing from our packaged preprocessed city life. Plus, they see how much fun we're having and they can't resist!

Richard Underhill

It's not social work, it's art.

Paula Jardine

I am doing my PhD research about participation in performance and community building. I take many ideas from theatre anthropology: that community performance and ritual bring people together in a heightened space where social boundaries can be relaxed and people see themselves and each other in new ways - thus renewing community.

Annie Smith

I find it very difficult to understand how to access the ACCF.

Sue Jeffries

But the collaborative community process can build alternative avenues of communication that can reach across barriers where other forms may not.

Haruko Okano

The function is to involve as many people as possible in the making of art, to bring together people from all backgrounds to create together, to show our strength together and to get back to our 'tribal' roots, where everyone in the village can sing and bang a drum and dance... The aesthetic that our group has is one of controlled chaos and pure joy.. when our crazy freight train

of joy is steaming down the track, we pick up passengers in the form of participants and observers along the way. It's wonderful.

Richard Underhill

People want to have the opportunity to be creative, to have fun, to step outside themselves and beyond what they have imagined. They want to belong to something larger than themselves

annie smith

Breaking down the solitude and competition of fragmented specializations can be difficult. Within our institutions, we feel we must capture and define the hard boundaries of a practice; and yet at the same time we must somehow allow the mutable, the reflexive, the adaptive strategies that art and artists embody while working and collaborating with the real and constantly surprising world of community and difference.

Beth Carruthers

I was trained to show painting in a gallery. But my response to the world was that I wanted to have my art practice become more meaningful.

Edith Regier

I think that, besides the traditional aesthetics of truthfulness and beauty, there is an aesthetic of mutual respect between participants

annie smith

When I think about what might be the definition(s) of a Community Engaged Arts Practice, I run into some difficulty, since I believe that we are never in any real sense out of community, outside of our intimate relationships with others and the world.

Beth Caruthers

I think community-engaged arts can fill many different purposes, from a goal of creating civic dialogue, to outright political protest, to more intimate personal growth. I also believe the work can have as many different aesthetic possibilities as there are for more conventional work. Nonetheless, we do need to develop new ways of talking about the aesthetics of the work.

Rachael Van Fossen

There should be a 'part B' to the project if it is successful, an opportunity to apply for additional funding for the same project to move it further along....you've made this investment, you learn so much in the first project, there has to be a way to develop the work as far as we can.

Val Hennel

I'm passionate about the importance of the artist's role as a front line worker in the world.

Daniele Pagliaro

Before the Artists and Community Collaboration Fund, we did not feel that the Canada Council was accessible to us.

Tamarra, Arts City

Why do I do this work? It's an impulse, it's just what I have to do.

Paula Jardine

Appendix C Bibliography

WORKS CITED

REPORTS & WORKBOOKS

- Community Arts Workbook: Another Vital Link**; Ontario Arts Council, 1998
- Learning to Live, Living to Learn: Perspectives on Arts Education in Canada**; Preliminary Report on Consultations Conducted by the Canadian Commission for UNESCO; 2005
- Durand, Douglas. **Dancing our Stories: Personal Narratives from Dance Animation and Community Dance Projects in Canada**; Canada Council for the Arts
- Workgroup on Artist and Community Collaboration Fund Internal Report**, Canada Council for the Arts, May, 2004
- Dwyer, M. Christine and Frankel, Susan L. **Summary Evaluation of the Artists and Communities Pilot Initiative**, RMC Research Corporation for the Canada Council for the Arts, January 2000

ARTICLES AND ESSAYS

- Howard, Ruth and Van Fossen, Rachael. **Easy to Say: Reflections on the roles of art and the artist in Canadian adaptations of the Coway Community Play Form**; Canada Council for the Arts' *Off the Radar* essay, January, 2005.
- McGonagle, Declan. **The Temple and the Forum Together: Re-configuring community arts**; Fuse Magazine, Volume 28, No.2; 2005.
- Fernandez, Melanie. **Reflections of a former Community Arts Officer**; Fuse Magazine; Volume 28, No.3, 2005.
- Weaving, Jill p. **Relational and Engaged Aesthetics**; unpublished essay, August, 2005
- Barndt, Deborah. **Touching Minds and Hearts**; unpublished draft chapter for upcoming book.

WEB SITES

- Community Arts Network**; www.communityarts.net;
- Ontario Arts Council**: www.arts.on.ca
- Australia Arts Council**: www.ozco.gov.au
- Social Sciences and Humanities Research Council**: www.sshrc-crsh.gc.ca
- British Columbia Arts Council**: www.bcartscouncil.ca
- Saskatchewan Arts Board**: www.artsboard.sk.ca
- Toronto Arts Council**: www.torontoartscouncil.org

VIDEOS

- Documenting Engagement**; Community Artists Media Institute, 2004.
www.documentingengagement.ca

BOOKS

- Bloch Ernst. **The Utopian Function of Art and Literature: Selected Essays**; Trans. Jack Zipes and Frank Mecklenburg. MIT Press, 1996.
- Boal, Augusto. **Theatre of the Oppressed**; Theatre Communications Group, 2002.
- Boal, Augusto. **Legislative Theatre**; Routledge, 1998.
- Boal, Augusto. **Games for Actors and Non-Actors**; Routledge, 1994.
- Bourriaud, Nicolas. **Relational Aesthetics**; Paris: les presses du réel, 2002
- Cleveland, William. **Art in Other Places: Artists at Work in America's Community and Social Institutions**; Praeger, 1992
- Gablik, Suzi. **The Re-Enchantment of Art**; Thames and Hudson: New York, 2002.

- Kershaw, Baz. *The Radical in Performance: Between Brecht and Baudrillard*; Routledge, 2002.
- Lacy, Suzanne. Ed. *Mapping the Terrain: New Genre Public Art*; Bay Press; 1995.
- Lippard, Lucy R. *The Lure of the Local: Senses of Place in a Multicentered Society* The New Press, 1997.
- Solnit, Rebecca. *Hope in the Dark: Untold Histories, Wild Possibilities*; Nation Books, 2004.

ARTIST AND COMMUNITY COLLABORATION: READING LIST

BOOKS

- Adams, Don and Goldbard, Arlene. *Community Culture and Globalization*; The Rockefeller Foundation, 2002.
- Adorno, Theodor W. *The Culture Industry: Selected Essays on Mass Culture*; Ed. J. M. Bernstein. Routledge, 2002.
- Adorno, Theodor W: *Aesthetic Theory*; Trans. Robert Hullot-Kentor. University of Minnesota Press, 1997.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism, Revised Ed* ; Verso, 2003.
- Augaitis, Daina, Falk, Lorne, Gilbert, Sylvie, Moser, Mary Anne. Eds. *Questions of Community: Artists, Audiences, Coalitions*; Banff Centre Press, 1995.
- Balkin Bach, Penny, Ed. *New Land Marks: Public Art, Community, and the Meaning of Place*; Grayson Publishing, 2001.
- Barber, Bruce, et al. Eds. *Voices of Fire: Art, Rage, Power, and The State*; University of Toronto Press, 1996
- Bacon, Barbara Schaffer, et al. *Animating Democracy: The Artistic Imagination as a Force in Civic Dialogue*; Americans for the Arts, 1999.
- Bakhtin M.M. *The Dialogic Imagination: Four Essays*; Trans. Caryl Emerson and Michael Holquist. University of Texas Press, 1996.
- Barker, Jonathan. *Street-Level Democracy: Political Settings at the Margins of Global Power*; Between The Lines, 1999.
- Barthes, Roland: *Mythologies*; Trans. Annette Lavers. Hill and Wang, 2001.
- Bauman, Zygmunt. *The Individualized Society*; Polity Press, 2003.
- Bauman, Zygmunt. *Community: Seeking Safety In An Insecure World*; Polity Press, 2002.
- Baudrillard , Jean: *Simulacra and Simulation*; Trans. Sheila Faria Glaser. University of Michigan Press, 1994.
- Baudrillard, Jean *The Vital Illusion*; Ed. Julia Witwer. Columbia University Press, 2000.
- Bayoumi, Moustafa and Rubin, Andrew. Ed. *The Edward Said Reader*; Vintage Books, 2000
- Becker, Carol. *Zones of Contention: Essays on Art, Institutions, Gender, and Anxiety*; State University of New York Press, 1996.
- Becker, Carol. *Surpassing the Spectacle: Global Transformations and the Changing Politics of Art*; Rowman & Littlefield Publishers Inc., 2002..
- Benjamin ,Walter: *Illuminations: Essays and Reflections*; Ed. Hannah Arendt. Schocken Books, 1988.
- Benjamin ,Walter: *Reflections: Essays, Aphorisms, Autobiographical Writings*; Ed. Peter Demetz. HBJ, 1979.
- Beveridge, Karl and Johnston, Jude. *Making Our Mark: Labour Arts and Heritage in Ontario* Between The Lines, 1999.
- Bloch , Ernst *The Spirit of Utopia*; Trans. Anthony A. Nassar. Stanford University Press, 2000.
- Bloch Ernst. *The Utopian Function of Art and Literature: Selected Essays*; Trans. Jack Zipes and Frank Mecklenburg. MIT Press, 1996.
- Bloch , Ernst. *The Principle of Hope, Vol.1* . Trans. Neville Plaice, Stephen Plaice and Paul Knight. MIT Press, 1996.
- Boal, Augusto. *Theatre of the Oppressed*; Theatre Communications Group, 2002.
- Boal, Augusto. *The Rainbow of Desire: The Boal Method of Theatre and Therapy*;

- Routledge, 1995.
- Boal, Augusto. **Legislative Theatre**; Routledge, 1998.
- Boal, Augusto. **Games for Actors and Non-Actors**; Routledge, 1994.
- Bokina, John and Lukes, Timothy J. Ed. **Marcuse: From The New Left to The Next Left**; University Press of Kansas, 1994.
- Bourdieu, Pierre. **The Field of Cultural Production: Essays on Art and Literature**; Ed. Randall Johnson. Columbia University Press, 1993.
- Bourdieu, Pierre. **Acts of Resistance: Against the Tyranny of the Market**; Trans. Richard Nice. The New Press, 1998.
- Bourriaud, Nicolas. **Relational Aesthetics**; Paris: les presses du réel, 2002
- Brecht, Stefan. **The Bread and Puppet Theatre. Vol. 2.**; Routledge, 1988.
- Buck-Morss, Susan. **The Dialectics of Seeing: Walter Benjamin and The Arcades Project** MIT Press, 1999.
- Buck-Morss, Susan. **The Origin of Negative Dialectics: Theodor W. Adorno, Walter Benjamin, and the Frankfurt Institute**; Free Press, 1979.
- Buck-Morss, Susan. **Thinking Past Terror: Islamism and Critical Theory on the Left**; Verso, 2003.
- Burke, Bev, Geronimo, Jojo, et al. **Education for Changing Unions**; Between the Lines, 2002.
- Burnham, Linda Frye and Durland, Steven. Eds. **The Citizen Artist: 20 Years of Art in the Public Arena – An Anthology of High Performance Magazine from 1978 – 1998**; Critical Press, 1998.
- Castronovo, Russ and Nelson, Dana D. Eds. **Materializing Democracy: Toward a Revitalized Cultural Politics**; Duke University Press, 2002.
- Cohen-Cruz, Jan. Ed. **Radical Street Performance: An International Anthology**; Routledge, 1998
- Cohen-Cruz, Jan and Schutzman, Mady. Eds. **Playing Boal: Theatre, Therapy, Activism**; Routledge, 1994
- Congdon, Kristin G. **Community Art in Action: Art Education in Practice Series** Davis Publications, 2004
- Corbitt, J. Nathan and Nix-Early, Vivian. **Taking It To The Streets: Using the Arts to Transform Your Community**; Baker Books, 2003
- Cleveland, William. **Art in Other Places: Artists at Work in America's Community and Social Institutions**; Praeger, 1992
- Cullen, Jim. **The Art of Democracy: A Concise History of Popular Culture in the United States**; Monthly Review Press, 1996
- Debord, Guy. **The Society of the Spectacle**; Trans. Donald Nicholson-Smith. Zone Books, 1995
- Dewey, John. **Art as Experience**; Perigee Books, 1983
- Doss, Erika. **Spirit Poles and Flying Pigs: Public Art and Cultural Democracy in American Communities**; Smithsonian Institution Press, 1995.
- Duncombe, Stephen. Ed. **The Cultural Resistance Reader**; Verso, 2002.
- Duvenage, Pieter. **Habermas and Aesthetics: The Limits of Communicative Reason** Polity Press, 2003.
- Elam, Jr, Harry J. **Taking It to the Streets: The Social Protest Theater of Luis Valdez & Amiri Baraka**; The University of Michigan Press, 2001
- Emigh, John. **Masked Performance: The Play of Self and Other in Ritual and Theatre**; University of Pennsylvania Press, 1996.
- Fegan, Tony. **Learning and Community Arts**; National Institute of Adult Continuing Education, 2003
- Felshin, Nina. Ed. **But is it Art? The Spirit of Art as Activism**; Bay Press, Seattle; 1995
- Fisher, Judy and Shelton, Beth. **Face to Face: Making Dance and Theatre in Community**; Spinifex Press; Victoria, Australia; 2002
- Foster, Hal. Ed. **The Anti-Aesthetic: Essays on Postmodern Culture**; The New Press, New York; 1998
- Foster, Hal. **The Return of the Real: The Avant-Garde at the End of the Century**; MIT Press, 2001.
- Freire, Paulo. **Pedagogy of the Oppressed**; Trans. Myra Bergman Ramos. Continuum, 2003.

- Freire, Paulo. ***Pedagogy of Hope: Reliving Pedagogy of the Oppressed***; Trans. Robert R. Barr. Continuum, 2003.
- Freire, Paulo. ***Pedagogy of the Heart***; Trans. Donaldo Macedo and Alexandre Oliveira. Continuum, 1998.
- Fox, John. ***Eyes on Stalks***; Methuen: London, 2002
- Gablik, Suzi. ***The Re-Enchantment of Art***; Thames and Hudson: New York, 2002.
- Garoian, Charles R. ***Performing Pedagogy: Toward an Art of Politics***; State University of New York Press, 1999
- Giroux, Henry A. ***Border Crossings: Cultural Workers and the Politics of Education*** Routledge: New York, 1993
- Goldbard, Arlene and Adams, Don. ***Creative Community: The Art of Cultural Development*** The Rockefeller Foundation, 2001.
- Golding, Sue. ***Gramsci's Democratic Theory: Contributions to a Post-Liberal Democracy***; University of Toronto Press, 1992.
- Gramsci Antonio: ***The Modern Prince & Other Writings***; Trans. Louis Marks. International Publishers, 2000.
- Gramsci, Antonio: ***Selections from the Prison Notebooks***; Ed. Trans. Quintin Hoare and Geoffrey Nowell Smith. International Publishers, 1999.
- Grande, John K. ***Art Nature Dialogues: Interviews with Environmental Artists***; State University of New York Press, Albany; 2004
- Graves, James Bau. ***Cultural Democracy: The Arts, Community & the Public Purpose***; University of Illinois Press, 2005.
- Guess, Raymond. ***The Idea of a Critical Theory: Habermas & the Frankfurt School***; Cambridge University Press, 1999
- Gunster, Shane. ***Capitalizing on Culture: Critical Theory for Cultural Studies***; University of Toronto Press, 2004.
- Habermas, Jürgen. ***The Theory of Communicative Action Vol. 1 and Reason and the Rationalization of Society***; Trans., Thomas McCarthy. Beacon Press, 1984.
- Habermas, Jürgen. ***Between Facts and Norms: Contributions to a Discourse Theory of Law and Democracy***; Trans. William Rehg. MIT Press, 2001.
- Haedicke, Susan C. and Nellhaus, Tobin. Eds. ***Performing Democracy: International Perspectives on Urban Community-Based Performance***; University of Michigan Press, 2001.
- Harries, Karsten. ***The Meaning of Modern Art: A Philosophical Interpretation***; Northwestern University Press, 1991.
- Hoch, Danny. ***Jails, Hospitals & Hip-Hop and Some People***; Villard, New York; 1998
- Hopkins, David. ***After Modern Art: 1945-2000***; Oxford University Press, 2000.
- hooks, bell. ***Yearning: Race, Gender, and Cultural Politics***; Between The Lines, 1999.
- Jameson, Frederic. ***A Singular Modernity: Essay on the Ontology of the Present***; Verso, 2002.
- Jameson., Frederic. ***Post-Modernism, or, The Cultural Logic of Late Capitalism***; Duke University Press, 2001.
- Jameson, Frederic and Miyoshi, Masao. Ed. ***The Cultures of Globalization***; Duke University Press, 1998
- Jinnett, Kimberly and . McCarthy, Kevin F.,. ***A New Framework for Building Participation in the Arts***; RAND: Pittsburg, 2001.
- Johnston, Chris. ***House of Games: Making Theatre from Everyday Life***; Routledge, 1998.
- Kadi, Joanna. ***Thinking Class: Sketches from a Cultural Worker***; South End Press, 1996
- Kellner, Douglas. ***Media Culture: Cultural Studies, Identity and Politics Between the Modern and the Postmodern***; Routledge, 1995.
- Kellner. Douglas and Cvetkovich, Ann, Eds. ***Articulating The Global and The Local: Globalization and Cultural Studies***; HarperCollins, 1997
- Kingwell, Mark. ***The World We Want: Virtue, Vice, and the Good Citizen***; Penguin Books, 2001.
- Kerrigan, Sheila. ***The Performer's Guide to the Collaborative Process***; Heinemann Press, 2001.

- Kershaw, Baz and Coult, Tony. Eds. ***Engineers of the Imagination: The Welfare State Handbook*** Methuen: London, 1999.
- Kershaw, Baz. ***The Politics of Performance: Radical Theatre as Cultural Intervention*** Routledge, 2001.
- Kershaw, Baz. ***The Radical in Performance: Between Brecht and Baudrillard***; Routledge, 2002.
- Kristeva, Julia. ***Hannah Arendt: Life is a Narrative***; University of Toronto Press, 2001.
- Kristeva, Julia. ***Desire In Language***; Columbia University Press, 1980.
- Kernohan, Andrew. ***Liberalism, Equality, and Cultural Oppression***; Cambridge University Press, 2001.
- Kester, Grant H. ***Conversation Pieces: Community & Communication in Modern Art***; University of California Press, 2004.
- Kester, Grant H. Ed. ***Art, Activism, & Oppositionality: Essays from Afterimage***; Duke University Press, 1998.
- Kissanayake, Ellen. ***Homo Aestheticus: Where Art Comes From and Why***; University of Washington Press, Seattle Washington; 1995
- Kuyek, Joan Newman. ***Fighting for Hope: Organizing to Realize Our Dreams***; Black Rose Books, 1990.
- Knight, Keith, Schwarzman, Mat et al. ***Beginner's Guide to Community Based Arts: Ten graphic Stories about Artists, Educators and Activists across the U.S.***; New Village Press, Oakland California; 2005
- Kwon, Miwon. ***One Place After Another: Site-Specific Art and Locational Identity*** MIT Press: New York, 2004.
- Lacy, Suzanne. Ed. ***Mapping the Terrain: New Genre Public Art***; Bay Press; 1995.
- Lippard, Lucy R. ***Mixed Blessings: New Art in a Multicultural America***; New York: The New Press, 2000.
- Lippard, Lucy R. ***Overlay: Contemporary Art and the Art of Prehistory***; The New Press: New York, 1983.
- Lippard, Lucy R. ***The Lure of the Local: Senses of Place in a Multicentered Society*** The New Press, 1997.
- London, Peter. ***Step Out-Side: Community-Based Art Education***; Heineman, 1994.
- Luhman, Niklas. ***Art As A Social System***; Trans. Eva M. Knodt. Stanford University Press, 2000.
- Lyotard, Jean-Francois: ***The Postmodern Condition: A Report on Knowledge***; Trans. Geoff Bennington and Brian Massumi. University of Minnesota Press, 1993.
- Marino, Dian. ***Wild Garden: Art, Education, and the Culture of Resistance***; Between The Lines; Toronto, 1997.
- MacClancy, Jeremy. Ed. ***Contesting Art: Art, Politics and Identity in the Modern World***; Berg: New York, 1997
- Mayo, Peter. ***Gramsci, Freire & Adult Education: Possibilities for Transformative Action***; Zed Books, 1999
- McKnight, John. ***The Careless Society: Community and Its Counterfeits***; BasicBooks, 1995.
- McKnight, John L. and Kretzmann, John P. ***Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets***; ACTA Publications: Chicago, IL, 1993
- Marcuse, Herbert. ***One-Dimensional Man***; Beacon Press, 1991.
- Marcuse, Herbert. ***Eros and Civilization: A Philosophical Inquiry into Freud***; Beacon Press, 1974.
- Marcuse, Herbert. ***The Aesthetic Dimension: Toward a Critique of Marxist Aesthetics***; Beacon Press, 1978.
- Malchiodi, Cathy A. ***The Soul's Palette; Drawing on Art's Transformative Powers for Health and Well Being***; Boston: Shambala, 2002
- McNiff, Shaun. ***Creating with Others: The Practice of Imagination in Life, Art & the Workplace***; Shambala, Boston; 2003
- Merrill, Robert. Ed. ***Ethics/Aesthetics: Post-Modern Positions***; Maisonneuve Press, 1988.
- Mitchell, W.J.T. ***Picture Theory: Essays on Verbal and Visual Representation***; The University

- of Chicago Press, 1995.
- Morris, Martin. ***Rethinking the Communicative Turn: Adorno, Habermas, and the Problem of Communicative Freedom***; State University of New York Press, 2001.
- Nielsen., Greg M. State ***The Norms of Answerability: Social Theory Between Bakhtin and Habermas***; University of New York, 2002.
- Neperud, Ronald W. Ed. ***Context, Context, & Community in Art Education: Beyond Postmodernism***; Teachers College Press, 1995.
- Orenstein, Claudia. ***Festive Revolutions: The Politics of Popular Theatre and the San Francisco Mime Troupe***; University Press of Mississippi, 1998.
- O'Brien, Mark and Little, Craig. Eds. ***Reimagining America: The Arts of Social Change***; New Society Publishers, 1990.
- Patt, Lise. Ed. ***Benjamin's Blind Spot: Walter Benjamin and the Premature Death of Aura & ICI Field Notes 5: The Manual of Lost Ideas***; Institute of Cultural Inquiry, 2001.
- Prentki, Tim and Selman, Jan. ***Popular Theatre in Political Culture: Britain and Canada in Focus***; Intellect Books, 2000.
- Price, Sally. ***Primitive Art in Civilized Places***; The University of Chicago Press, Chicago; 1989
- Ranciere, Jacques: ***The Politics of Aesthetics***; Trans, Gabriel Rockhill. Continuum, 2004.
- Reardon, Christopher. ***Talking Cure: A Case Study in Communication for Social Change***; The Rockefeller Foundation, 2003.
- Reitz, Charles. ***Art, Alienation, and the Humanities: A Critical Engagement with Herbert Marcuse***; State University of New York Press, 2000.
- Rochlitz, Rainer. ***The Disenchantment of Art: The Philosophy of Walter Benjamin***; The Guilford Press, 1996.
- Roy, Arundhati. ***Power Politics. 2nd Ed***; South End Press, 2001.
- Rohd, Michael. ***Theatre for Community, Conflict & Dialogue: The Hope Is Vital Training Manual***; Heinemann, 1998.
- Said, Edward W. ***Culture and Imperialism***; Vintage Books, 1994
- Sainer, Arthur. ***The New Radical Theatre Notebook***; Applause Books, 1997
- Salhi, Kamal. Ed. ***African Theatre for Development: Art for Self-Determination***; Intellect Books, 1998
- Schechter, Joe. ***Popular Theatre: A Sourcebook*** Ed. Routledge, 2003.
- Schaffer Bacon, Barbara et.al. ***Artists in the Community: Training Artists to Work in Alternative Settings***; A Report Comissioned by the Ford Foundation; Americans for the Arts, Washington, 1996.
- Sheehy, Colleen J. ***Theatre of Wonder: 25 Years in the Heart of the Beast***; University of Minnesota Press, 1999.
- Schiller, Herbert I. ***Culture Inc.: The Corporate Takeover of Public Expression***; Oxford University Press, 1991.
- Schechner, Richard. ***Performance Theory***; Routledge, 1994.
- Seel, Martin. ***Aesthetics of Appearing***; Trans. Farrell, John. Stanford University Press, 2005.
- Simon, Ronald T and Estrin, Marc. ***Rehearsing with gods: Photographs and Essays on The Bread & Puppet Theatre***; Chelsea Green Publishing Company, White River Junction, Vermont; 2004
- Solnit, Rebecca. ***Hope in the Dark: Untold Histories, Wild Possibilities***; Nation Books, 2004.
- Sontag, Susan. ***Styles of Radical Will***; Picador USA, New York; 2002
- Spivak, Gayatri Chakravorty. ***In Other Worlds: Essays in Cultural Politics***; Routledge, 1998.
- Taylor, Charles. ***Modern Social Imaginaries***; Duke University Press, 2004.
- Taylor, Charles. ***The Malaise of Modernity***; Anansi Press, 1991
- Taylor; Charles. ***Sources of the Self: the Making of the Modern Identity***; Harvard University Press, Cambridge, Massachusetts; 1989
- Taylor, Philip. ***Applied Theatre: Creating Transformative Encounters in the Community***; Heinemann, 2003.
- Thompson., Jane. ***Bread and Roses: Arts, Culture and Lifelong Learning***; National Institute of Adult Continuing Education, 2002.
- Trend, David. ***Cultural Democracy: Politics, Media, New Technology***; State University of New York Press, 1997.

- Turner, Victor. ***The Ritual Process: Structure and Anti-Structure***; Aldine De Gruyter, 1997
- Torres, Carlos Alberto and Morrow, Raymond A. ***Reading Freire and Habermas: Critical Pedagogy and Transformative Social Change***; Teachers College Press, 2002.
- van Erven, Eugene. ***Community Theatre: Global Perspectives***; Routledge, 2001
- Walker, John A. ***Art in the Age of Mass Media. 3rd Ed*** Pluto Press, 2001.
- Walters, Shirley and Manicom, Linzi. Ed. ***Gender in Popular Education: Methods for Empowerment***; Zed Books, 1996.
- Wellmer, Albrecht. ***The Persistence of Modernity: Essays on Aesthetics, Ethics and Postmodernism***; MIT Press, 1993.
- White, Shirley A. ***The Art of Facilitating Participation: Releasing the power of grassroots communication***; Sage Publications, 1999.
- White, Shirley A. ***Participatory Communication: Working for Change and Development***; Sage Publications, 2002.
- Williams, Raymond. ***Keywords: A Vocabulary of Culture and Society***; Fontana Press, 1988.
- Wegner, Phillip E. ***Imaginary Communities: Utopia, the Nation, and the Spatial Histories of Modernity***; University of California Press, 2002.
- Williams, David. Ed. ***Collaborative Theatre: The Theatre du Soleil Sourcebook***; Routledge, 1999.
- Zipes, Jack. ***Creative Storytelling: Building Community, Changing Lives*** Routledge, 1995.
- Zinggl, Wolfgang. Ed. ***Wochen Klausur: Sociopolitical Activism in Art***; Springer-Verlag Wien, 2001.
- Zuidervaart, Lambert and Luttikhuisen, Henry. Ed. ***The Arts, Community and Cultural Democracy***; St. Martin's Press, 2000.