

# **THE STORIES AND PLAYS PROJECT**

# THE STORIES AND PLAYS TEAM

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## A. Introduction

Dara Culhane, Coordinator.

During the spring and summer of 2007, nine members of Vancouver Native Health Society/Positive Outlook Program (VNHS/POP), and 6 students together with a faculty member from Simon Fraser University (SFU) formed the *Stories and Plays Project* team. We organized and participated in 14 workshops, which culminated in an exhibit of photographs, texts and performance pieces on June 14, 2007.



*Stories and Plays* was a pilot project designed to experiment with ways of building mutually respectful relationships between researchers and research participants in Downtown Eastside Vancouver. The project was challenging in different ways for each individual who participated. One team member spoke for all of us when he said: "this is not the kind of thing we usually do."

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I have been involved in research in Downtown Eastside Vancouver for about ten years, and I have participated in many discussions and debates about the strengths and weaknesses of existing models for community-based research. A set of persistent questions revolves around how researchers and research subjects might develop more mutually respectful and mutually beneficial relationships. The central challenge at the heart of these debates is: how might community members benefit in diverse ways from their participation in the rapidly increasing numbers and varieties of research and community development projects taking place in the neighbourhood?

The *Stories and Plays Project* did not seek to immediately address policy makers, funders, or professionals. Nonetheless, I believe our project team's experiments produced insights and models relevant to research across many academic disciplines and policy arenas.

Specifically, we experimented with four practices that most research projects include:

- (1) processes of obtaining informed consent (See section D, page 19, and Appendix no. 3)
- (2) practices of paying honoraria and salaries (See section D, page 24)
- (3) processes of offering food to research participants (See section D, page 31)

(4) processes of ongoing evaluation and planning throughout a research project  
(See section D, page 85).

The *Stories and Plays Project* sought insights into the potentialities of creativity, self expression, and representation in building relationships, and in supporting research participants in developing and achieving their own goals. We set out to create an environment in which each member of the project would be respected and supported as a creative individual, and to intentionally design a process that would stimulate and nurture creativity.

We wished to facilitate community members creating and presenting stories that would offer them an opportunity to draw on their rich and diverse experiences and analyses, their humour, AND their sorrows. We hoped to provide tools and support, but not to pre-determine form or content. The research questions that directed this process were: how will participants engage with and develop such a process; and, what stories will participants tell, how will they tell them, and what will we/they and audiences of their choice, learn from the work participants choose to present?

Another objective of the *Stories and Plays Project* was to experiment with teaching and learning ethnographic methodology by engaging students actively in a project. Ethnography is a research methodology based in and about relationships between people. I believe ethnographic research skills are more effectively learned when lived experience and reflection supplements books read in a classroom.

The *Stories and Plays Project* was made possible by funding from the Canadian Aids Network for Research and Action (CANFAR) through a grant that Professor Cindy Patton, of Simon Fraser University, is the Principle Investigator for, and that Dr. Mark Tyndall and I are co-investigators on. Professor Patton approved the funds necessary to develop and carry out the *Stories and Plays Project*, which could not have been done without her support. Our first thanks and appreciation go to Dr. Patton.

This manual offers an overview of the *Stories and Plays Project*. We hope that other researchers and research participants will find this account of our experiences interesting.

## B. Setting the Scene: Development, Preparation, and Planning

We begin with a brief history of the evolution of the *Stories and Plays Project*.

During the summer of 2006, I began work on a proposal for what would become the *Stories and Plays Project*. This proposal initially focused on ethical problems in current informed consent processes used by health researchers working with “marginalized populations” such as people who have been diagnosed as HIV+, or persons living with AIDS, and proposed an “experiment in ethical engagement” to explore alternative consent models. After obtaining approval for funds from Dr. Patton, I proceeded to discuss research possibilities with a number of people and to develop the proposal in various ways.

Over the course of October 2006 – April 2007, I met with staff of VNHS and POP to outline the project goals and activities, request use of their space, arrange logistics, consult about potential participants, and keep the project on the VNHS radar.

Lou Desmarais, Executive Director of the Vancouver Native Health Society (VNHS), and Doreen Littlejohn, Executive Director of Vancouver Native Health’s Positive Outlook Program (VNHS/POP), and SFU researchers Denielle Elliott and Marian Krawczyk, coordinators of the Aboriginal Health and Healing (AHAH) project in collaboration with VNHS, gave their support and combined expertise to facilitate further planning and implementation.



Archie Myran Jr.

I also visited and consulted with community researchers Rod RockThunder, Corrine Gurney, Lyanna Storm and Archie Myran, Jr., who were working with the AHAH project.

Corrine Gurney



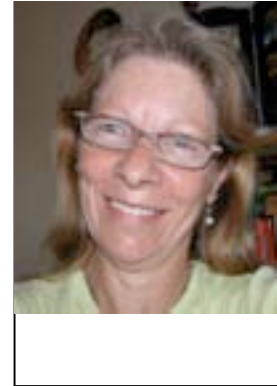
Lyanna Storm



Rod RockThunder and Sadie

I invited them to participate in the *Stories and Plays Project*, and they accepted.

During these months I invited a group of SFU students to become involved in the project. The student group included one 4<sup>th</sup> year theatre student (Aliya Griffin), two 4<sup>th</sup> year anthropology students (Lori Gabrielson and Marilyn Brennan<sup>1</sup>), and three graduate students in Anthropology (Lesley Cerny, Pat Feindel, and Rima Nouredine).



Marian Krawczyk, coordinator of AHAH and graduate student at SFU joined the team in her dual capacities.



Marian Krawczyk

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<sup>1</sup> Marilyn participated until Week 2 of the project and then withdrew to take a job in Calgary, returning to design and edit this manual in the fall of 2007, FOR WHICH WE OFFER HER OUR HEARTFELT THANKS!



The *Stories and Plays Project* formed part of an ethnographic research methodology course I taught that most of the SFU students were enrolled in. During January – March, 2006, the SFU students and I met to discuss books and articles about community-based research and experimental ethnography, to view recordings of theatre productions produced by or about the Downtown Eastside, and to discuss organizational plans for the Stories and Plays Project. Don Kugler, a theatre professor at SFU, joined these discussions.

We read:

Castenada, Quetzil E. 2006. "The Invisible Theatre of Ethnography: Performative Principles of Fieldwork." *Anthropological Quarterly*, 79(1): 75-104;

Goldstein, Donna M. 2001. *Laughter Out of Place: Race, Class, Violence, and Sexuality in a Rio Shantytown*. Berkeley: University of California Press;

Tomaselli, Keyan G. 2003. "Stories to Tell, Stories to Sell: Resisting Textualization." *Cultural Studies*, 17(6): 856-875;

And we watched:

"In the Heart of the City: The Downtown Eastside Community Play" (Vancouver Moving Theatre and Carnegie Community Centre)

"Practicing Democracy" (Headlines Theatre)

"People Like You" (a performance ethnography project that Marian and Dara had been involved in during 2005-2006).

Just before the project began, a full day meeting of the SFU group was held to develop a detailed plan for the first meeting and ideas for subsequent sessions. While input was welcome from all, Dara was the final arbiter of the balance between structure and flexibility in activity plans.



As an introduction to the project for DTES participants, a pizza lunch was organized at Vancouver Native Health, which included all potential participants from the DTES and those SFU students who could attend. A staff person from VNHS also attended, and the executive director, Lou Demerais, dropped in to say hello.

## The Pizza Lunch:

### THE STORIES AND PLAYS PROJECT

INVITES YOU TO

AN ORIENTATION AND INFORMATION

PIZZA LUNCH

ON TUESDAY, APRIL 3, 2007

2:00 – 4:00 p.m.

VANCOUVER NATIVE HEALTH

BOARDROOM

If you are receiving this invitation, you have already been invited to participate in the STORIES AND PLAYS project.

The project will begin on April 17<sup>th</sup>/2007 and go until June 19/2007.

Please join us for lunch on Tuesday, April 3, 2007 to:

- meet the other members of the project team
- learn more about the project
- ask questions
- enjoy some pizza

HOPE TO SEE YOU ALL ON

TUESDAY, APRIL 3<sup>rd</sup> at 2:00 p.m.



The four AHAH researchers were joined by six other members of VNHS/POP: from top left, Ralph Brown, Sam Cvetkovic, Anita PeaceMaker, Ron Skulsh, Heather Walkus and Sadie.

Everyone introduced themselves; Dara described the project and distributed an introductory handout and meeting schedule; and much pizza was consumed by all.

## The Project Invitation:

### STORIES AND PLAYS PROJECT

#### WHAT SKILLS DO YOU NEED TO JOIN?

- (1) A good sense of humour;
- (2) An appetite;
- (3) An interest in:
  - telling &/or listening to stories;
  - watching &/or writing &/or directing &/or performing in plays;
  - taking &/or looking at photographs and videos;
  - writing stories, journals, poems, menus, reports.
- (4) A commitment to attending 14 x 4 hour workshops and a concluding event;
- (5) An open mind and a kind heart.

## WHO IS ON THE TEAM?

Coordinator: Dara  
AHAH coordinator: Marian  
4 AHAH research assistants: Rod, Leanna, Archie, Corinne  
4 VNH volunteers: Ralph, Ron, Heather, Sam, Anita  
5 SFU students: Lori, Pat, Aliya, Rima, Leslie

Everyone is a participant. Everyone brings talents, experience, and knowledge to the work we are doing. Our goal is to share all our skills. Together, we can create new ideas and ways of doing research and communicating.

## WHAT ARE THE GOALS OF THE PROJECT?

To eat well and laugh a lot.

To experiment with ways of doing creative community based research that:

- participants have fun with and share in the direction of;
- community members enjoy seeing and hearing about, and learn something from.

## WHAT ARE WE GOING TO PRODUCE?

(1) A Manual for Vancouver Native Health that documents our project and passes along the lessons we learn about community-based research.

The manual will include photos, drawings, writings, and???

(We will create this as part of our work as we go along)

(2) An event/exhibit/installation/show on June 17<sup>th</sup> that shows the community the work we've done. (We will create this as part of our work as we go along).

## WHAT ARE WE GOING TO DO?

SAMPLE 4 hour workshop schedule:

Hour 1: Meal preparation, conversation, discussion and planning

Hour 2: Dinner, more conversation and planning, clean-up.

Hours 3 & 4: Storytelling, performance, photography and art

*Storytelling:*

- choosing topics and themes (Work)
- developing storylines
- sharing stories through telling, listening, writing, mapping, singing and dancing.

*Performance:*

- theatre games
  - voice and movement (singing and dancing)
  - improvisation exercises
- telling, listening, acting, revising, and retelling stories
- scene development based on research and stories

*Photography, Video, Drawing and Mapping:*

- taking pictures and videos
- exhibiting and showing pictures and videos
- telling stories about pictures and videos

*Ethnographic research training:*

- observation and reflection (watching and listening, writing, photographing, telling)
- note-taking
- keeping a field journal

*Event production:*

- planning, developing and producing an event including the above

**SALARIES:** This pilot project is a job, more than a research project. We are not looking for information or “data” ABOUT participants.

We are hiring community members and students and asking you to share your knowledge and your skills, to work on this experimental project, and to evaluate the methods we try out in order to help us develop better methodologies for doing community-based research.

Salary is \$60.00 per 4 hour workshop, paid in cash at the end of each workshop. Full and regular attendance is expected.

Throughout the AHAA project, Rod RockThunder had arrived with his dog, Sadie, and she insisted in joining in with the Stories and Plays meetings as well, even to the extent of having a seat at table. She soon wriggled her way into all our hearts and the team wouldn't have been the same without her. The *Stories and Plays Project* team was thus formed.



**Vancouver Native Health Society**





## STORIES AND PLAYS CALENDAR

**TIME: 4:00 p.m. – 8:00 p.m.**

Monday April 16	<b>Tuesday April 17</b>	Wednesday April 18	Thursday April 19	Friday April 20	Saturday April 21	Sunday April 22
Monday April 23	<b>Tuesday April 24</b>	Wednesday April 25	Thursday April 26	Friday April 27	Saturday April 28	Sunday April 29
Monday April 30	<b>Tuesday May 1</b>	Wednesday May 2	Thursday May 3	Friday May 4	Saturday May 5	Sunday May 6
Monday May 7	<b>Tuesday May 8</b>	Wednesday May 9	Thursday May 10	Friday May 11	Saturday May 12	Sunday May 13
Monday May 14	<b>Tuesday May 15</b>	Wednesday May 16	Thursday May 17	Friday May 18	Saturday May 19	Sunday May 20
Monday May 21	<b>Tuesday May 22</b>	Wednesday May 23	Thursday May 24	Friday May 25	Saturday May 26	Sunday May 27
<b>Monday May 28</b>	<b>Tuesday May 29</b>	Wednesday May 30	Thursday May 31	Friday June 1	Saturday June 2	Sunday June 3
<b>Monday June 4</b>	<b>Tuesday June 5</b>	Wednesday June 6	Thursday June 7	Friday June 8	Saturday June 9	Sunday June 10
<b>Monday June 11</b>	<b>Tuesday June 12</b>	Wednesday June 13	Thursday June 14	Friday June 15	Saturday June 16	<b>Sunday June 17</b>

## C. Project Process: an overview

This section offers a general overview of the *Stories and Plays Project* process. Various aspects of the project are presented in detail in subsequent sections.

The group of students and participants from the DTES met once a week on Tuesdays for five weeks from April 17 to May 22<sup>nd</sup> for four hours (4-8 pm). Meetings included a hot sit-down dinner prepared during the session by participants. During the first 5 sessions we developed plans and a program for the exhibit and performance event that we would produce. After five weeks, the group then met twice a week – Monday and Tuesday – for four hours each session to rehearse and prepare for the event. All participants (including students) were paid the same hourly wage of \$15 for their participation. Students were paid for additional hours spent on project planning and support.

As the project progressed, the following structure of activities for the four hours evolved – with adjustments made each week based on needs of the group:

3:45 - 4:00 pm – unloading food, kitchen utensils & table dishes, and other project materials at VNHS/POP.

4:00 – 5:00 pm – snack and meal preparation, signing in, card-making, individual project activities, viewing photographs, chatting.

This time period was somewhat loosely defined. There was much discussion about how to make this a more productive “working time” for those not cooking, as some participants viewed it as “dead time,” and some eventually started coming late to arrive just in time for dinner. Others appreciated this relatively unstructured time, and noted that it did provide opportunities for participants to “hang out” and get to know each other and to get specific chunks of individual project work done.

5:00 – 6:00 – dinner and clean up, smoke break

6:00 - 7:00 – began with large group gathering – usually with some collective activities, such as reading field notes or poems, doing theatre games, discussing possible project ideas. This was followed by small group work (in pairs or triads).

7:00 – 7:15 – smoke break

7:15 – 8:00 – further small group work, large group check-in or rehearsals, assign menu and cooks for next meeting, closing circle, final clean-up, handing out of honoraria cards, packing out supplies.

### **After meetings:**

Once a week, after the project meeting, the SFU group gathered off-site to check in on how things were going and plan the next week's session. These "after-meetings," as they came to be called, provided an opportunity to discuss how various ideas and activities were working, identify needs, allocate jobs, and revise plans based on the feedback of participants and our observations.

Discussions at these meetings focused on five main issues:

1. Practical matters, logistics – e.g. who's doing dinner next week, what food is needed, what materials /equipment are needed, who will get what, organizing logistics of transporting things, locations, lockup, accounting, general problem-solving, etc. These support activities for the project proved to be more substantial than most participants expected, particularly for meal preparation.
2. Creative issues – effectiveness of various activities, how stories / projects were developing, how theatre games were working, brainstorming what might help facilitate, getting ideas and support from each other, keeping ideas on the table.
3. Theoretical/conceptual issues – trying to understand the process as it unfolded (most participants – both students and residents of DTES – experienced the first few sessions as a bit vague and confusing - a "bit of a fog"), reflecting on how the process manifested theories from our readings, understanding unfamiliar aspects of DTES and impact on group dynamics (including the SFU



team's responses & assumptions), and issues related to the differences between students and DTES participants and how to both acknowledge but not privilege one over the other.

4. Field notes issues – anthropology students were urged to write personal field notes, and to contribute to “collective” field notes that were circulated among the SFU planning group as part of learning about ethnography. This gave rise to considerable discussion about who wrote and who received field notes, how that enacted a form of inclusion and exclusion (us/them), and writing notes (author-ship) and limiting circulation as potentially a way of reinforcing traditional authority structures.
5. The “after meetings” were critical to one of the key methodological goals of the *Stories and Plays Project*: to continually be in process of creating balance between supporting the process and moving towards a product (exhibit/performance) that had not been pre-determined in form or content. We hoped to respond on a week by week basis to community members' work and ideas, and to offer maximum support to them in their creative endeavours. The after meetings were intended as a form of reflexive and purposeful improvisation guided by the question: “OK. This is where we got to tonight. What should we do now?”



## D. Project Activities:

**(1) Informed consent; (2) honoraria; (3) food; (4) theatre games and storytelling; (5) individual story development; (6) the event; and, (7) reflections & evaluations**

Before presenting more details about project process specifics, we would like to say a word or two about SPACE.



Every research project must occupy some space. We needed physical space to hold the *Stories and Plays Project*: a kitchen for food preparation; tables, and enough room to meet in large or small groups so that we could talk, eat, paint, photograph, write, and perform. The POP program at VNHS generously offered us their space, and we thankfully acknowledge Doreen Littlejohn and Lou Demerais for their generosity in making room for us; and for their advice, support and enthusiasm throughout the project.

The *sense* or feeling of a particular space that is created by the people who occupy makes a space a place, and is as significant—and often more significant—than its physical characteristics. The space POP shared with us was much more than four walls with floor, ceiling and some furniture. The space we worked in was already imbued with a welcoming spirit where community members visited, worked and felt a sense of home and belonging. Doreen, Muriel, Larry and other VNHS staff and volunteers, showed the rest of the team the way to go. Their expressions of caring for VNHS members, and the myriad ways that they create VNHS and POP as spaces where everyone is welcomed and respected with laughter and good humour, taught the SFU participants significant lessons. The VNHS/POP members who participated in *Stories and Plays* taught the rest

of the team how to use the equipment responsibly, follow protocols, treat each other with respect, and seek models for how to build on the warm sense of the space we walked into.

## **(1) Informed Consent:**

As explained in the introduction, one of the four key research practices that all researchers must engage in, and that *Stories and Plays* experimented with, was that of giving and obtaining “informed consent to participate in research.”

Our experiment with informed consent had 3 goals:

1. to put into practice the principle that informed consent is the foundation of, and emerges from, interactions between researchers and research subjects. We considered it a process embedded in relationships, not legal document based in contracts, a process rather than an event.
2. to insure that research participants understood and could practice their rights to question and amend this process; and,
3. to recognize that ethnographic knowledge, in particular, emerges and is co-created by researcher and research subject. Therefore, consent cannot really be “informed consent” until after the knowledge has been produced through questionnaires, interviews, recordings of field notes, and performance, including reception by audiences. We wanted to put these principles into practice in concrete ways.



Our experiment consisted of:

1. at the first meeting we circulated the consent form required by SFU (See Appendix, Consent Form 1). As Archie explained in his fieldnotes (see p. 48), we broke into small groups and each group took on discussing and clarifying one section of the form, and reporting back to the group as a whole what their understanding of the section was. This form asked people to consent to

participate in the project for the first six weeks during which we would be developing a program for the final event.

2. A second form (See Appendix, Consent Form 2) was discussed through a similar process at the 7<sup>th</sup> workshop after a program for the public event was agreed on. This second form asked participants to consent to a public exhibit/performance as set out in the program. In other words, now that they had participated in a process of creating and deciding what knowledge to share publicly, they could realistically consent in a truly informed way to do so.
3. Finally, a third form was discussed through a similar process at the final gathering after the public event had been held. (See Appendix, Consent Form 3). This form recognized that the meanings and significance of stories may change depending on context and audience. It could not be until after the performance that participants could know how they felt about sharing their knowledge publicly. Of course, in agreeing that a dvd and photos of the public event, and publications of students and Dara about the project could be created and published, the participants relinquish control over potential interpretations and consequences of such by future audiences.



This is a copy of the display board exhibited at the Stories and Plays Event on June 14<sup>th</sup>/2007. The commentary in bright blue font was written by Archie Myran, Jr.

<b>INFORMED CONSENT:</b>
<b>an event &amp; a contract</b>
<p>Usually, researchers ask participants to sign ONE consent form BEFORE they contribute to a research project; for example, BEFORE they give an interview, or join a focus group.</p> <p>Once they sign this form, research participants do not have an opportunity to reconsider their consent AFTER they have shared their knowledge.</p> <p>Researchers--but not research participants--have opportunities to reflect on the knowledge they have gained from research participants AFTER interviews or focus groups, to enhance and elaborate on it, and to correct or delete information.</p> <p>This is informed consent as an event &amp; a contract.</p> <p><i>Dara talks about why we are doing consent forms and how we are doing them in this project.</i></p> <p><i>So they are doing consent forms differently.</i></p> <p><i>So it is done today and then done again later.</i></p> <p><i>First, consent to the plan and then consent to what we are going to do.</i> <i>Then consent to do the actual event.</i></p> <p><i>Then to do consent to what we did.</i></p> <p><i>Usually people just skim and sign.</i></p> <p><i>Now we are going to break into groups and go cover sections of the consent form, then report back about what we concluded what the section of the consent form is about.</i></p> <p><i>After, we sign and wrap up.</i></p> <p><i>Archie Mayran, Jr.</i> <i>Fieldnotes.</i></p>

**INFORMED CONSENT:**

**a process & a relationship**

In *Stories and Plays*, we experimented with a THREE step consent process.

*Dara talks about why we are doing consent forms  
and how we are doing them in this project.*

*So they are doing consent forms differently.*

*So it is done today and then done again later.*

**Step 1.** All participants, including the researchers, signed a consent form agreeing to participate in the project and to respect each other's rights to confidentiality. This consent covered the period during which we developed the exhibit and performance program you are seeing to-day.

*First, consent to the plan  
and then consent to what we are going to do.*

**Step 2.** Once we had agreed on our public program, we discussed and signed a second consent form showing that we all agreed and understood what we would be presenting.

*Then consent to do the actual event.*

**Step 3.** Next week, after this public exhibit and performance, we will discuss how each of us feels about how you, our audience, received our contributions. We will each have an opportunity to withdraw our own contributions if there is anything we decide we DO NOT wish to remain in a permanent, public record of our work. We will each sign a form that clearly states what of our own work and knowledge we contribute to the public record, and what we wish to withdraw. We all understand that once we sign this last form, we will not have any further opportunity to revisit or revoke it.

*Then to do consent to what we did*

*Now we are going to break into groups and go cover sections of the consent form, then  
report back about what we concluded what the section of the consent form is about.*

This is informed consent as a process & a relationship.

*After, we sign and wrap up.*

*Archie Mayran, Jr.  
Fieldnotes.*



## Reflections and Lessons Learned:

- (1) In general, this process was understood and appreciated. It achieved the goal of introducing and discussing a more *informed* approach to negotiating informed consent that offered more opportunities than usual to research participants to ask questions and clarify the meanings and implications of these forms.
- (2) Participants suggested that the language on these forms should be clearer, written in plain language and should avoid academic and legal jargon like “methodology” and “addendum.”



- (3) However, no changes were proposed or made to the forms. Particularly when it came to discussing and reviewing the second and third forms, the exercise seemed tokenistic. Time pressures of preparing for the event contributed to a

hurried signing of the second form, and exhaustion perhaps rushed the process on the third and final form.

## Recommendations:

The discussion and signing of the final form, in particular, should not be coordinated by, or in the presence of, researchers involved in the project. Rather, a third party overseeing this process might facilitate more critical feedback and discussion by research participants.





An opportunity for research participants to offer confidential feedback regarding the process as a whole and the signing off of the final consent form in particular should be made available.



## (2) Honoraria and Card making:

The first principle that guided the *Stories and Plays* experiment in paying



honoraria and salaries was the goal of approaching basic reciprocity. That is: whether a research project is initiated to seek medical data, or ethnographic understanding, or - in our case - to develop new methodologies, it is the knowledge and

experience of research participants that is fundamental to whatever the researchers are seeking and for whatever purposes they put their findings to. First and foremost, then, the payment of honoraria in the *Stories and Plays Project* was not considered an act of benevolence or charity on the part of the researchers, but rather was an exchange of money in return for labour and knowledge, and a recognition that everyone involved in the project (VNHS/POP members, students and faculty) was being paid in various ways for their work on it. Participants were compensated at the rate of \$15.00 per hour or \$60.00 per 4-hour workshop - a rate set by the Aboriginal Health And Healing Project, whose participants considered this a fair rate of pay.

Money and exchange, though, are not simple affairs whose meanings can be entirely grasped by such basic statements. Like it or not, we live in a society where “money makes the world go around.” Not only is it necessary to have money to



purchase basic subsistence needs, but it is also the means by which we acquire satisfaction for other human needs such as sociality, support of family and loved ones, entertainment, gift giving, adornment, celebration, and travel. And, for better or worse, money has come increasingly to be seen as a measurement of value: to be paid well for your labour serves as recognition that the contribution you are making to society is significant. The *Stories and Plays* Project tried to acknowledge the significance of research participants' contributions, *and* the importance of money in all its meanings in the culture we all live in.



We also tried to change the practice of how honoraria and salaries are paid to community researchers. In other research experiences, payment had been a moment of discomfort and tension, even conflict for everyone involved. We didn't want to recreate such experiences, and we wanted to integrate into the concrete practices of payment, the recognition of the multiple meanings that money holds for all of us.

Making individual cards in which the honoraria was placed and given to participants at the end of the session was our experiment in “doing honoraria differently.”



To recognize the unique contributions of participants, honoraria were distributed in cards made at the beginning of each session. One of us would unpack the card box in a central area so that people could create cards while dinner was being prepared. When we had completed an adequate number of cards for the evening, a few team members would assist in addressing and writing notes of special thanks in each card. Honoraria were put inside and distributed at the end of the session. While cards were being made, we also circulated a sign-in sheet to provide a record of attendance that was part of SFU's administrative requirements for the project. The practice of having both SFU and Vancouver Native Health team members sign the sheet represented another effort to symbolically reinforce equality between participants.

The community team members compared the experience of receiving honoraria in cards to the experience of receiving a gift:

*(It's) a wise idea...It takes away the 'user-pay beat-it' idea and makes it a gift...its all about presentation, not about money – a gift, someone's taken the time to make a card (and say) 'thank you for your generous time'. This is more personal than a business level... It shows that someone cared enough to take the time and make a card. (Sam)*

*I liked it. (its) not so much putting it (money) out there – it's a gift, not so much (about) being paid – it makes you feel good afterwards. (Anita)*

*I got them all sitting on my TV. I had to move some things over to make room for them. (Heather)*

*I've got every one – I think it's a good idea – I think its better (than just handing out cash)... if you give us a card, take the time to make the card (it) shows more thoughtfulness and more effort. (Ralph)*

Card-making provided a concrete focus for building relationships between participants and provided a visual outlet for creative expression. Participation in card-making was greatest when the pre-dinner 'snack tray' was placed in proximity to card supplies.



At the beginning of the project sample cards were provided to stimulate ideas. However, participants preferred to directly find inspiration browsing among the supplies. The most popular supplies were stickers and photographs of participants.

The latter were cut out and combined with stickers or other decorative touches.

The craft box included supplies listed below. Most supplies were purchased from the Dollar Store.

Basic Supplies:

Scissors: (2 pairs of 6" Scissors, 1 pair zig-zag scissors)  
Glue (rubber cement, white-glue, glue-stick)  
Card-stock in assorted colours  
(pre-cut to fit into envelopes)  
Card-making stores have the greatest selection of  
colours for special occasions.  
Scraps of card stock were kept in a bag.  
Envelopes (4 x 6" envelopes purchased at Staples)  
Stickers (assorted text, animal, flower etc)  
Photographs of participants  
Felt pens (metallic, black)  
Tape (one roll each of clear tape and double-sided tape)  
Ruler  
Pencils



Additional / Optional supplies:

Novelty items (ie: packages of fake gems, eyeballs, feathers, etc).

Wrapping paper (Assorted paper with colourful images that could be cut out)

Nail polish (metallic, fluorescent)

Fancy cord / string

For the performance day honoraria, Lesley made individualized cards, focussing on the particular contributions of each participant, as there would be no time to create them at the event. During the final post-performance meeting, each participant received their honorarium in a card made by Lesley and penned by Pat, with a 5 x 7 group photo on the front that had been taken during the project.

Lesley Cerny co-ordinated financial administration, honoraria distribution, and card-making. Her thoughtful purchases of materials and decorations contributed



significantly to the good mood and cheerful conversations, and much clowning around and laughing that characterized the *Stories and Plays* project.

Who can forget the fun we had with other items that

Lesley found at the Dollar Store and brought in for us to play with!

***Reflections, Lessons Learned and Recommendations:***

Card-making is facilitated:

- By providing an array of craft supplies and locating the activity in a central area near food or other social activities
- By providing a variety of stickers and photographs of participants (these were the favourite stimulus for creativity)



- In an atmosphere where people are free to observe or participate according to their interest.

Experience with this project highlights the importance of distributing honorariums in ways that personally affirm participant's contributions. Participants valued the fact cards were hand-made rather than store-bought irrespective of how complete or rough particular cards may have been.





## Food!

Provision of food for research participants is a normal and expected aspect of most research projects in Downtown Eastside Vancouver. Our experiment in this regard was to expand on this exchange by taking more seriously the social and



cultural aspects of food: choice, taste, preparation, sharing, ritual, sociality and pleasure. Rather than focusing only on the nutritional needs of bodies, we wanted the food part of the project to also feed our souls: to demonstrate respect for each



participant's unique tastes and favorite foods, to be an experience of giving and receiving the gift of food, to promote sharing and conversation.

The role of food in the *Stories and Plays* project was a large one. Each session of the project began with the collective preparation of a meal that the group would eventually sit down together to eat. All activities on the project were organized around this single task - the collaborative planning, preparation and serving of a meal for the twenty odd participants. Food was meant to nurture the project group both literally and metaphorically.

The task of organizing the food was a large undertaking that was broken down for manageability into discrete areas such as budgeting, menu planning, shopping, food preparation and serving, food storage, transportation, re- distribution and cleanup. Food

preparation on the project was by necessity a shared activity and provided opportunities to swap food stories, recipes and to discern food and other likes and dislikes.

Our initial food activities were deciding what we would eat and who would prepare it. Our first project meal was planned over pizza at our first planning session and at subsequent sessions was done at the end of a session. By simply enquiring what people



would like to either eat or cook we were able to create a menu and delegate tasks for the upcoming meal. Having the menu pre-planned and broken down into the required ingredients was a task that was critical to the smooth organization of meals.

Where menu planning was concerned, cost, nutritional value and food appeal are important areas to consider as was planning for any special needs like allergies or specific dietary requirements. Dental health and the ability to chew were issues for a number of participants on this project and the menu was adjusted as an alternative to just letting people eat what they could manage, which would be a far more exclusive



and non group building approach. For this specific project, attention needed to be paid to the fact that many group members were taking HIV anti-retroviral medications and specific foods could cause negative side effects through interaction with these prescribed

drugs. Time was the other factor that impacted menu planning as the group had 1½ -2 hours to cook, eat, and clean up. This necessitated that a good deal of food preparation was done before sessions.

Planning who would cook was easily determined by people volunteering or agreeing to cook a specific food like bannock, which showcased their culinary skills. There was a wide range of culinary talent among the participants; people had previously cooked in institutions, on fishing boats, or for their families; at least one member of the group had trained at a culinary college. Tasks involving food can be simple or complex and virtually anyone who is willing to be involved can be accommodated. During the project, participants took on a variety of responsibilities that ranged from cooking the entire meal to arranging pre cut fruit and vegetables on a tray, setting up tables and running to the store for forgotten condiments!



The Stories and Plays project benefited enormously from having group members that were also regular kitchen volunteers at the agency, as they were able to orient others to the kitchen and its equipment. Shopping was an ongoing task during the project both to plan for each meal and to provide an inventory of supplies like drinks that would be needed for every session. Preferably more shopping would have been done in the area where the project was held but the same issues arose for the project shoppers as for DTES residents, the high costs of food

items and with the exception of produce, limited choices in neighbourhood retail food outlets.

Taking account of the fact that many participants live with family, friends and partners with whom they would want to share the pleasures of eating good food, we tried to prepare enough food at each session for everyone to have something to take home with them, to share and enjoy with other people in their lives.



We budgeted for \$15.00 per meal, per person. We were fortunate to receive a donation of 12 sockeye salmon from George (Satch) Speck, Jr. of the N'amgis First Nation. Not only was the salmon delicious, but this generosity allowed us to stretch our food budget and to provide a sumptuous feast for all our guests at the exhibit/performance.

The management, preparation, and serving of food was coordinated by Lori Gabrielson. Lori regularly baked at home and brought delicious goodies to the sessions: butter tarts and cream puffs were big favorites. Lori essentially hosted what were weekly feasts, more than simply meals. All project participants and guests at the exhibit/performance could not express enthusiastically enough how much these gifts of food for body and soul were appreciated by all.



## BANNOCK

PRE HEAT OVEN AT 325°

YOU WILL NEED 3 cups FLOUR  
2 1/2 TBLSP BAKING POWD  
1 1/2 TBLSP LARD 1/2 TSP SALT  
(IF MAKING FRY BREAD, DO NOT ADD LARD TO BATTER) 1 1/2 CUP COLD WATER

- COMBINE FLOUR, BAKING POWD, AND SALT IN LARGE BOWL. MIX INGREDIENTS WELL.
- THEN ADD WATER AND LARD TO DRY INGREDIENTS.
- MIX WITH A FORK UNTILL THE BATTER THICKENS TO DOUGH.
- WITH FINGERS FOLD IN ACCESS FLOUR MIXTURE. (SHOULD USE ALL FLOUR)
- KNEAD THE DOUGH TO EVENLY DISTRIBUTE LARD AND MIX ALL DRY INGREDIENTS.
- DO NOT OVER KNEAD! THE BANNOCK WILL NOT COOK TO A NICE TEXTURE!!
- FLATTEN DOUGH TO ABOUT 1 INCH THICKNESS.
- PLACE IN GREASED PAN, COOK FOR 20 TWENTY FIVE MINUTES

## Theatre & Warm-up Games:

The first half (2 hours) of our weekly (and then twice weekly) gatherings was spent preparing and eating dinner, making honoraria cards, working on individual projects, and socializing. After we ate and cleaned up, we gathered in a group in the VNHS/POP TV lounge. Archie, the team ethnographer (See Appendix 3 ) took notes of each session and we often began by reading these aloud. We talked about where we had left off the previous week, how the overall plan for the project was emerging, and what specifically we would do that evening. Then, we usually played theatre games and/or storytelling exercises to generate ideas and to get to know each other and develop our working relationships and the team as a unit.

Aliya Griffin planned, organized and directed these games and exercises. Here are some examples of the work we did.

Sadie & Anita play dead



### Methods:

We used theatre games, storytelling, journal writing to encourage human/social interaction in the form of assistance and support. While the goal of these methods was primarily to support team members in creating their piece for the final event, building a cohesive working group and getting to know each other while building working relationships was equally important.



## **1: For Whom the Wind Blows:**

There are enough chairs for everyone in the circle except for 1 person. The person left out stands in the middle and makes a statement that applies to them beginning with the phrase, “the wind blows for anyone who...” If the statement applies to anyone in the circle, they must stand up and trade seats. The person in the middle must try to take a seat. Whoever is left without a seat must ask the next question.

Some questions:

- “The wind blows for anyone who has pet Sadie tonight.”
- “... who smokes.”
- “...who liked dinner.”
- “...who was born in Vancouver.”

## **2. Story-telling Improvisation Games:**

- Word at a time story: In a circle everyone adds one word at a time to tell a group story.
- Sentence at a time story: In a circle everyone adds one sentence at a time to tell a group story.
- Point and Story: A director stands in front of 3 story-tellers and points at the one they wish to speak. That person must keep the story going until the director points to someone new.

## **3. Energy Clap:**

Catching and passing an impulse by clapping towards yourself to catch and away from yourself to pass, making eye contact with the person you are passing to.



#### **4. Equal Distance Triangles:**

Without telling anyone, everyone picks 2 people in the room. When the game begins, without speaking, everyone moves around the room trying to keep a triangle shape and an equal distance from the two people they have chosen. This game is challenging because the 2 people you have chosen have likely chosen 2 different people. (From *Games for Actors and Non-Actors* by Augusto Boal)

#### **5. Enemy/Protector:**

Similar to the triangle game, without telling anyone, everyone picks 1 person who is their enemy and 1 person who is their protector. When the game begins, without speaking, everyone moves around the room trying to keep the person who is their protector between them and their enemy. (From *Games for Actors and Non-Actors* by Augusto Boal)

#### **6. The Matching Profession Game:**

Everyone in the group is given a piece of paper with the name of a profession on it. There are 2 of every profession. They must then behave in ways that they believe fit that profession and move around the room introducing themselves (without saying what their profession is) until everyone has found their match. (From *Games for Actors and Non-Actors* by Augusto Boal)

Professions we used:

- Police Officer
- Professor
- Artist
- Exotic Dancer

- Taxi Driver
- Pharmaceutical Representative
- Doctor

## **7. Mirroring in a Circle:**

Standing in a circle, everyone takes turns leading the group in simple, easy to follow movements. The challenge of the game is to change leadership so seamlessly and to lead and follow so closely that someone entering the room would not be able to tell who was leading.

*Variation:* 1 Person leaves the room. While they are gone, a leader is chosen in silence and begins to move. The person who has left then returns and has three tries to guess who the leader is. Those in the circle must be careful to follow the leader closely without looking directly at them.

## **8. Yes Let's!**

Anyone can yell a suggestion of an action for the group to do and everyone responds with an exuberant, "Yes, let's!" This is a high energy game that involves commitment to the action and immediate acceptance of the suggestions of others.

Examples:

1<sup>st</sup> suggestion - "Let's swim through the air!" Group response - "Yes, let's!"

2<sup>nd</sup> suggestion - "Let's behave like chickens!" Group response - "Yes, let's!"

3<sup>rd</sup> suggestion - "Let's bark at Sadie!" Group response - "Yes, let's!"

## **9. Warm-ups:**

As we started to get closer to performance time, we wanted to get our bodies and voices ready for presenting in front of a group. We started with simple roll-downs, starting from the top of our head and rolling down through our spine. We also did vocal exercises, working through our entire range and practicing articulation using tongue twisters.

### 10. The Highwayman:

Ralph decided he would like to present the poem, *The Highwayman* by Alfred Noyes as his final project. With the help of the group he cast the characters in the poem and outlined some rough ideas for the action and costumes he would like to see. We then rehearsed *The Highwayman* each session and used a number of exercises to become more familiar and comfortable with the text and the story.

- Miming the action in a circle - Each person in the circle read one verse of the poem while the person to the right and left of them worked together to act out the action or imagery of the verse.

- What's My Motivation? - 2 volunteers performed a scene using the last two verses

of *The Highwayman*. The only text used was taken directly from the poem, but lines were delivered in a style and with an intention suggested on a



piece of paper that was drawn randomly. Afterwards the audience had to guess what the style and intention were.

Examples:

- A child begging for something.
- A police officer reading someone their rights.
- A political speech.
- A person road raging after they have been cut off in traffic.
- A person explaining something to another person who does not speak the same language as them.

### **Summary and Reflections:**



Some members of the Stories and Plays team—both SFU and VNHS/POP participants-- were shy about participating in theatre games at first. A few said they found the directions a little hard to follow at first and feared “getting it wrong”. One said she felt “childish” but when she got into it she had fun

and realized the games were effective in building the team, and preparing people to stand up in front of an audience. Between Aliya’s sensitivity to how participants responded to various games, and her talent for adapting and planning new approaches, most everyone not only joined in, but also enjoyed the theatre games as the project evolved.



## **Methods of developing individual story projects:**

We circulated handouts and talked about ideas/methods to prompt stories that could be about anything participants wanted to choose, and could be presented in a variety of ways limited only by our resources and expertise and time.

Here is a copy of a handout on story ideas and ways of developing stories.

### ***Getting Ideas:***

#### ***A Day in Your Life:***

- *map a day in your life (or someone else's)*
- *keep a journal of where you go, who you see and talk to, what you do over the course of a day*
- *chart your travels on a map of the neighbourhood/city*
- *take photos of specific spots, buildings, encounters*
- *keep notes about conversations, observations, reflections*

*This can form the material for developing a visual exhibit (maps, photos and journal entries); and/or for scenes for a play (your travel stories, your accounts of encounters and conversations with others). You can perform them exactly as they happened, or you can use ideas they give you to create fictional stories, comedy routines....whatever. OR – you can direct other people to play them if you don't want to perform yourself.*

- *We could create YOUR walking tour of the neighbourhood out of your stories, pictures, drawings*
- *You could choose a particular place that you like or that brings memories and stories forward for you - you could photograph it, or draw it...*
- *If you show pieces of your story as you develop it, others can ask questions, spark new ideas*
- *All of the above can be real and/or imagined*

### ***To Get from an Idea to the Final Event:***

*Creating an initial pathway for your project*

- *Sketch out a map of the area you walk, or the place you want to tell about*
- *Mark in some usual places*
- *Discuss what photos can be/might be taken*
- *Do you want music? Voiceovers? Background?*
- *Discuss ways this could be presented (e.g. create a streetscape with map on posters/exhibit boards, person guides guests/audience through it; done in a large scrapbook format that guests/audience reads through*
- *Possibilities: someone can accompany you and take photos and notes or video*
- *If scenes are to be developed, try a few improvisations*
- *If “imagination” consider characters, outfits/costumes*

### ***Stories About Work:***

- *Chart a day at work (or have someone document you at work by taking photos, asking questions, etc.)*
- *What do you do in a day’s work?*
- *When, where, what, with who, encounters etc.*
- *Figure out what a work plan and time frame would look like.*
- *Tell stories, we will record them and transcribe them, you can read them and change them until you are happy with them*

### ***Life Stories:***

*There are many ways to tell life stories.*

*You could bring in a photo and/or object you treasure and tell its story.*

*Possible ideas to start with:*

#### ***1. Story/Memory/Treasure Box:***

*Collect bits n’pieces in a box – Items can be anything: photos, objects, clippings, jewelry, cigarette butts....pick out the items and talk about them;*

- *we can design photo/video backdrops,*
- *we can play music cued by particular items*

- *we can create characters wearing costumes*
- *characters who tell particular stories.*

## **2. Naming Your Story:**

- *How did you get your name?*
- *Who chose your name?*
- *Are you named after someone?*
- *Is there a "naming tradition" in your family that your name followed?*
- *Do you like your name?*
- *Have you ever wanted to change it?*
- *Do you know other people with the same name?*

## **3. Hometown(s)**

## **4. A Trip**

## **5. A Place**

## **6. A Tattoo or a Scar or a Mark on your body:** *Tattoos are usually GREAT story material.*

## **7. A ride on the bus**

## **8. Getting into trouble at school**

## **9. Walking Tour:** *of your neighbourhood, or another....*

## **10. Home/Room:** *photo essay on your room and/or home. Where do things come from? Why choose this painting? Etc.*

## **11. Objects (to generate story):** *bring in an object, or just bring a collection of objects and/or photos of all kinds and ask people to make up stories about them.*

## **12. A Turning Point or Fork In The road**

## **13. Photos (to generate story)**

## **14. Heroes (or heroines)**

## **15. describe a person you think well of – what is it about them that earns your respect?**

## **16. What would you do if you were Queen or King for a day?**

## **17. A Pet**

## **18. Pet Peeve**

## **19. An Accomplishment You Are Proud Of**



**20. *A road not taken***

**21. *Beloved Literature:***

***Choose a story/poem/play that you really like and read/perform it.***

We played the theatre games described in the previous section and these brought forth more stories and favorite poems, loosened people up, and elicited a lot of laughter. Role playing and playing with props and costumes encouraged improvisation and performance.

Interviewing each other, or taking turns to talk and listen then making notes was another method we used. Marian, Lori, Pat, Lesley, Rima and Aliya transcribed tape recorded interviews between



sessions and brought printed copies back the following week for review, revision and rewriting. Some team members wrote stories and poems and/or kept journals and developed their exhibits or performance pieces in part from these sources.

### **Photography:**

Photography and photographs were a big part of every session. Team members worked with disposable cameras and with digital cameras. We took pictures of the gatherings and activities, and team members took specific photos around which they



could organize their presentations. At first taking photographs of each other seemed to act as an icebreaker activity - as Rod described his participation in the project: “at first, I was a little bit nervous, like going to junior high. I knew my current

class but didn't know the rest."

In this way, photography as an activity acted both as a buffer and as a way to get to know each other. Specifically, working with digital cameras was fun because we were able to view, discuss, and make fun of each other's photographs.



With the gradual unfolding of the project's activities, photography served as a method to document the different aspects of the project: We developed pictures each week and viewed them on the computers. Many prints were used to make up the honorarium cards, giving them a uniquely personal touch.



Pat, an experienced photographer, did a lot of the photographing, helped other participants with their photo projects, and did ALL the organizing, cataloguing and reviewing of the 100's of photographs that the project generated.

Each week's



week she loaded the previous photographs onto VNHS/POP computers and encouraged

people to review them, select ones they liked, and discard any they didn't wish to remain in the project collection.

### **Visual Art and Body Mapping:**



Corrinne and Anita worked with Marian and Dara creating paintings and collages representing themselves in their bodies.





## How Archie Saw Things: Archie Myran Jnr.'s Field Notes

The following is a compilation of notes written by Archie D. Myran Jr. Archie, one of the project participants, was named the 'group ethnographer' as he meticulously wrote, compiled, and kept track of the group's weekly meetings and activities for the duration of the project. We started each session by reading Archie's notes from the previous week. Archie's fieldnotes were reproduced as a booklet and displayed at the project's closing event. This section includes a biography of Archie and his fieldnotes.



### *Biography:*

*I am Archie D. Myran Jr. - actually named by third generation on my father side and by coincidence my great great grandfather on my mother's side was also Archie Myran. I am full blooded Sioux originating from the Dakotas State side. I have lived from here to Winterpeg Manitoba to Rutledge Tennessee. I do not think of myself as a writer, just loving to write and writing is better then drugs to me. In my late teen years, I began by writing poetry and with this I probably saved my life and possibly the lives of others. Perhaps one day soon I will brand myself a writer until then I will just write.*





*April 17, 2007*

*Almost everyone was here except for Corrine. When I got here there was a meeting in the television room.*

*When I arrived Heather and Lori were cutting up vegetables to make a snack tray for the project participants. Ralph and Ron were in the kitchen cooking up a storm. They had informed me earlier in the day that we would be having salmon and bannock. I was watery at the mouth.*



*So Rod and Sadie were also already here, and they were just roaming about.*

*So we sat around and ate supper, which was absolutely great. What did we eat? Potatoes, a Chinese type coleslaw, asparagus, salmon, pop, juice, water. It got quite smoky because desert spilled on the over elements.*



*After supper we gathered in the television room in a larger circle to chat about the project. Dara facilitates the circle.*

*Ralph had an idea of doing a story of his life as a trucker, do a play, write a scene, have someone else do it.*

*First stage is to think of an idea? Sadie is present in the group and is bugging everyone. Corrine talks about doing a play about life down here, troubles with the government, how we've being swept under the carpet. To be discussed next week.*

*Rod and Anita talk about having stage fright. How can they be involved? Have a slide show? For those who don't want to interact, a puppet show? A play or story with no human interaction? Where does it go? When? Another venue? A lot of positive feedback.*



*The final product? Who is coming? Six weeks.  
Corrine is our director.*

*Is there going to be a theme? Work as theme is an idea.  
May 22<sup>nd</sup> the day we should have a plan. Are there  
any comedians in the group? And everyone points to  
Corrine. Corrine talks about an eagle flying into a crowd and with an idea of how we all came  
to Vancouver.*

*Sam wants notes to be taken because he wants to refresh his memory, but everyone will be  
taking turns on taking notes.*

*Lesley is bringing journals so if you have any ideas, you can put it in your journal next week.*

*The rest of the hour, we are doing theatre game. Then after that do a short consent form  
session. So theatre game for half an hour, then consent forms.*

*Lyanna is doing theatre game "for whom the wind blows" is the name of the theatre game.  
Instructions: so mainly one person in the group stands in the middle of the circle and all the  
chairs are full. The person standing up says 'the wind blows for whoever drank coke, and  
whoever drank coke gets up and changes chairs, and there is always one person left standing.  
Just a different form of the musical chairs game.*

*Smoke break, then we are doing consent forms. The project is funded by SFU.*

*Dara talks about why we are doing consent forms and how we are doing them in this project.  
So they are doing consent forms format differently. It is to be done by law. So it is done today  
and then done again later. First, consent to the plan and then consent to what we are going to*

*do. Then consent to do the actual event. Then to consent to what we did.*

*Consent form is really detailed. It is a legal form. Usually people just skim and sign.*

*Now we are going to break into groups and go over the sections of the consent form, then report back about what we concluded what the section of the consent form is about. After, we sign and wrap up.*

*So we break into six different groups.*



*Storytelling – Rod talks about confidentiality. The consent form should be done three times. They can decide to withdraw from any part of the story or anything that is made public. Once it is signed, you cannot take it back after June 18<sup>th</sup>.*

*Sam talks about the performance. We will be asked to act something if you are ok with your story. Then some things to be discussed on the 17<sup>th</sup>. The consent form tonight takes us to the 22<sup>nd</sup>. Then the form can be changed between now and the 22<sup>nd</sup>, we decide.*

*I talk about ethnography and the pictures and notes and names can be retracted or reworked in the contract.*



*begin a consent form.*

*Rod is coming up with ideas to get around the contract.*

*Ralph talks about photography, taking part and seeing it through, and using stories and pictures only in the group. What happens here, stays here.*

*This form is for the group to continue tonight and any outside pictures taken, we would have to make up new consent forms.*

*Ralph is sure of outside influence and suggests we*

*Everyone hands in signed consent forms, except for Anita as she is sick and sleeping in the other room.*

*We talk bout spaghetti for the meal next week. Corrine wants to do chicken Chow Main. It is decided to have spaghetti, salad and garlic bread. Desert?*

*Lyanne says chocolate covered with strawberries and everyone says mmmm.*

*Ralph suggests ice-cream, and it is decided to have ice-cream for desert.*

*Who's cooking? Ralph and Sam. Ralph is getting the ingredients for the sauce at 8:30 am.*

*Then Corrine is making garlic bread. Heather is doing salad. Dinner to be ready at 5:00 pm.*

*Still meet at Vancouver Native Health Positive Outlook Program.*

*Everyone is excused and the honorariums are handed out to everyone. Meeting adjourned at 8pm.*

*Minutes written by  
Archie D. Myran Jr.*



*April 24, 2007*

*So I arrived at Vancouver Native Health at 4:15 p.m and everyone was present except for Corrine again.*

*Mariam and Heather were in the kitchen washing and cutting vegetables for salad.*

*So Lori and Ralph were also helping out in the kitchen, and as I was walking in, Ron was setting up the tables for dinner.*

*In the television room, Lyanne and Dara and Alyia were sitting around the table making cards for the honorariums.*

*So I gave the notes/minutes to Dara and Rima so they can go over them. I told them they could copy them and keep them.*



*Rod and Ron were at the computer looking at photos on the internet. I still haven't seen Sadie? Oh wait I've seen her earlier sniffing at the food.*

*Anita was also helping with the snack tray and then with the honorarium cards.*

*There is a level of excitement in the air as few of us are off to Toronto tomorrow. I am just a little nervous about the whole affair.*

*I could smell dinner as soon as I strolled into the drop in, and it smells great.*

*J.P was also here when I arrived as he and Sam were in the back chatting and smoking, then J.P left at about 4:30.*



*Ralph is making spaghetti in the kitchen.*

*So far an appetizer tray grapes, honey dew melon, cranberries, pineapples, crackers, cheese, fortune cookies, and to drink there was coffee and water.*

*Sadie roams about looking hungry.*



*5 p.m: Ralph asks me to test the spaghetti, so I took a strip and threw it against the wall and it stuck, so it was ready!, length wise and we all sat around and ate*

*5:05 p.m and everyone gathers for dinner!*



So for supper we had spaghetti with meat sauce and salad with pop and bottled water. So the seating arrangement was the same as last week, four tables put together, length wise and we all sat around and ate and had a real good meal.

The atmosphere in the group is great, mellow, no tension in the air. It is good because it makes for a better finished product.

So I ate one plate of food, no salad. I also had two cups of coffee and a half can of pop.

So it is about 5:20 p.m and stills no Corrine!



So Sadie sat in the television room this week which is nice because then she is not begging everyone for food.



So between 5:30 to 6 pm is clean up and then smoke break.  
So Corrine shows up at 5:30 on the still nose!

There is still a lot of food left over, well not as much as last week. I don't think pl will be taking e taking any home this week.

I am getting drowsy; I hope I don't fall asleep. During the circle session. I really hope this night goes fast as I have a few things to do before I go to Toronto.

Six p.m and we are gathering again in the television room. To begin we are going to have a few words of farewell from Marilyn as she is going to Calgary for a job.

The first hour is story telling game. The second part is breaking into small groups and getting ideas of what we want to do.

So Marylinn is going to Calgary for about four months, perhaps she will be back at Christmas. Marylinn left at 6:15 p.m.

Now we are playing a game: The first game

The first game we played was protector and everywhere we had to position ourselves between someone we picked as our protector and enemy, and it was mass chaos.

The second game was that we had to position ourselves between two people, but we couldn't say who it was. The third game was we had to say a sentence from the previous sentence. It is a great game.

One ? story, each person had to say one word, and go on so forth. For instance, I would say today, then the next person could say I, and the next person could say Ann and then so forth and it forms a rather unique sentence or story.



So the third or forth game we played. We had a director whom the three people on the stage had to come up with a continuing story from the top of their head, and if they look to long, then they get to choose what the story teller is to by, so if the audience chooses bees then the story teller has to act out their death by bees. It is a pretty good game. I guess it is for getting over stage fright and to get our creative juries flowing.

So now we are doing a group game, starting with something simple, it is pass the clap. You have to make eye contact with the person you are going to pass the hard clap to, and then as quickly as you pass it to someone else that receiving person to make eye contact with someone else and then pass it on.

The next game we played was called zip, zap, zop!



Anyway this is a hand eye coordination game and if played too fast it get quite messy! Anyway you place your hand flat under your chin which you then say zap which the person to your left carries the game by possibly saying zip and they place their hand flat on the top of their head and say zip which then it would go back to me and I would say zop and point forward to the person across from me and that person would carry the game by using ? of the three signals zip, zap, or zop.



We then took a smoke break.

So its 7 pm and we are breaking up into small groups and starting our ideas, so I am in a group with Sam and Rima and Sam has an idea for a story we could do which is called "The mouse that killed with d the bees". I am going to record it so we can type it up for next week. ....

I pick up a jar of honey and asked a question: does SFU have an aprie- a bee colony.

The answer is no.

Bees are unique.

Sam would begin with the story.

Sam saw a mouse.

Cold winter day.

Boxes with snow wind drift.

In the snow, one area covered in brown 1,000 and 1,000 dead bees in the snow. Mouse scratched trying to get at the honey. One bee comes out, then another to investigate until there is a brown ? in the sun. So one at a time they freeze to death. So the bees come out in a group and keep each other warm. In the winter there is no activity outside the box, just in the box. If they come out they travel in a colony to keep each other warm and not freeze to death.

He saw a ball land on his brother's head, they didn't sting him because they are not aggressive.

Queen bee travels and is surrounded by a ball, sometimes they fall because of the honey.

Colony starts by one queen getting away and stealing half the workers.

*That's why the queen tries to kill any new*

*Archie D. Myran Jr.*

*April 24, 2007*

*Field notes*

*Tuesday May 1, 2007*

*getting ready and my mind set for the group.*

*So I arrived at the project a little late as I am very sick, but everyone is here to my surprise. So dinner was almost ready.*

*My mind was not clear but I am getting ready and my mind set for the group.*



*So to my surprise we had ribs and chicken with baked potatoes, cole slow and fried vegetables. Dinner was also accompanied with pop water and for dessert we had rhubarb apple pie with whip cream.*

*Dinner seemed to be early, but it could be just because I am late.*

*After dinner I went next door to see if I could get in to see the doctor on duty, which was the good Dr. Garrett.*

*We all gathered in the television room and read over my notes that I had done from two weeks before hand.*

*After the notes were read, we broke up into small groups that we were in the the week before.*

*So Rima, Sam and I met again and Rima brought a voice recorder to record the story of "The mouse that killed the bees".*



So at about 6:30 pm Larry from the clinic next door come to in from me that I was up to see Dr. Garreth. So I hadn't drank my methadone in over 50 hours. So Dr. Garratt gave me a two day script and then I have to see my own methadone Dr. which is Dr. Heuler saw on Thursday

So Sam wants to get the pictures from the internet about the bees. He wants to have a visual aid. The mouse that killed the bees.

So then we stopped our gathering for about ten minutes for a smoke break.  
So we gather to talk about our ideas.



Lyanne is going to have different roles she plays in life, pictures on the wall such as mother, partner, worker.

Marian talks about the narrative and how it is going to come about.

Rod has two ideas, "a life of Sadie", a play from the point of view of Sadie.  
Lots of Laughs.

Rod has another idea, how Rod is reconnecting with his family at conferences. At this past conference in Toronto, he ran into a woman who knew his dad, maybe do it in a third party? the story in a puppet show?



Corrine talks and is doing a story about her self, about when she was first found out to be HIV+. And also she is doing a body map and is reading a story, after she writes down her story and puts it on a recorder, she will do her body map. Corrine also talks about a blow up doll map. Lyanne talks about a blow up doll filled with helium.

Sam talks about the bee story. How he was a kid and caught a few pointers and said the rest is a surprise!

Ralph is doing the story of his life, he is already finished the first chapter but he is not sure of how he is going to do it, some pictures, some slides.

Ron is doing the story of his life, the same as Ralph, but not quite the same, perhaps no pictures.



Anita is doing the story of her life, she is going to read it.

Heather is going to do a story about her working in the kitchen at the ? outlook program.

Lori wants to do a cook book and do some interviews, such as Ron and his Bannock, wow what a great idea!

There are a couple of ideas. Some of us do a focus group, and do a focus group play?

Maybe we'll try it next week, it will be a play. Just something everyone will be involved in ? practice.

The other idea from ?, we've done all these neighborhood maps, maybe do a guided tour, some of it can be about when we buy drugs.

Supper next week, chili? Heather is going to make it, and Ron is going to make the Banneck, but I would like to make the Banneck also.

Lyanne is going to make a salad.

And clean up?

*Dessert? Juice, Cranberry juice!*

*Another topic brought up because we are about early*

*So do a story about the photo exhibit, how it came about? Where it went?*

*Also do a 5 minute bit about our story in Toronto, "The trip" looking forward to it.*

*Archie D. Myran Jr.*

*May 1, 2007*

*Field notes.*

*May 15<sup>th</sup>, 2007-06-06*

*So I arrived at Vancouver Native Health a bit early for once as I had met with Marion at the Van City main branch at Main and Terminal.*

*So the AHAF team were supposed to meet and debrief about the Toronto trip, but no-one showed up, just Doreen, Marion and I.*

*So I headed upstairs to the Positive Outlook Program at about 3:45 and Sam, Ralph, Dara, were already present.*

*So tonight we were to have curried chicken, but there was a miscommunication made between Lyanna and the people organizing the cooking. So we are having pizza for dinner, which I am looking forward to.*



*So at about 4PM Lori showed up carrying a blue box full of food and I noticed Ralph was headed out to help carry any additional stuff in, so I went too to help, when I got outside I saw Heather standing by Lori's car. Well all I ended up carrying in was a case of bottled water.*

So right away I notice the platter of fruit as my stomach growled from being so hungry. Automatically Marian, Pat and Lesley were in the kitchen cutting up vegetables for the appetizer tray and salad to accompany the pizza.

So right now everyone is munching out on the fruit and appetizer trays.

Corinne and Lyanna are not here yet. So its about 4:45 PM and everyone is anxiously waiting for the pizza to show up as Lori has gone to pick them up. Ralph is strolling around the \_\_\_\_\_ and taking pictures with his personal camera, which I believe the pictures are for his project.

Pat, Lesley, Aliya and Anita are making cards for the project participants. Rima is in the television room and she is doing something on the laptop, while Rod and Marian are doing something on the computers.

So Dara and Heather are sitting and chatting while Ron paces back and forth will waiting for Lori to show up with the pizzas. Sadie, well she roams about and she acknowledges everyone and in her own way says "Hello, do you have any food?"

Corinne and Lyanna still haven't shown up, I really hope one of them eventually shows up.

I am really looking forward to dinner. I just ate a small plate of fruit and the pineapple - Man, it just seemed to melt in my mouth as it was so tender and juicy and mmmmm sweet!

Early, I did take the time and create two cards for the honorariums to go into. When it comes down to crafts, well I don't like to think of myself as creative. Anyway, one of the cards I created was with a funny face that popped out when the card is opened up and I wrote in the card "Glad you popped around"...Oh NO, Sadie is eating out of the garbage! Yes, I know Sadie, I am almost that hungry too!





Yep, so its 5:10 PM and we are still waiting for the pizza to arrive. So while I am now pacing back and forth with Ron, the security guy from the clinic next door shows up and asks to talk to the head honcho, so I point Dara out to him. I guess he didn't know what exactly was going on, as to who was going to lock up as he had never locked up the Positive Outlook Program before and he didn't know and he didn't know the code for the alarm. So I gather there was a bit of confusion for a short time as I heard Doreen's name being said and then the new security guy left, and not a few minutes later he and Dara must have figured it all out because he gave the A-OK signal to Dara, and then I heard Dara loudly boast "well, we get another problem figured out!", and she then quietly mutters, "Nothing seems to be working out tonite".

So its now 5:25 and the pizza and Lori have finally showed up! I guess the pizza wasn't ready at the specified time that they had given, but I also heard someone say that "Sure, Lori probably stepped out for a couple cool ones on the way!" A joke of course!!

To my surprise they ordered a lot of pizza, as I told Dara I could almost eat two whole pizzas to myself. So they ordered the Meat-eater's pizza, which is my all-time favourite, and the Hawaiian pizza, and I suppose the other pizza was a Vegetarian pizza. As I had mentioned before, there was a salad made to go with dinner, also there was Pepsi, juice, bottled water and for dessert they served these little crème puffs, Wow! Delicious – also a jello with fruit, and I guess it was a low-fat whip-cream because when I went out back to eat my jello, I loudly said there's not sugar in this whipping cream! And I heard a Yeah! Come from around the corner, and I realized that it was Marian and she said "Yeh, I don't like my whip crème unless it has sugar in it". Now this coming from someone who complained the week before that they were out to make us fat by feeding us ice cream! Come on Marian, which is it, diet or no diet, You're killin' me here!



So we did finish up dinner at about 5:45 PM and we all chipped in to do the after supper clean up, and then oddly enough everyone dug into the dessert.



So now it is 6PM and we are meeting in the circle, and Dara does a quick run down of what we are going to do. Eventually we are going to read my notes from the week before.

First we play a game and its sort of a mime game. It starts off with one person doing a series of body movements such as similar to Tai chi and everyone must mimic the moves of the person starting out, and during their movements they pass it on to someone else in the circle and it goes around and so forth. It's a real good stretching game and eye-body coordination is well practiced.

So after we play this game we decide to go over my notes which I recopied from my journal so everybody can read it. Still, as the notes are being passed around the circle, everyone is still having a bad time or hard time reading my good handwriting.

So for this next week I am going to try to get them all typed out so everyone may read them with no trouble.

It troubles me what a hard time people are having in trying to read my writing. But Marian isn't having any trouble, but she has had about eight months of practice.

So after the notes are finally read, thank goodness! We talk about our projects and what we are doing and how far along we are.

Sam begins talking about how he has had a bad week, and then he talks about the mouse that killed the bee and how the mouse scratches the bee's box and a bee comes out to investigate. Honey bees are harmless, they won't sting, other than the bumble bee, it will retaliate when you get aggressive with it.

Everyone is listening with enthusiasm. Dara asks if there are any ideas to add to Sam's ideas. Aliya responds by saying he could use sound effects. Maybe have someone buzzing around. Maybe buzzing around in a bee costume? Rima talk about doing a children's booklet. Its

geared at children and not adults. Sam says its around adults. Marian says we could use chicken wire and spray it gold as a honey comb, something that is low cost.

"Has anyone eating the honey comb?" Sam asks? Dara then breaks into the honey comb song. Pat talks about how we could make something fun out of it. Maybe borrow a bee keepers outfit. Sam says he couldn't borrow one here on the event \_\_\_\_\_(pg 6). Pat responds and says she has a mosquito hat and Sam could use it. Sam then talks about how smoke is a big factor. Marian says "yeh, we all can smoke" ha ha ha.

Ralph speaks and says he is not going to do the story of his life, but he changed his mind and he is going to do the Highway Man. It was written in 1906. He then begins to read the poem out loud to the group and it is passed around the circle so everyone may have a chance to read. I am impressed by some of the readers and the emotion they put into reading aloud.

So tonight Lyanna and Corrine didn't show up for the group which worries me.

So we draw near the end of the Highway Man - Wow, what a great piece of poetry. Sitting here and my hip is really giving me some bad pain, I think its going to rain over the next few days or in a few days or so.

So the poem went around the circle a full time as it is back at Ralph and then ends right before me.

Rod is still flashing the camera as Sadie well she sleeps on the floor, I often wonder what she is dreaming of.

So everyone applauds at the end of the poem, and then Dara asks Ralph how he would like to present it. Aliya says a puppet show, stick puppets, yeah lots of good feedback. Ralph mentioned that maybe he could dress Ron up as a girl and everyone laughs.

Rima asks why he has changed his story. Ralph then replies his life story is too long.

Everyone likes the poem. Aliya then tells Ralph or asks him if he knew that there was a song of the Highway Man? Ralph didn't know, and he would like to hear it. And Aliya will try to bring it in.

Could we separate the music from the lyrics? Yep, but it would (be) too much of a major infringement. The puppet show sounds good. Everyone is giving advice of how to present the puppet show.

There are fourteen people present tonight. Dara, Anita, Rima, Pat, Heather, Sam, Rod, Aliya, Archie, Lesley, Marian, Ralph, Ron and Lori.

Smoke break – 6:55.

Thanks to Ralph for sharing.

So at about 7:20 PM we break up into our little groups to work on our project. So dara and Anita are working on a body map this week. Lesley and Ralph work on their project.

Aliya and Rod work on their project. Marian is strolling about taking pictures and working on the pictures at the computer.

Heather and Lori are working on the computer and I am guessing on the cookbook, just a guess.

Pat and Ron are in the other room working on Ron's project.

Sam and Rima and I are chatting in and out about our project, Sam is also discussing the judicial system here in Canada, explaining what he knows to Rima.

So its 7:50 PM and we are gathering in the circle for the wrap-up. I had to find a drink, I hope I can take some of that good juice home. I also scored some spaghetti sauce that Julian made and I mustn't forget it!

So Dara asking oh! Hide a ho! What's going on? Anyone want to talk about what they are doing?

Sam says he's going to court tomorrow. Ron then talks about his fishing days with his Dad, fishing on the coast, this is what he is working on, and he is still working on it. He goes on about his fishing and his Dad's first boat was called the Miss Lorraine, the name of his only sister, or it's the name of his first boat.

Still I am upset Lyanna and Corrine didn't show up.

Sam talks about the seventh son, and the biblical times and how this son is supposed to possess special powers. Marian asks Rod if he would like to share about his project. Rod refuses. Anyone else? Lori has been helping with a power-point presentation and her own project which is a cookbook.

Anita did a body map with Dara. She is proud of it and herself as it was a test as she almost came close to getting the boot. But we all have faith she will succeed in surviving this project!

Next week is the decision for the final production. Who will come? Who will we invite? Will it be informal? Will be a big event or a small event? Decision to be made next week, map it out next week.

We meet Monday and Tuesday after next week - 28<sup>th</sup> and 29<sup>th</sup>. Meeting twice a week. Ralph and Lesley are talking about the Highway Man, if no one is involved in a project they are looking to someone to be involved in their project. Also looking to Aliya for help.

Supper for next week.

Ralph suggests maybe bringing in the barbeque and I immediately respond by saying yeh! Hamburger and wieners! Lori then says she also has some frozen chicken. Hmm? Lori says she will figure it out. I still don't know what I should make? I would like to make lasagne and garlic bread or try a garlic bannock? Just a thought.

So we stand and are about to break away and Sam suggests we have a small prayer and a moment of silence. After that we clean up and go home! Till next week.

Oops, I accidentally left out a page, just when we met in the final circle I left out a few of the project details. So this should go right after Lori's work on her own project, the cookbook.

*Archie Myron J.*

*May 15, 2007*

*Field notes.*

*May 22, 2007*

*So now its 6PM and we are all gathering in our usual circle. Tonight we had smokies, hotdogs, hamburgers, potato salad, Pepsi, bottled water and potato chips.*

*We are going to have a few exercises, then we are going to go into our planning as tonight is the nite.*

*So we are doing the mimic exercise, but someone is going to leave and then come back into the room and guess who the leader of the mimic game is or who everyone is mimicking. So now we are going to the other side of the room and there are six huge papers on the wall. Dara asks where and when. Let's talk about when.*

*Sunday June 17<sup>th</sup> someone suggests doing it on a week day so staff from the Native Health may attend. Monday 18 @ 3PM. How about the boardroom? Upstairs, having it outside, boardroom, can't do it outside because of permits.*

*Monday the 18<sup>th</sup> at 3PM upstairs in the boardroom.*

*Who do we invite?*

*Sam suggests inviting the POP Community, also the staff. So everyone can see what we are doing. Sam wants everyone to see all of us setting a good example. Can the boardroom hold everyone? Ralph says the boardroom can hold thirty to forty people.*

*Corrine says if everything is cleared out then have it here in the TV room. Construction an obstacle? It will be done in two weeks.*

Have a sign-up, an open invitation? Sam says that not everyone will show up.

If everyone invites even two people that's thirty people, but also VNH's staff that's fifty possible guests.

Each of us inviting or open invitation? Rod is concerned about the amount of people. Fifty people in the boardroom, twenty staff, each person brings a person.

Dara has a suggestion: keep twenty seats for staff, send invitation with RSVP so will know and then invite two people each then record it and if any seats left over, put up and open invitation. Put a Notice up for to (?have) pg 2

Confusion?

Ralph says most of the people we invite probably don't care, so invite the staff. Everyone invite 2 people.

16 in the group.

20 in the staff, so print 40 invitations then make sure they book.

Corrine asks if any VIPs are attending (? Lou, Harry) Pg 2, Doreen, Doctors.

When, where, who?

Upstairs, June 18<sup>th</sup> two guests each and staff.

Now what?

Display about Lori's cooking.

Consent? Type it up to what we are doing and sing it next week.

Any questions or ideas of exhibits to show people.

MAKE A LIST -

Exhibits: food, pictures, recipes, Archie's notes, real food.

Accentuate my notes and have a book exhibit, then have me do a read of my thoughts in the group and meals.

Consent form,

Theatre games. Have pictures along with my notes, a slide show. Rima suggests to have my notes also typed.

Board room will have tables along the wall then people will have to walk through and see our

exhibits while walking to their seats.

Corrine asks about cards because Dara asked us if we kept our honorarium cards? Sam says his cards were thrown out accidentally they Dara says "along with all the other contraban". The cards were for the idea of adding a little fun to handing out the honorariums. Aliya wants more pictures taken of the theatre games, and then she can read a little blurb for or to accompany the pictures.

There is a lot of humour in the group. Maybe someone can record the comical laughs and write something up about it.

Corrine says to forget the body map. Anita suggests she still can do the body map. She asks for Dara's advice. "It's your moment. Whatever feels good to you".

Sam asks for another? Fun and games, why not show more? How, Dara asks.

Marion wants a one page description of the project, but Aliya to edit it. So \_\_\_\_\_(pg 4) in exhibit, show the food. Corrine asks to put up a sign, "All we ask is no racism. Check your attitude at the door?"

"We'll have bouncers" Dara says.

The next six sessions we'll put the exhibit together.

The next thing to plan is the shows, how long and what? At the most two hours.

Corrine says we talk like Chinamen and everyone says talk about no racism.

Smoke break 6:50-7:00 PM.

We all gather and Dara says OK: We have to decide how long the show is going to be, how long each piece is going to be?

Sam says his should take about five minutes then Rima says maybe 8 and Sam says he's alright with that.

Ron is going to speak and tell a story about fishing 10-15 minutes. Maybe longer it all depends on what everyone else is doing.



Rod, A life of Sadie or a Life from Sadie's point of view, with photos and read it out without acting. 8 minutes.

Ralph the Highwayman. How long will it take? Read 5 minutes, if act, 8 minutes.

Lyanna is 8 minutes, story of Lyanna and her life.

Heather – Kitchen queen, Goddess? Kitchen confidential. How long? Kitchen stories and tales, both Lori and Heather on a powerpoint display or performance? Think about it? 10-12 minutes.

Corrine is heckling.

Anita? Body map and pose pictures. She say 10 minutes fashion queen. 8 minutes.

Mine is 10 minutes long.

So looking at about 90 minutes. About a two hour slot. Slot it at 3 to 5.

Everyone comes in and checks out the exhibits and has some food and then the play. Then the after or post production.

Corrine asks about the group, focus group play? If there is more time left then we will put something together if there is time.

Try to get everyone involved. ----- pg 6 close out like we do every night.

Marian is concerned about the time last week? Reception afterwards. No we didn't chat about that. So if they stay for the performance? They will probably take off quick.

Ralph talks about inviting someone.

Have food after?

Rod. Time limit? Do this earlier. What's it like here? The centre is quiet 2:00, or it's really quiet 2:30 staff is still here open at 2:00 show 3-4 then have an overflow time.

Talk about Rush hour.

Have food at end Rima asks. Show, exhibit, after show, serve food. See how long the show is, have an intermission.

Corrine says put up a sign "come only if interested"

Everyone is happy.

So its 7:50 and we are regrouping to chat about next week. After it all I think we have a firm ground to stand on.

Dara asks about or if anyone wants to say anything?

Corrine apologies about not being here last week. Ron had a great time. Corrine had a successful evening. Dara asks if everyone is OK with what they are doing?

Lyanna asks about when we are doing fish.

Dara says next week we meet at 4 to 8 Monday and Tuesday. One day is easy food and another day is a cooked meal. Monday cold-cuts and Tuesday a meal. Lyanna's curry chicken?

Rod - cold cuts. Today it was good the way we helped ourselves.

Dara. Anything else? Sam wants to hold hands.

Archie D. Myran Jr.

May 22, 2007

Field notes.



## THE PROCESS OF PRODUCTION

The 6<sup>th</sup> session—May 22, 2007—was devoted to planning the program and logistics for the exhibit and performance event that would close the project.

By that time, everyone had developed their contribution, or at least had the basic idea for it, and small teams of 2 or 3 had emerged that included team members from SFU and from VNHS/POP. SFU members became



“creativity facilitators” offering some technical skills, resources and general support such as editing, web searching, research, playmaking and directing, photography and photo processing, power point presentation production. Initially, we had planned for the SFU team members to also make presentations of their own alongside those of the community members. However, as the project evolved it became clear that there would not be enough time and the presentations of the VNHS/POP members were given priority.

From May 29 – June 14<sup>th</sup> we met twice a week to develop and rehearse the final event.

## **Event Preparation:**

As part of the final performance/exhibit event for the project, a number of display boards were created and set up on tables around the perimeter of the performance space (the VNH board room). Displays boards were the medium chosen by some of the team to represent their story or work in the project (rather than performing), while other boards served as a way to report on different aspects of work on the project – e.g. theatre games, food preparation, card-making, informed consent, humour, etc. One display was supplemented with a PowerPoint slide show running on a laptop computer on the display table.

Dara, Lori, Pat, Aliya, Rima, and Lesley produced most of these displays in a day-long work bee outside of regular project meetings. For the work bee, we assembled all the necessary supplies, had two laptop computers on hand, a projector for PowerPoint display, and access to a computer printer for last minute printouts of revised text and headings.

The focus of the displays was visual, with a minimum of text – using photographs, graphic elements, headings, and short pieces of text in large type to supplement visuals.

### ***Supplies needed:***

Foldout cardboard display boards – about 3' wide (folded) x 4'high (available at office and art supply stores)  
Stick-on lettering – various styles and sizes, large and sparkly were most popular  
Coloured construction paper  
Scissors  
Gluesticks, white glue, & sparkle glue  
Photographs of project activities  
Colored felt pens

The display board topics included:

1. Fishing stories - A set of three boards focused on west coast fishing and Ron Skulsh's stories of his fishing experiences. These included short sections of text transcribed from taped interviews, photos reproduced from archives and library resources, and graphic elements (see appendix .
2. Field Notes /Photography documentation - This included a set of field notes taken by Archie Myran Jr., typed and reproduced as a booklet, as well as photos of our team ethnographer himself, the project photographers in action, and an album of photos taken during the project (see section .
3. Food preparation – with photos, recipes, as well as a powerpoint computer display of food prep photos.
4. Individual story making – showed the various activities that took place in small groups and pairs to develop stories and art – including interviews, reviewing transcripts, computer research, drawing, writing, costumes, etc.
5. Theatre games – documented the large group engaged in theatre games and rehearsals, and various costumes
6. Card making – displayed some of the cards produced for enclosing honoraria, and the feedback about them.
7. Humour – as humour became a notable feature of the project, we decided to create a distinct display on this topic. This included photos and not-so-reverent captions that reflected the spirit of the group.

8. Informed Consent – presented the consent form and the process seeking to facilitate “ethical engagement.”



## The Performance:

The performance part of the event is documented in the DVD included in this manual.

Here is a brief outline of the individual pieces in the order they were performed:

Archie read from his fieldnotes to introduce the audience to the project and its process.

Please see page 47 to read his account.

Rod and Marian created a slide show that documented, through photographs and Rod's narration, a day in the life of Sadie (Rod's dog and an important member of the *Stories and Plays* Project team in her own right!).

Corrinne and Dara worked on a monologue that Corrinne wrote and presented about her experience of being diagnosed with HIV, her family and her work with AHAH.

Anita and Dara created a powerpoint music video made up of photos of Anita posing in various masks and costumes to the background of Credence Clearwater Revival's "Proud Mary" (Anita's favorite song). The audience joined in to sing-along with the chorus.

Ron and Lesley worked together to produce a photo and text exhibit based on Ron's stories about growing up with this family working in the B.C. salmon fishing industry.

Heather and Lori presented a PowerPoint slide show that documented Heather's work in the VNHS kitchen and a day in her life. Did you know that they serve over 125 meals per day?

The background music was a N'amgis Feast Song from Heather's First Nation. It was sung by the Tsasala Singers and came from their CD, *Laxwe'gila Gaining Strength*, produced by the U'Mista Cultural Centre at Alert Bay, BC.

Sam and Rima developed a short presentation, illustrated by slides on "Colony Collapse", which explained the environmental implications on a global scale of a recent phenomenon where bees are abandoning their colonies.

Lyanna, Marian, and Aliya worked to create a satirical but true to life presentation in pictures and words that highlighted various aspects of Lyanna's day-to-day life,

and included the various roles she juggles as mother, employee, research assistant, and girlfriend.

*The Highwayman.* Ralph and Aliya co-directed this performance of a poem that Ralph had memorized as a child, and re-memorized for the project. Ralph and Ron narrated. Sam played the Highwayman. Rod played the stable hand. Anita was the Landlord's daughter. And, Rima, Lori and Marian were King George's soldiers.

Event Program:



Thursday June 14<sup>th</sup>, 2007

2:00 – 4:30 pm

Vancouver Native Health Society Boardroom

**The Program:**

*Project Overview*  
-Archie

*"A Day in the Life of Sadie"*  
-Rod

*"The Day I Got Swept Under the Carpet"*  
-Corrine

*"Proud Mary"*  
-Anita

*"Fisherman's Story"*  
-Ron

*"Heather's Story"*  
-Heather

*"The Mouse that Killed the Bear"*  
-Sam

*"Let Lyanna Be Lyanna"*  
-Lyanna

*"The Highwayman"*  
-Ralph and cast

**The Stories and Plays Team:**

Ralph Brown	Lesley Cerny
Dara Culhane	Pat Feindel
Lori Gabrielson	Aliya Griffin
Corrine Gurney	Marian Krawczyk
Archie Myrn, Jr.	Rima Nouredine
Anita PeaceMaker	Ron Skulsh
Lyanna Storm	Rod RockThunder
Sam Cvetkovic	Heather Walkus

**Special thanks to:**

Vancouver Native Health for hosting us; Doreen Littlejohn, coordinator of the POP program for her unfailing enthusiasm; Lou Denerais, executive director of Vancouver Native Health; Larry and Jim for their help with security; Muriel for all her support.

DD Kugler for his guidance and support; Heather Blukemore and the SFU Theatre for the use of their wonderful costumes and props.

George Speck Jr. (Satch) of the \*Nanagis First Nation for the donation of salmon; Sobhi Zobeidi for filming and Sean Griffin for photographing the event.

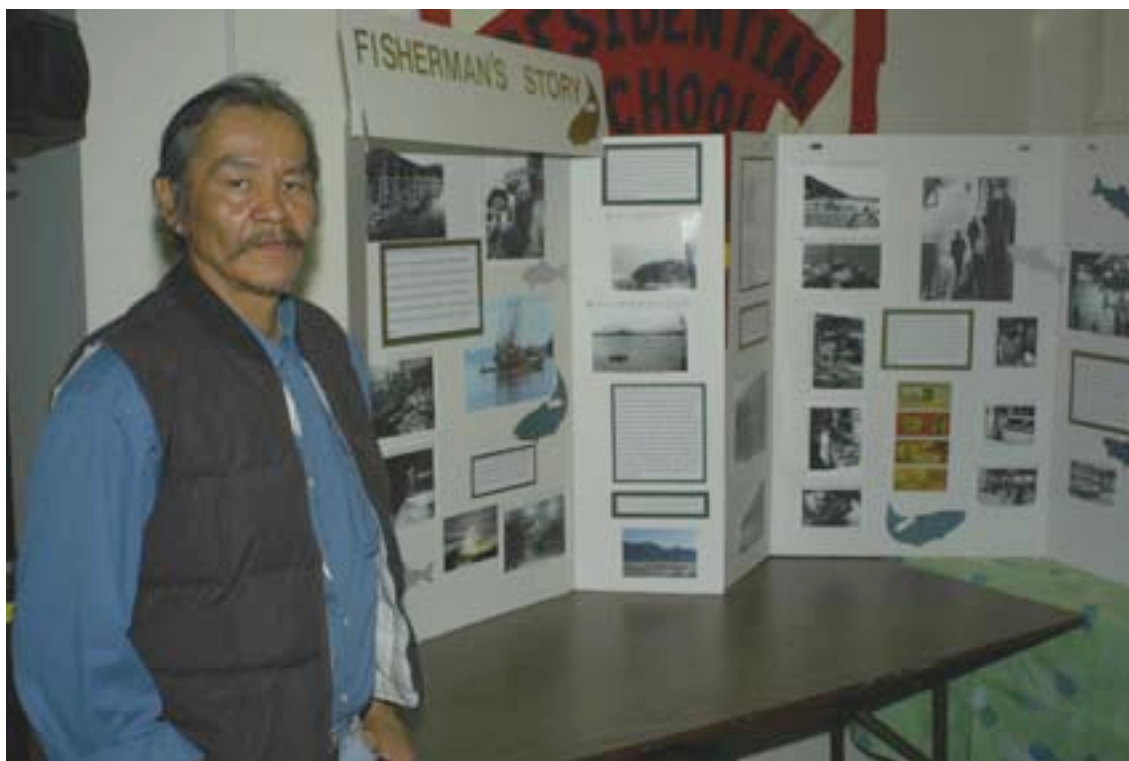
Our funders: Canadian Aids Network for Action and Research; Professor Cindy Patton, SFU.



Title: Cannery at Sunnyside, Skeena River

## Ron's Posters and Quotes:

*When I was nine I started commercial fishing with my Dad in Prince Rupert. We'd start herring fishing, gill-netting, in February March and April along the coast in Port Simpson, Rupert, Klenmu, Bella Bella and Alert Bay, right down to Campbell River to Comox. Back then the herring season was high paid. Very easy money but lots of work: 24/7, 7 days a week. First we were getting paid \$1500 a ton and my Dad's punt held 8 tons.*



*We fished salmon May, June and part of July. Back then there was an abundance of salmon. As soon as he'd drop his net there'd be salmon bubbling on the net all the way. When we're done setting it all out there was so much salmon, we'd get a 500 sockeye salmon a set. One thing I'll never forget about good salmon fishing days is the abundance. No matter where you'd put your net, you'd make a killing.*

*My Dad's fish run is excellent. We fished in Skeena River, just out of Prince Rupert right in the mouth of the Skeena River where the salmon spawn and incubate and the river flows out. That's boundary land. My Dad used to put in at Mowitch Point and Cassiar Point. There's a big sandpile there.*



*My Dad knew the river very well and he had all combinations of nets for each week of the fishing days. He'd read his tide book for the depths of the water, the time of tide change and after he'd read all that, he'd know what colour of net to use. When he'd take his nets out they were exactly the same colour of the water. You won't be able to see the net when he sets it out. The net will be the same colour of the water – like it would be a beige-like colour, and the net would look a beige-like colour too.*

*There's a certain time and a place for setting your net. When you're setting there are two points that you have to line up to stay on the safe side of the fishing grounds – Mowitch Point and Rose Bluff and another mountain down Skeena River way. Mowitch Point is where the boundary fishing line is. You'd make a mark at a certain time when you're drifting downriver, one mountain to another. When one of the marks joins, that's the time to set your net. You use another mark to know when to pick up your net. You drift so far until your marks come together and that's when you pick it up. You use one, two, three mountains. One mountain on your set, second one on how far you're going to let your net drift. The third one, when those marks join together, is when you're in shallow water and you're in danger for snagging. As long as the two points don't come together you're OK. When you fish up the Skeena River when the tide is high all fishing grounds are OK.*



Title: Salmon Being Landed,

*If you'd like to know where the fish go study a spot in low tide. That's where you see all deep spots where the salmon like to lie. Tide goes down every 6 hours, high tide, low tide.*

*There were many canneries up the coast. Out of the Nass River there's Port Simpson and Port Edward fishing cannery. The Skeena River runs out to the ocean. There are many passages with canneries. Along Inverness Passage, Cassiar Cannery is first, then Sunnyside, then North Pacific, then Inverness.*

*My mom was in the cannery then and my dad was out fishing. My Dad was fishing night and day and my mom worked two shifts. I was with them too. Seemed like they were never home. The cannery had their own babysitter that looked after us. The nurse would walk around and check on all the kids. We weren't allowed to leave the building or the houses at all while the parents weren't there. We'd sneak out and the nurse would chase us around the cannery. I was pretty young then and used to get a whipping when I got caught.*



*Every year I looked forward to going to that Sunnyside cannery: My home away from home. People come together when they're fishing in Prince Rupert. Everybody is all in one big family doing everything together on the fishing grounds. We were all one. And the living there was excellent, nobody was alone, everybody was there all working, keeping busy 24/7. We had to. There was always somebody behind you and ready to help. When the fishing season is over everybody goes their own ways. Communicate now and then, but once you're together in the cannery it was so comfortable. It brings back that old thing where everybody works together help each other.*

*When BC Packers started building the Sunnyside plant they started housing the fisherman and cannery workers. They had the houses up on the poles – stilts. One year the tide came up so high in a couple instances it touched above the floor in the house.*

*I ended up working with the BC Packer Company in the net loft for 10 years: shipping and receiving, taking orders from the fisherman when they ordered a new net and specified how they want it, the colours and what not. I'd lay all that out for the net ladies. I'd instruct them in the fisherman's orders in how they'd want the nets made.*



*I worked in three net lofts: for the North Pacific Cannery, the Port Edward Cannery and Sunnyside. When one of the fisherman ordered the net I questioned them about the nets they got and how they catch and whether it's working good. When I started going out fishing on my own for a year I remembered those nets that I made orders with fisherman. They'd order something and I'd use that. But the best nets were my Dad's.*

*They burned Sunnyside down for a movie. I don't know why they had to do that. It was a historic building. I was really sad. They only managed to save North Pacific. It's a museum now. I had a few items in there from when I was working in the net loft: a note book and a workbook.*

*When I grew up fishing was our main resource. It was our livelihood. The fishing industry passed on generation to generation, my Dad from his Dad, and my Dad passed it on to all my brothers and I, and to all the people in our village. I always talk to my friends about that too. They talk about fishing but they've never been out there. I tell them all about it and the next thing you know they're out there. They're out there.*



## **Project Evaluation:**

A week after the performance/exhibit event, the whole project team participated in a follow-up meeting to discuss the final consent form, review performance day photos (for consent purposes), share thoughts about what worked and what didn't, share a "last supper" as someone called it – salmon, of course, and potluck – and say goodbye. At this session the final consent form was discussed and signed (see appendix 2, Consent form 3; Section D, page 19).

The exhibit display boards were brought to that meeting, and VNHS staff requested that one set (on fishing) be kept in the VNHS boardroom. Others boards were set up in the VNHS activity room on the main floor, and photos and a DVD of the performance were loaded onto the computer.

Here are some notes that Lesley Cerny made of the discussion:

With the dinner cleared away, Dara called us to gather into the group. There were three tasks: to review PowerPoint photos from the event (and determine any that needed to be withdrawn); to review the final consent form; and do a short evaluation.

(1) PowerPoint photos: We moved through the PowerPoint photos fairly quickly. Several times a particularly nice photo of someone elicited random compliments, and a few other photos sparked laughter. No photos, that I'm aware of, were vetoed from the collection. Sam asked the group: "does everyone realize this means the photos could be posted on the internet – that people in Germany could access them?"

(2) Small group review of the new consent forms: Dara divided us into three groups. I was in the same group with Dara, Sam, Anita, Ralph and Archie. We each read a section of the form, had an opportunity to discuss what it meant, then signed off that section.

(3) The final “job” was the group evaluation. Dara stood with a flip chart behind her – tho’ little ended up being recorded on it. Some of the questions / comments are below:

**Dara: “Do you remember the beginning of the project...”**

Lyanna: “I remember only you, Dara.”

**Dara:** Right answer, Lyanna!

**Dara: “...how you heard about it”**

Ralph recalled that he heard about the project through Denielle.

**Dara: “What did you think was going to happen?”**

Ron: “I thought we were going to do a play.”

Sam: “Yeah, that we were all going to do a play.”

Rod: “At the beginning, I thought we were going to do one big play. Individual projects were a lot easier”.

Sam: “I can see that it (a big play) would have been boring after awhile.”

Archie: “I think it worked better everyone doing their own thing. There would have been more conflict if we were all doing a play together. I liked how the project allowed us to work on our own project...I think it went great.”

Ralph: “My words exactly.”

Corrine: “ditto”.

Ron: “It turned out great. Everyone treated each other with a lot of respect.”

**Dara: General question about how the food was handled...**

Collective response “Oh Yeah” and various other exclamations about how great the food was.

Ralph: “Every meal was great, except the pizza which we didn’t cook ourselves.”

Lori: “I thought it worked really well. I’m grateful to the people who helped prepare the food like Ralph / Ron who helped several times with BBQ’ing.”

Ron: “It was excellent how we worked together.”

Corrine: “Everything was awesome, except when I wasn’t here.”

Archie: “The group seemed bigger at the start – as we got to know everyone, the group seemed smaller”. (sparked general reflections as others also shared this sense). (Re: consent form) – “we tried to make it more explainable...”



(someone): "Next time, no big words...no "addendum" or "methodology".

Ralph: "Need to make it so even a caveman can understand."

**Dara (Re theatre games):**

Lyanna: "They were definitely good icebreakers. At the beginning I thought they were kind of childish, but I guess that's what you needed."

Ron: "I definitely felt more relaxed after doing them."

Sam: "I liked them because after a big meal I like going to sleep, and they helped me stay awake."

Lyanna: "My only complaint is next time bring mats so we can lie down".

Ralph: "Aliya really got The Highwayman part together at the end. She gave me some good ideas about how to make it like a play."

**Dara (Re the projects)**

Sam: "I'm glad I had Rima as my project Partner"

Rima: "You know, I am also glad I had you as a partner, Sam".

Archie: "I enjoyed working with Rima too. She helped me a lot."

Ron: "Yes, I want to thank Lesley for helping me with my story."

Lyanna: "Oh yes, and my pal Marian, of course...I couldn't have done it without her!"

Part way through the review Dara invited the SFU folks for comments as well. Leslie commented that she too was confused about the focus / direction of the project early on, but found it 'suddenly' came together and took form.

**Dara: "This was a pilot project ...If we were doing another project, is there something we should do differently?"**

(someone): "If we were doing another project, more rehearsal time."

Corrine: "yeah, 3 months."

Rod: "It came very fast at the end"

Sam: "We wasted a lot of time at the beginning"

Lyanna: "I didn't know where it was headed when we started breaking into small groups"

Sam: "When we jumped into twice a week, it was like everything speeded up."

Ralph: "Keep the same (format) - In the first 6 weeks, figure out what people want to do, in the second 6 weeks, rehearse."

Sam: "I don't think you could have changed it: We needed to get comfortable with you guys and the students.

Rima: "You know, I don't think of my identity in the project as an SFU student."

Pat proceeded to make the point that the connection was between us as people, and how when she came downtown now it felt less strange. Seeing people from the project made her feel good, that she now had friends down here.

A discussion ensued about whether or not we could have moved into the group projects earlier. Some felt that the time at the beginning was really important for getting to know each other. Others thought that we could have moved into the small group work earlier.

There was general agreement that there was too much packed into too short a time frame overall.

Several people commented that it felt like things went too slowly at first and the plan was too vague. Then, everything went too quickly during the second half and people felt they didn't have enough time to rehearse.

Dara explained "the plan behind 'no-plan'" and the desire to keep things loose and flexible initially, in order not to close off interests or opportunities. Lesley responded that she sensed an emergent plan operating behind the scene all along in terms of the ideas for the format the event (ie: in having a series of displays, and performances).

Ralph then turned to Dara and asked what she thought about the project.

**Dara:** "I think it's been a great project. The creativity within the group was amazing, and the calibre and quality of presentations that developed were fabulous. The exhibit and performance was great. Everyone I've spoken to who came to it was very impressed, and surprised! Everyone treated each other really well, and that made the project good. I learned a lot that I will take with me into other projects. And, I really enjoyed it and had a good time. So, thank you everybody."

Sam: "I've been happy to be here – I never dreaded coming."

Corrine: "If you're going to do it again, you should have papers they (audience at the event) can fill out and get feedback".

Archie: "You should have it earlier in the day"

Lyanna and Sam echoed this "definitely".

At the end of the review, we finished remaining clean up. Pat handed out the honorariums and cards, which consisted of a group photo and final, congratulatory messages penned by Pat.

Corrinne led a closing circle and we all said good-bye, for now.

Turning back to the first invitation distributed at the pizza lunch, I think we can all agree that at least these goals were achieved:

## **WHAT ARE THE GOALS OF THE PROJECT?**

To eat well and laugh a lot.

To experiment with ways of doing creative community based research that:

- participants have fun with and share in the direction of;
- community members enjoy seeing and hearing about, and learn something from it.

## E. Conclusion:

Dara Culhane

*The principle (of experimental ethnography) derives from the etymology of the word experiment—"putting out into peril." This "peril" refers to the mundane risks of failure, miscalculation, ignorance, lost opportunity, creation of antagonism, misunderstanding, deceit, failed or false rapport, and so on, to which all ethnography is subject and on which all ethnography must necessarily build. But peril is more often than not eliminated from (the written) ethnography, dismissed as those "improprieties" that are necessarily "overcome" to produce anthropological knowledge.*

*(Quetzil Castaneda n.d.c).*

A number of people from various places (SFU, the DTES community, other researchers and activists) have asked me "What was the point of the Stories and Plays Project, after all? Did it change anything for anyone? Did it improve anything? Was it just another research project that came and went, leaving nothing for anyone except the researchers?" These are hard questions that must always be asked and as researchers we are obliged—and privileged—to continually strive to answer, if always only tentatively and incompletely: to the best of our ability at this moment. There is considerable pressure to answer expansively and positively asserting claims to achievements that may well be beyond the scope of any research to achieve, to offer perhaps exaggerated optimism in an effort to inspire hope, to obtain more funding for ongoing and important work, or, sometimes out of naïve enthusiasm. In my years as a researcher and writer I have written and read many such project reports. I wish here to try to be as honest and realistic as I can be. I think it is important, and I speak only for myself as co-ordinator and not for any other members of the project team.

The short answer is, of course: no, I can't point to what are often called "measureable outcomes". To my knowledge, none of the VNHS/POP participants obtained secure housing or steady employment as a direct result of their participation in *Stories and Plays*. I am not aware of whether or not anyone's individual health or well-being improved in any long term sense. Provincial income assistance and disability allowances upon which most rely did not increase. Nor did VNHS/POP receive new buildings, more paid staff, office equipment, stoves, significantly more program money or support, or updated computers. I would like to think that *Stories and Plays*, and other projects like AHAH, contribute to multiple ongoing processes that support greater access to and allocation of resources to VNHS. Time will tell.

However, these questions and my tentative answers reflect what has become the conventional, utilitarian notion about research in the Downtown Eastside: i.e. that it should (or could) produce tangible results in the realm of policies and programs. This is only one kind of impact, and, in fact, one that researchers have very little real power to produce. We can make recommendations, but it is politicians and policy-makers who decide whether or not to act on researchers' evidence. *The Stories and Plays Project* as an experiment in integrating arts practices and ethnography is better evaluated by criteria usually applied to performance. As Jill Dolan writes "...the experience of performance, the pleasure of a utopian performative, even if it doesn't change the world, certainly changes the people who feel it...by its very nature, [it] can't translate into a program for social action, because it's most effective as a *feeling*" (Dolan 2005:19). Evaluated by such criteria, and based on responses from

both performers and audience, I am confident that *Stories and Plays* was a small, but meaningful, success.

*The Stories and Plays Project* was both conventional and experimental in the context of ethnographic methodologies. It was conventional in that researchers—particularly myself as faculty coordinator-- controlled material resources, designed the research process, ultimately made most of the decisions—perhaps not always with as much consultation as other team members desired--, observed research participants and compared these observations with my previous experience and with academic literature about research methodologies, and drew tentative conclusions. I intend, as spelled out in the final consent form, to write and publish articles about the project that will serve my professional interests. It was experimental in that the goal was not to observe participants in order to extract data from them, or to analyze their underlying motivations, or represent their experience, but to learn how to develop research designs that support creativity, self-expression, and self-representation.

Certainly, the balance of knowledge, prestige, money, and money making ability stayed mainly with the SFU researchers, and much less trickled down to the participants or the community organizations of which they were a part. The inequalities between us that preceded the project, succeeded it as well. *Stories and Plays* was an experiment—a moment-- that constantly questioned itself and sought to address these inequities within the very limited confines of one short project.

Are experiences of collective creation; the pleasures of sharing meals lovingly prepared and served; the camaraderie of joking, teasing and laughing; the gift of

good conversation and exchanges of knowledge; the intangible *sense of achievement* that self-expression and representation and performance offers; the appreciation and recognition of audiences surprised by seeing people they think they know as more complex and talented human beings than perhaps they previously thought of them; the intangible effects of stories and memories that continue into an unknowable future; are all of these “measurable outcomes”? Perhaps not. I suggest they shouldn’t be reduced to such. It is the constant movements, and interrelationships of these flows that create possibilities; allow change. Are these outcomes worth working towards and achieving? I think so.


This project manual, which now resides with VNHS is available to anyone who wishes to read it. Perhaps it will point to different alternatives for others embarking on collaborative, community ventures. Now that you’ve read the manual, seen the photographs, and perhaps watched the DVD, what do you think?



## Appendix 2

### CONSENT FORM 1:

## SIMON FRASER UNIVERSITY

DEPARTMENT OF SOCIOLOGY		8888 UNIVERSITY DRIVE
& ANTHROPOLOGY		BURNABY, BRITISH COLUMBIA
		CANADA V5A 1S6
		Telephone: (604) 291-3146
		Fax: (604) 291-5799

#### INFORMED CONSENT BY PARTICIPANTS IN A RESEARCH STUDY

TITLE: STORIES AND PLAYS: performing research: (a project of the Homecare for Homeless People with HIV Project. Principle Investigator: Cindy Patton, Co-Investigator: Dara Culhane. Department of Sociology and Anthropology)

The objectives of this research project are to develop, and evaluate effectiveness of, research methods outlined below for use by each and/or all participants in future work in community-based research. Participants include:

SFU Faculty (Culhane), SFU Students (5), Community-Based Researchers who enrol in the project (10).

Decisions concerning what products of this process will be made public and/or released to researchers/participants, what forms such representations will take (written, oral, visual, performance) will be decided by individuals and the group through processes outlined below.

I understand that signing this form means:

I understand that I will have an opportunity to review this form at workshop 5 and again at workshop # 14. I understand that, depending on what form of public event the workshops conclude with, I may be asked to sign additional, specific forms as described below, outlining my informed consent to participate in performances or have images of me or works of art created by me exhibited and/or published.

I understand that, depending on what form of public event the workshops conclude with, I may be asked to sign additional, specific forms as described below, outlining my informed consent to participate in performances or have images of me or works of art created by me exhibited and/or published.

- (1) I agree to participate in 12-14 workshops from April 17, 2006 – July 17, 2006.
- (2) These workshops will be held at Vancouver Native Health at 449 East Hastings Street, Vancouver.
- (3) The coordinator of these workshops is Dara Culhane, Department of Sociology and Anthropology, Simon Fraser University
- (4) The purpose of these workshops is to build capacity among community-based researchers by experimenting with and evaluating effectiveness of the following research methods:
  - (a) Obtaining and maintaining informed consent to participate in research. This will involve giving my informed consent, by signing this form, to participate in this research project at the

first workshop; and renewing my consent at two subsequent workshops (workshop #5, workshop #14).

- (b) Storytelling. This will involve telling stories and listening to other participants' stories. By signing this form I promise to keep other peoples's stories confidential unless or until they decide to make them public and indicate that they consent to publication through their signing of subsequent informed consent forms, and I understand that all participants in the workshop agree to respect confidentiality in relation to stories I may tell.

I understand that stories I tell may be recorded and transcribed, and that I will receive the copies of written transcriptions. I understand that after I hear recordings of my stories and/or read transcripts of my stories, I may request that tapes be erased in my presence and copies of transcripts destroyed in my presence.

I understand that after the consultation process as outlined above, I will be asked to sign a "Permission to Release Story for Publication" form following discussion at consent renewal session during workshop # 5 and/or workshop #14. I understand that I may choose to remain anonymous as author, and that I may choose to edit the transcript and/or audio and/or video tape. I understand that if I sign this form after participating in the consultation process described above, I may not revoke this permission at a later date.

- (c) Performance. This will involve participating in improvisation theatre exercises, developing scenes from stories told (see (b) above), and from journals and fieldnotes (see (d) below). By signing this form, I understand that I agree to participate under the same terms and conditions regarding confidentiality as outlined re: storytelling (b) above.
- (d) Ethnography. This will involve conducting participant observation of the workshops and public events, keeping a journal, reporting back to the workshop on my observations, and drawing on my observations and journal to develop stories, and scenes (see (b) and (c) above). By signing this form I agree to participate under the same terms and conditions regarding confidentiality as storytelling and performance (b) and (c) above.
- (e) Photography. This will involve taking pictures within the workshops. By signing this form I agree that anyone whose image appears in any pictures I may take may choose to dispose of such pictures and not grant permission to other workshop participants to view them, and may choose not to contribute them to any public exhibition that the workshop participants may collectively mount. By signing this form, I understand that as a research participant I may choose to dispose of any picture taken of me by another workshop participant, and that I may choose not to contribute any picture that includes my image to any public exhibition that the workshop participants may collectively mount.

I understand that I will be asked to sign a "Permission to Release Image for Exhibition/Publication" following discussion at consent renewal session during workshop # 5 and/or workshop #14 that will identify pictures that include my image and that I wish to contribute to a public exhibition. I understand that if I sign this form after participating in the consultation process outlined above, I cannot revoke this permission at a later date.

I understand that if I take photographs of any persons who are not participants in this research project, I must obtain informed consent from them for publication of their image. I understand that this will be done by asking them to sign "Permission to Release Image for Exhibition/Publication".

- (f) Visual art. This will involve painting, drawing and other creative activities. By signing this form I agree that I may decide whether any works of visual art that I create may be exhibited in any public exhibition and/or may be photographed for the purpose of public exhibition and/or publication.

I understand that I will be asked to sign a “Permission to Release Visual art creation for Exhibition/Publication” following discussion at consent renewal session during workshop # 5 and/or workshop #14 that I wish to contribute to a public exhibition. I understand that if I sign this form after participating in the consultation process outlined above, I cannot revoke this permission at a later date.

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Name

---

Date

## **STORIES AND PLAYS PROJECT.**

### **ADDENDUM TO INFORMED CONSENT.**

My signature on this form and addendum affirms my consent to contribute to and participate in the following public event:

#### **EXHIBIT**

An exhibit consisting of photographs, fieldnotes, audio and video recordings, documents such as consent forms, recipes, commentaries, visual art projects completed during the Stories and Plays Project activities.

I understand that I have the right to decide on the use of any photos of my own image, and any products of my own creation (paintings, writings, drawings, recordings).

#### **LIVE PERFORMANCE**

There will be a live performance consisting of:

- (1) Readings of Archie's fieldnotes;
- (2) Performance of Sam's "Bee Stories"
- (3) Performance or video of Ron's "Fishing Stories"
- (4) Performance of Lyanna's "My Roles."
- (5) Performance of Corrine's "Monologue."
- (6) Powerpoint Presentation of Rod's "A Day In The Life of Sadie"
- (7) Powerpoint Presentation of "Heather's Story."
- (8) Powerpoint Presentation of "Anita"
- (9) Group Performance of "The Highwayman", directed by Ralph.
- (10) Other pieces that may be developed and agreed to between May 29<sup>th</sup> and June 14<sup>th</sup>.

#### **DOCUMENTATION**

A Manual for Community Based Researchers will be produced from the Stories and Plays Project for Vancouver Native Health, and the content will consist of photos and documents exhibited and performed at the final event as described above. I understand that I will be given an opportunity at the end of the project to decide whether to contribute any images of myself and/or products of my own creation (paintings, drawings, writings, recordings) to this manual.

I understand that the Stories and Plays final event may be video-taped and that I will have the opportunity to decide whether or not I consent to copies of this video-tape being made and/or distributed and/or archived and to who.



Consent form 3:

**STORIES AND PLAYS PROJECT.**

**ADDENDUM TO INFORMED CONSENT. June 18, 2007**

**FINAL CONSENT FORM**

My signature on this addendum affirms my consent to contribute the products of my work on the Stories and Plays Project to the following:

**(A) Individual Projects:**

I may copy and distribute copies of my own work (photographs of myself and/or of the project as covered by this informed consent form, scripts for my live performance, cards, or paintings I have produced or received as gifts during the project.

Yes\_\_\_\_\_

No\_\_\_\_\_

**(B) A Manual for Vancouver Native Health:**

This manual will consist of materials from the exhibit held June 14<sup>th</sup>, additional photographs taken during the course of the project that were not displayed, excerpts from scripts used for live performance, and a copy of a dvd documenting the June 14<sup>th</sup> Exhibit and Performance Event, and notes and commentaries about the project methodology.

The manual will be given to Vancouver Native Health for their use and reference and for the use and reference of other researchers and research participants involved in projects sponsored by or partnered with Vancouver Native Health.

Vancouver Native Health may copy and distribute these materials in whole or in part for non-commercial, educational purposes.

Yes\_\_\_\_\_

No\_\_\_\_\_





**(C) Academic Publications:**

The funders of the Stories and Plays Project (CANFAR) requested articles be submitted to academic (non commercial) journals on the methodologies piloted. Specifically, they are interested in what may be learned about:

- (1) How the experiment in developing a process of informed consent (reviews throughout project and opportunities to change after work completed) worked as compared to the usual practice of a single signing prior to completing the work; and,
- (2) How storytelling and performance methodologies compare to others like interviewing, surveys, focus groups that researchers (particularly Dara) on the team have used in other projects.

These articles will not use any personal identifiers or information not included in the exhibit and/or manual.

Yes\_\_\_\_\_

No\_\_\_\_\_

