

INTERNAL WORKINGS

by

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DEDICATION

This thesis is possible thanks to the support of my wife, Beth Swope. My timing could not have been worse, our third child Gabriel was born with a severe congenital heart defect immediately following my first semester of graduate school. Beth kept our family together basically as a single parent while I divided my time between the fire station and the university. I love you and am grateful you stuck with me.

ABSTRACT

Converging my various identities as artist, educator, firefighter, and city employee, I delved into the City of Boise's LIV campaign. LIV's intent is the reimagining of municipal government and its engagement with employees, residents, and businesses. I pursued three different projects: interning in Human Resources, sitting on the Vista revitalization committee, and coordinating art students with the Boise Farmers Market "Mobile Market" project. I found myself in a very Boise story. This project has several more years until it reaches a maturation point where the final outcomes are known.

My response is the visual documentation of the relationships formed and the interconnectivity between the projects. Collected ephemera references the multiple conversations, collectively retracing and mapping the social experience of this Boise story. This thesis examines and participates in social practice as a means of investigating artist-facilitated change in the local environment.

TABLE OF CONTENTS

DEDICATION	iv
ABSTRACT	v
LIST OF PICTURES	viii
INTRODUCTION	1
Beuysian Traditions	1
Trans-Disciplinarity	2
Practicing Social Practice	2
Fighting Art.....	6
Boisean Culture: Municipal Government in Transition.....	7
Volume Adjustments: Diatribe to Dialogue	10
CHAPTER ONE: SOCIAL PROJECTS	13
Neo-Mayberryism.....	13
Inte/urning.....	17
Vistas.....	22
Moving Produce.....	25
Connecting Points	27
CHAPTER 2: CORIOLEAN TRAJECTORIES	29
What Color Is a Transitive Participle?.....	29
Socially Defending.....	30

Relational Displays	34
Logging Along	36
CHAPTER THREE: CONCLUSION	41
Projects.....	41
LIV	41
Mobile Market	42
Vista	44
The Artist’s Role.....	45
REFERENCES	52
APPENDIX A.....	54
Introductory Social Practice Internship Request.....	54
APPENDIX B	57
Social Practice Internship Implementation Proposal	57
APPENDIX C	60
Request to Exhibit in City Hall and Defend Thesis in City Council Chambers.....	60
APPENDIX D.....	68
“Application for Use” for City Council Chambers and Innovation Lab	68

LIST OF PICTURES

Picture 1	<i>Lovegun</i> , pulped and shredded Bibles	11
Picture 2	<i>Faith</i> , repurposed American flag	11
Picture 3	<i>Belief</i> , paper made from pulped politico books, melted AR-15 candles, display cabinet	12
Picture 4	Boise Fire Station 8.....	24
Picture 5	Kids painting a ‘carrot’ (Birgit Phelps)	26
Picture 6	The Mobile Market at the Saturday Boise Farmers Market	28
Picture 7	Earle Swope thesis defense in Boise City Council Chambers (Rachel Lambert).....	32
Picture 8	Swope thesis defense, view from council seats (Rachel Lambert).....	33
Picture 9	Chalkboards installed in the <i>Innovation Lab</i> (Rachel Lambert).....	35
Picture 10	Beuys chalkboard Des Moines Art Center collection.....	36
Picture 11	Fire Station 2 desks.....	39
Picture 12	Fire Station 5's desk installed as the ‘log entry desk.’	39
Picture 13	Mark DION, Department of Marine Animal Identification of the City of San Francisco (Chinatown Division), 1998/2010, mixed media, dimensions variable.	40
Picture 14	Kids pointing to the Mobile Market "garden scene" (Janie Burns)	44
Picture 15	Installation sketch with 2 desks and 3 chalkboards	63
Picture 16	Boorum and Pease # 67 1/8, 150 page, 7 1/4" x 12 1/2" account book	64
Picture 17	Detail of logbook entry, light blue ink and red ink.....	65
Picture 18	Detail of logbook entry, red ink.....	66

Picture 19	Oak desk and chair in lobby of Station 2, with logbook displayed	67
Picture 20	Oak roll top desk and chair in lobby of Station 2, with logbook displayed	67

INTRODUCTION

Beuysian Traditions

In 1974, the German artist Joseph Beuys made his first visit to America at the request of two art dealers, Ronald Feldman of New York and John Stoller of Minneapolis. Beuys' artwork presented on this trip consisted of an exhibition of ideas in a ten-day, three city tour. Lecturing at colleges in New York, Chicago, and Minneapolis, Beuys introduced his concept of social sculpture to America. Social sculpture was a trans-disciplinary rethinking of the relationship between art, science, culture, and economics. The lecture tour named "Energy Plan for the Western Man" allowed Beuys to discuss "the whole question of potential, the possibility that everybody has now to do his own particular kind of art, his own work, for the new social organization. Creativity is national income."¹ During these lectures, Beuys expounded on social sculpture:

Only on condition of a radical widening of definition will it be possible for art and activities related to art to provide evidence that art is now the only evolutionary-revolutionary power. Only art is capable of dismantling the repressive effects of a senile social system that continues to totter along the deathline: to dismantle in order to build A SOCIAL SYSTEM AS A WORK OF ART. The most modern discipline - Social Sculpture/Social Architecture – will only reach fruition when every living person becomes a creator, a sculptor or architect of the social organism.²

¹ Klaes Staeck and Gerhard Steidl, *Beuys In Amerika*. (Heidelberg: Edition Staeck, 1987), 219-220. The text is a reprint of the article, *The Man from Dusseldorf*, Douglas Davis, Newsweek, January 21, 1974. The article was written after Beuys New York visit but prior to his Chicago and Minneapolis visits.

² Carin Kuoni ed., *Energy Plan for the Western Man: Writings and Interviews with the Artist*, (New York: Four Walls Eight Windows, 1990), 21. A reprint of Beuys' essay, *I am searching for Field Character*. Written the previous year in 1973 but one of the most concise treatments of social sculpture.

Joseph Beuys and social sculpture have fascinated me for several years but it wasn't until the spring 2015 semester I began to see its application to myself. Visiting artists: Casey Doyle, George Stoll, and Stephen Eichhorn were all intrigued by my 'backstory' as a firefighter and my prior military service, commenting on the rarity of these occupations and art coinciding. During this same time period, I met with Karen Bubb from the Boise City Department of Arts and History. Sharing an interest in attempting to grasp social practice, we met over several months to discuss readings and artists we were both interested in. While discussing my thesis on one occasion Bubb stated, "You're breaking down stereotypes, why not bring it all together?" Her statement resonated with me, speaking to social practice and social sculpture and the dissolution of labels and reimagining of a perspective Beuys and others have advanced. As a firefighter, I help people overcome their worst situations and get their lives back to normal. How can art improve lives?

Trans-Disciplinarity

Practicing Social Practice

Attempting to define that which defies (sometimes purposefully) definition is one of the academic debates regarding social practice.³ The intent of this thesis is not to engage in this ongoing debate but instead to move forward from the camp acknowledging

³ Bishop, *Participation*, 160, 172. Numerous terms have been used by theorists to describe the particular form, the present manifestation of what Beuys called 'social sculpture.' This thesis adopts the west coast reference of 'social practice.' Some other terms employed and their naming theorist are: 'relational aesthetics' by Nicolas Bourriaud, 'social aesthetics' by Lars Bang Larsen. Kester, Grant, *Conversation Pieces* (Berkeley: University of California Press,) 2004. 'dialogical aesthetics' Grant Kester, Pablo Helguera, *Education for Socially Engaged Art: A Materials and Techniques Handbook*, (New York: Jorge Pinto Books, 2011), ix-xii. 'Socially Engaged Art" (SEA), Helguera.

social practice as art.⁴ “Trans-disciplinary” is a term often used when explaining social practice as the practice moves through and borrows from a variety of disciplines. The theater and social practice scholar Shannon Jackson evaluating the terms of “social practice” and “socially engaged art” states, “Such terms have allegiances in other fields—experimental visual art, social movements, and theatre and performance studies to name a few.”⁵ The artist and educator Pablo Helguera advocating for the term “socially engaged art” speaks of socially engaged art distancing itself from itself,

In setting a curriculum for socially engaged art, mere art history and theory won’t do: while they are critical to providing a historical and contextual framework of the practice, socially engaged art is a form of performance in the expanded field, and as such it must break away at least temporarily, from self-referentiality. One is better served by gathering knowledge from a combination of the disciplines pedagogy, theater, ethnography, anthropology, and communication, among others—from which artists construct their vocabularies in different combinations depending on their interests and needs.⁶

Helguera expounds on pedagogy using the example of the Reggio Emilia Approach to early childhood development: “The goal was to reenvision the child not as an empty container to be filled with facts but as an individual with rights, great potential, and diversity.”⁷ This pedagogical model shares some similarities to critical pedagogy based on the pedagogical philosophy of Brazilian educator Paulo Freire. In his book *Pedagogy of the Oppressed*, Freire defined the traditional “teaching” western educational model as

⁴Pablo Helguera *Education for Socially Engaged Art: A Materials and Techniques Handbook*, ix-x. Helguera states, “The process of theorization of socially engaged art, however has developed much faster than the more pedestrian discussion of the pedestrian components that constitute it.” Nato Thompson, *Living As Form*, (New York: Creative Time Books, 2012), 34-45. Claire Bishop in her essay, “Participation and Spectacle: Where Are We Now?” states that on every panel and essay the question of whether or not social practice is art eventually comes up.

⁵ Shannon Jackson, *Social Works: Performing Art, Supporting Politics*, (New York: Routledge 2011), 17. In this claim Jackson references her own previous writing and the works of Grant Kester and Claire Bishop.

⁶ Pablo Helguera, *Education for Socially Engaged Art*, x.

⁷ *ibid*, xi-xiii.

the banking model of education, knowledge is a gift bestowed upon those deemed worthy. Freire instead advocated for a dialogical model of education. The basis is a relationship between teacher and student in which both are simultaneously teachers and students. In the introduction to the thirtieth anniversary edition of the book, theological scholar Richard Shaull laments the lack of acceptance of Freire's concepts in the United States and Western Europe: "This relative marginality of Freire's work in the school-of-education curricula is partly due to the fact that most of these schools are informed by the positivistic and management models that characterize the very culture of ideologies and practices that Freire was in opposition to all his life."⁸ Tim Rollins + Kids Of Survival (KOS) adopted Freire's philosophy initiating dialogical education in the Bronx in the 1980s. The result was collaborative artwork that "radically challenge purist and elitist notions" and future solo careers for some of the "Kids."⁹ Rollins work with 'non-art world' youths to grant them opportunity and challenge the established practices appears to me as social practice. Nato Thompson, a veteran curator of social practice, comments on the "glitches in forms" of social practice:

A constant battle (which is difficult to resolve) is the matter of efficacy and pedagogy between the symbolic, the mediated, and the practical. When is a project working? What are its intentions? Who is the intended audience? When is an artist simply using the idea of social work in order to progress her career? Are these socially engaged works a little too sympathetic with the prevailing values of our time and, thus, make themselves vulnerable to state instrumentalization? Again, socially engaged art can easily be used as advertising for vast structures of power, from governments to corporations. Determining which forms of social

⁸ Paulo Freire, *Pedagogy of the Oppressed* (New York: Bloomsbury, 2014), 15-16.

⁹ Tom Finkelpearl, *What We Made* (Durham: Duke University Press, 2013), 37-39.

engagement truly lead toward social justice is a constant source of debate. Knowing this, in itself, is useful.¹⁰

My interpretation of social practice is artist involvement in social change employing a transdisciplinary approach to facilitate change with a particular culture/identity. The resulting outcome might only be changed perception or perhaps policy or visual artifact. The artist often vacillates between practitioner, director, and participant and in some projects is negated completely as the project moves forward and the artist is no longer necessary. I believe the most significant transdisciplinary influences on social practice are the disciplines of pedagogy, social work, visual art, and theatre.

The Swedish art collective Wochenklausur conducted a series of dialogic exchanges in Zurich regarding drug-addicted sex workers, persons with no collective voice. The meetings were held on a boat on Lake Zurich between local politicians and bureaucrats, newspaper editors, sex workers, and activists. The awareness eventually led to a shelter where the women could sleep in safety during the day and partake in some sense of normalcy.¹¹ In this case, the project created a level of awareness that eventually led to the artifact, the shelter. Social practice is not devoid of a romanticized idealism but it is an educated idealism aware of modernist utopian history. While art may no longer change the world, it can still affect the neighborhood.¹²

¹⁰ Nato Thompson, *Living As Form*, 32.

¹¹ Kester, *Conversation Pieces*, 99-101. "Art lets us think in uncommon ways," according to one of Wochenklausurs statements.

¹² Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (Cambridge: The MIT Press, 2002), 105-111. Chronicles the transformation from public art and site specific art to 'new genre public art,' art which specifically deals with engagement of a non-art audience to facilitate change using both traditional and non-traditional media.

Fighting Art

Most of my life I've dealt with an *idealistic affliction*, needing to “belong” to something larger than myself. Coupled with this need was a drive to excel at the endeavor I was participating in. In the Marine Corps, I volunteered for Force Reconnaissance and served as a team leader. With the fire department, I was the lead instructor on the dive team. I questioned this drive and idealism after drowning on a training dive in 2008. I was resuscitated and after much introspection set out to pursue art. Shortly after embarking on my artistic path, I realized the trans-disciplinary nature of my status. In an essay written for (*The Artist's Book Yearbook*), I stated, “Marine and Firefighter artists exist (in small numbers) but most all I am aware of constrain themselves to classical media depicting their respective professions. Few pursue contemporary art.”¹³ Even after this realization though I continued to keep my ‘lives’ separate, firefighting and art were too disparate for me to completely reconcile.

The art historian Suzi Gablik, writing about the status of art in 1985, stated,

Both of these positions—art as the expression of the individual or as the fulfillment of social needs—seem equally intelligible, but their conflicting demands at this point frame a major crisis in our culture: truth to the self or truth to the values of society.¹⁴

While evaluating my priorities in graduate school, I realized my interests lie in the social, in the greater collective and assisting the individual components and in turn

¹³ Sarah Bodman, ed., *The Artist's Book Yearbook 2012-2013*, (Earle Swope, “So I died and that changed everything...,” Bristol, Impact Press,):2011. 25-31. Since writing this essay I've become aware of HC Westermann- former WWII and Korean War Marine, contemporary artist, and kindred spirit. Another is the painter James Austin Murray recently of FDNY who wore a t-shirt to Damien Hirst openings which stated, “The thing about 9/11 is that it's kind of an artwork in its own right. You've got to hand it to them on some level... especially to a country as big as America. So on one level they need congratulating. –Damien Hirst”

¹⁴ Suzi Gablik, *Has Modernism Failed?* (New York: Thames and Hudson, 1984), 25.

strengthening the overall social organism. This is the pattern of my life: recon team leader, dive instructor, fire captain, arts educator. The latest variant is as coach of my daughter's under-13 girls lacrosse team. I'm no longer a leader/participant as with the other positions, this is coaching only. The best teams require little coaching during the game as their skills and game plan are developed and refined in practice. The coach is recognized by the success or improvement of the players on-field performance. The players receive accolades in the form of goals, assists, draw control, or defensive turnovers, but both coach and players require each other to function successfully as a collective team. Likewise an educator's success can be measured by the caliber of their students work. This is my realization that my life experiences, pedagogy, and art are fusing together my interpretation of art and life.

Boisean Culture: Municipal Government in Transition

In early 2015, the City of Boise delivered their newly implemented LIV concept to city employees via the city's online training program. Boise's new 'LIV campaign'¹⁵ (Lasting, Innovative, Vibrant) is a citywide initiative intending to redefine municipal government to "make Boise the most livable city in the country." I watched the video at the fire station and was initially skeptical, reading the campaign more as a marketing ploy or capstone in an administrators resume. The speaker was enthusiastic and appeared to believe his pitch. By the end of the video, I was intrigued and wanted to test the validity of the concept. I found it interesting that the HR Director himself had participated in a form of social practice (although unaware of the term). To gauge the climate of City

¹⁵ Shawn Miller, *LIV Talk: Culture*, 2015 video, 28:50. <https://www.youtube.com/watch?v=5ODtxc8AjlE>. The HR Director City of Boise introducing LIV.

culture he loaded baggage onto planes at the airport, pruned trees with Parks and Rec, and shoveled manure at the zoo.

I contacted him directly about interning in various city departments to study this cultural shift through interviewing and observing employees. LIV sounded noble and positive but I doubted the feasibility of implementing this cultural change. I also had questions: What exactly was LIV? What was the definition of “liveable?” For whom would the city be more “liveable?” How was this change to be implemented? Was this internal cultural shift geared towards making workers happier and therefore more productive? Could “work happiness” substitute for pay and benefits? What about agency? Is the intent for strengthening the relationship between the individual and the collective relevant? If the individual is “happier” does it matter whether that happiness is directly manipulated by the organization to lower overall organizational costs? My intent was to explore LIV both internally and externally, employing these questions as an exploratory foundation. As I gathered information through interviews, meetings, and promotional materials, I sought to “map” my understanding of LIV. I saw potential for change but realized the difficulty of change in municipal government. The implementation of LIV was still an unknown, which translated to LIV as romantically naïve concept if no vehicle existed to deliver the ideal. My inner idealist though could tolerate some romanticism if LIV lead to positive change for people in the city especially those normally not most privileged. I wanted to understand this “noble” endeavor that was LIV, and if it was indeed what was alluded to, I wanted to participate.

Working with any form of government involves bureaucracy and as I observed the red tape delay my internship I opted for “plan B” in the LIV Vista neighborhood

revitalization project. At almost the same time, I became involved with *The Mobile Market* again, integrating my various identities: educator, firefighter, artist.

As I delved into the different works, the three individual projects seemed to have tendrils of connectivity: The obvious was an idealistic intent to “improve” Boise. Another developing thread was a prevailing openness for cooperation. Dialogue and involvement between the City, BSU, local producers, merchants, and the public looking to reexamine and redefine existing relationships was common throughout all of the projects. A surprising theme common to all the projects was an underlying reference to the most vulnerable Boise residents, the growing refugee population. The Mobile Market delivered fresh produce to areas of Boise determined by need-based studies assessing the availability of produce to residents.¹⁶ One of those areas designated was the Vista neighborhood. Criteria involved in selecting Vista included its status as a food dessert¹⁷ and its lower economic status within Boise City.¹⁸ Due to the lowered economic status of the area, rents are lower than in other areas of Boise, resulting in many refugees living in

¹⁶ Tami Cirerol, e-mail to Earle Swope, September 30, 2015. Tami Cirerol is pursuing a degree in the Master of Health Science program at BSU. She conducted a formative evaluation of the Mobile Market ‘s pilot season as an independent study in her program. Key components of the evaluation included developing a logic model, conducting a SWOT (strengths, weaknesses, opportunities, threats) analysis, and capturing a “snapshot” of the local food climate (using GIS maps).

¹⁷ Anna Webb, “Food Desserts: Eating Well Can Be Difficult,” *The Idaho Statesman*, September 29, 2015. The article identified the Vista neighborhood east of Vista Avenue as a food dessert.

¹⁸ “Vista Vision Neighborhood Plan,” Boise, Development Services Department, January 23, 1999. A comprehensive plan referenced as a guiding document of the current revitalization of the Vista neighborhood. “In regards to income, 40%-50% of the housing units within the Vista Neighborhood are rental, as compared to a citywide average of 34%. During the 1997/98 school year 63% of the Whitney Elementary School student body qualified for free and reduced lunches, as did 48% at Hawthorne Elementary School; the city average for that school year was 33%. These statistics are a reflection of the fact that more than 50% of the households in a large portion of the Vista Neighborhood earn low to moderate incomes” (2-23). The plan puts forth several straightforward means of increasing the economic capacity of the Vista neighborhood. 1. Increase via population growth. 2. Replace lower income earning persons with higher income earning persons (The report specifically cites gentrification). 3. Create specialty market stores intended for shopping by more affluent persons. 4. Niche market stores to attract tourists and shoppers from other areas of the city (3-33, 34).

the area. As the Vista neighborhood is “improved,” will the rents become cost prohibitive to refugees, forcing them to live elsewhere? Did the “liveability” buzzword in the LIV campaign include refugees? Did the LIV agenda include providing better public transportation, protection from predatory and exploitive apartment leasing, or city employment of persons from the diverse refugee community?

The initial thesis project of interning in city government to explore LIV morphed into an immersive Boise community project, which will extend years beyond my thesis defense.

Volume Adjustments: Diatribe to Dialogue

My first semester in graduate school, I read *Social Works* by Shannon Jackson, whose prose resounded with a guiding clarity, a clarity I missed three years earlier:

When a political art discourse too often celebrates social disruption at the expense of social coordination, we lose a complex sense of how art practices contribute to inter-dependent social imagining.¹⁹

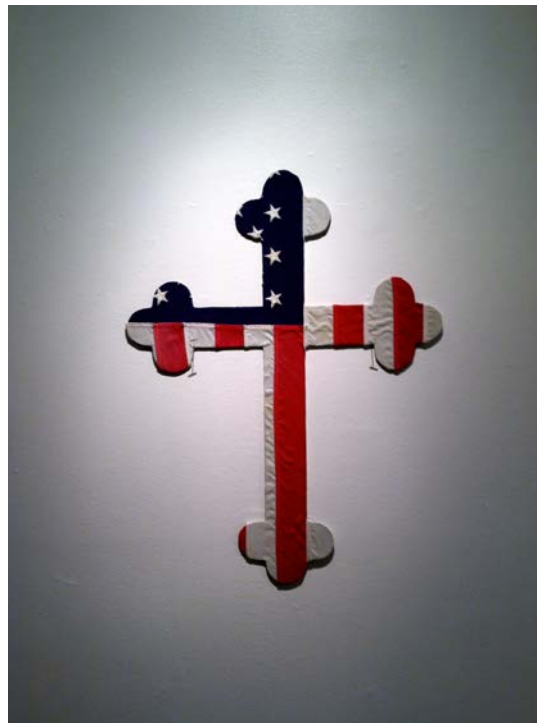
Societal critique in my pre-thesis graduate schoolwork is indicative of this social disruption. Examples of work were the *Faith* and *Lovegun* projects, which initially used representations of ubiquitous icons: the Christian cross, the M-16 rifle, and the American flag. These icons were transposed and reinterpreted into an iconography depicting the relationship between Christianity and the American military industrial defense complex. The project evolved into the manipulation of the icons themselves, destroying and recombining revered and worshipped objects: the American flag, the cross, and the Bible.²⁰

¹⁹ Shannon Jackson, *Social Works: Performing Art, Supporting Politics*, 14.

²⁰ Earle Swope, Request for 30 credit Review, December 2014, paraphrased.



Picture 1 *Lovegun, pulped and shredded Bibles*



Picture 2 *Faith, repurposed American flag*

In pursuit of a poetic narrative, I created candles in the form of AR-15 assault rifles melted onto monumental sheets of handmade paper, and displayed all of the components together as entropic residue. The work reflected on historic, individual, and collective epistemological processes.



Picture 3 *Belief*, paper made from pulped politico books, melted AR-15 candles, display cabinet

The work stemmed from frustration with the last several decades of wars coupled with the Christian conservative rhetoric supporting war and the massive military industrial complex. The work was a visual scream, didactically communicating my angst. The work though was depressing and frustrating and not the type of thing I could invest myself in for an extended duration without negative repercussions. My epistemological foray questioned what I believed about art, society, and culture. Social practice emerged as the path towards something better, something more positive to myself and potentially other people.

CHAPTER ONE: SOCIAL PROJECTS

Neo-Mayberryism

Boise City is rolling out a massive campaign to redefine City government referred to as LIV (lasting, innovative, vibrant). The program seeks to engage all employees in this cultural shift, enhancing their work experience and service delivery to their customers. The end goal is, “to make Boise the most liveable city in the country.”²¹

However, many employees still don't know what 'LIV' is. LIV was originally devised as the external face of city government while HR was simultaneously searching for an employee culture. The two concepts were both implemented in late 2014 and immediately morphed into a conglomeration. The primary purveyors of the concepts recognized this conflation and accepted LIV as an organic, evolutionary process that worked both internally and externally within city government.²² The particulars though are in flux as the concept is still developing, leaving most employees waiting to see what transpires.

My other thesis projects, LIV Vista and the Mobile Market, were initially back up plans to the internship but the more involved I became with the projects and the deeper I delved into LIV the more I perceived all three of the projects as occurring at different points along this cultural continuum. The LIV internship aims to investigate a desired internal cultural shift striving to make Boise City a 'destination' career.²³ The Vista

²¹ Appendix A, social practice internship implementation proposal, May 13, 2015.

²² Yvette Earl, interview by Earle Swope, Boise Human Resources Office, August 13, 2015.

²³ Miller, Shawn, interview by Earle Swope, Boise Human Resources Office, August 27, 2015.

revitalization project is an example of the external face of LIV— not a clearly defined capital project that comes with line item funding but something more nebulous. Similar to the theme of public transportation, the Vista project is initially ambiguous in scope, funding, and planning but potentially gains in specificity over time with the intent of enhancing the city.

The mobile market embodies key elements of the LIV—doing things differently and better. Partnerships were formed between business, local farmers, universities, and government to bring fresh produce to Boise residents who would not otherwise have access.

In 2010, I listened to Maya Lin speak in Grand Rapids, Michigan about ecological conditions forever lost, such as six foot lobsters caught by early explorers in Hudson Bay.²⁴ She next presented a video depicting the destruction of the world’s great parks as analogies of rain forest deprivation. Central Park was destroyed in nine minutes, Hyde Park, London was destroyed in four minutes as she demonstrated the scale and rate of global deforestation.²⁵ Her ecological concerns influence her ongoing project titled *What Is Missing: The Last Memorial*, a trans-disciplinary, Internet-based project also involving sculpture, collaboration, scholarship, personal memories, and pedagogy detailing mankind’s negative impact on the earth.²⁶ In an interview with *Artspace*, she

²⁴ Maya Lin, “Projects and Processes.” (lecture, Grand Rapids Art Museum, Grand Rapids, MI, October 2, 2010).

²⁵ Maya Lin. “Unchopping a Tree” (video, 3:17, 2010).
<http://artistsandclimatechange.com/2015/03/08/unchopping-a-tree/>

²⁶ Maya Lin, “What is Missing: The Last Memorial.” (Accessed September 27, 2015,
<http://www.whatismissing.net/#info/menu>).

commented, “As an artist, perhaps I can put these issues in a new light—to get us to think differently about what the issues are and what the solutions could be,”²⁷

LIV comes across as Mayberryish²⁸, too good-goody and cheesy in a post-postmodern, pop culture saturated, global capitalist world. LIV is the rose-colored, honey-infused spring water served as the alternative to bath tub gin. It might not be cool at the beginning of the party but at the end you’re sane and not blind. LIV idealized is the type of alternative Maya Lin hints at, humans evaluating their collective impact. LIV is intended as a means to positively affect each other and the community. The internal exchange between employees and the external service delivery of those employees to the citizenry offer the potential to take city government into a new arena. I wanted to know if this was merely a rebranding of normal ‘business as usual’ or a real shift in city management.

When I first sat down with HR Director Shawn Miller, I told him I had focused on the ‘innovative’ aspect of LIV and interpreted that as endorsing creativity and employee empowerment. I also questioned the missing implementation phase of LIV from the video presentation. Shawn affirmed my interpretation and acknowledged the lack of a complete plan to realize LIV.²⁹

I considered the 1997 social practice project *Returnity* in Munster, Germany. The project by artist Elin Wikstrom modified bicycles so they could be ridden backwards.

²⁷ Andrew M. Goldstein, “Maya Lin on Using Art to Awaken Audiences to our Ecological Plight,” (Artspace, August 29, 2014. http://www.artspace.com/magazine/interviews_features/qa/maya-lin-interview-52468).

²⁸ Boise Public Works, “How Do You Make A Difference?” YouTube video, 1:15, September 25, 2014. <https://www.youtube.com/watch?v=sydogwHYPIw>. The video closes with Mayor Dave Bieter riding across the capitol mall on his red cruiser bicycle.

²⁹ Shawn Miller, interview by Earle Swope, Boise Human Resources Office, April 23, 2015.

“*Returnity* was a playful test that referenced lifelong learning, connectivity in a globalized world, and radically rethinking and deliberately disorienting one’s naturalized behaviors.”³⁰ The project was quirky, left no physical trace but served to brand Munster as a fun bicycling city. LIV appeared to focus on similar elements: city culture, identity, and branding.

I proposed merging my experiences as a city employee and art student into a social practice art internship. The intent was to apply the artist’s critical thinking and observation skills in conjunction with the dialogue and the interpretive practices I have learned as an arts educator. LIV initially sounded like a great concept until the question, “for whom?” was asked. My idea of “the most liveable city in the country” involves diversity resulting in eateries from every clime and place, my children educated with a world perspective from persons with a first hand knowledge of that perspective, and global cultural influences converging to make the city more vibrant. I wondered if this was the same “liveable” envisioned by the City, how did they define liveable? For whom was the city most liveable? Was it middle class and financially successful persons? Was it everyone? Did wealth redistribution enter the equation? Did the city employ a refugee liaison? If not, would they? My intentions are to raise these questions to the appropriate persons and see where I fit in and can affect social change; I don’t think it will be that simple though, instead I see this as a *Freirean* relationship where both myself and the city employees and administrators teach and learn from each other.

³⁰ Thompson, *Living As Form*, 47.

Inte/urning

Shawn recommended I start in the ‘friendly’ environments of Human Resources and Information Technology (IT). After determining the basic ground rules of my internship, I was introduced to the entire HR department staff at their weekly meeting. I presented my intent and methods and referenced several artists when asked for examples of social practice. A relevant example of another artist interning with municipal government was Mierle Laderman Ukeles’ unpaid artist’s residency with the New York Sanitation Department. Ukeles progression into her internship started with a conflict in art school between parenting and producing art. She merged the two by referring to picking up diapers and performing chores as “maintenance art.” This naming lead to the publication of “Manifesto for Maintenance Art 1969!” in which she poses the question, “after the revolution, who is going to pick up the garbage on Monday morning?”³¹

The socially conscious artist Mel Chin initiated the *Operation Pay Dirt/Fundred Dollar Bill* project to fund soil remediation of heavy metal contamination in New Orleans. The project raises awareness through the creation of “fundred dollar bills” created by school children across the country.³² The intent is to secure three hundred million in “fundreds” and take those bills to congress to pay for the New Orleans soil remediation.

These ongoing works both emphasized the long-term nature of social practice and the reality that my project would still be in its infancy when I defended my thesis. I also

³¹ Jackson, *Social Works*, 75-87. The “bill” template is accessed on the website fundred.org.³¹ In 2010 Operation Pay Dirt sent an armored truck complete with guards on an eighteen thousand mile journey to pick up four hundred thousand bills.

³² Thompson, *Living As Form*, 127.

spoke to the cyclical nature of this project. Beginning the project in conversation with Shawn, I next moved to the employee interviews. After compiling the results of the interviews I planned to return to Shawn and the employees with the results of the interviews, the collective data, and anecdotal accounts. The project would then return to the department head. I would remain available for e-mail comments and employee initiated conversations. After working through all of the departments in a similar manner I would report my findings to the Mayor and City Council, taking the conversation to the pinnacle of city government. Crucial to most social practice projects is the participants' trust of the artist. During interviews I asked the employees if I could take notes and if any anonymity was desired; only a few people wanted to voice a concern but not their identity. Over the next several months, I conversed with the HR employees primarily in an interview setting in a small conference room where the employee could elect to leave the door open or shut. I often wandered around the office letting employees know I was available to meet with them in the conference room. I attended a WBT (Wages and Benefits Team) meeting, chatted at desks, scheduled interviews, and had cake at a post-nuptial party.

The general questions I asked were: What is your title and position and how did you come to work for the city? Discuss department and city culture. Define LIV and whether you believe it is internal or external or both? What do you do outside of work that is creative and/or entertaining and how could that be applied to your work environment? Another question asked was in relationship to employee evaluations. In my early meetings with Shawn, he introduced me to "people analytics," a contemporary

management tool straight out of *Google* and other Silicon Valley companies.³³ I interpreted *people analytics* as the symbiotic relationship concerning the employee's influence/relationship to the company and the company's influence/impact on the employee. Part of the 'people analytics' circular chart was the evaluation and comparison of employees. I asked Shawn if anyone had asked the employees if they liked the manner in which they were evaluated and compared. The question had not been asked so I included the question in my repertoire, starting the first bit of the cyclical process.

I plan to continue this fall with IT interviews in a similar manner to that I employed with HR. Some of the larger departments require different tactics for me to reach all of the employees in a timely fashion. HR, comprised of only twenty-five employees, took me three months. The Police and Fire and Parks departments each employ approximately three hundred personnel. Yvette Earl is the LIV liaison to city employees. She has met with all department heads and numerous supervisors working to gain support for the LIV campaign. She and other HR employees have created a facilitator's checklist to determine employee work satisfaction and the employee's take on LIV, a project similar in scope to my HR internship. Late this fall she is training interviewers to use the checklist to interview all general employees to gather data regarding LIV. Police and Fire exist apart from the other employees due to the nature of their work, their schedules and their status as contract unionized employees. In this capacity, they are quite different from the general employees, as the union employees negotiate against general employees (HR, finance, legal) during contract resolutions. This

³³ Chris DeRose, "How Google Uses Data to Build a Better Worker," *The Atlantic*, October 7, 2013. <http://www.theatlantic.com/business/archive/2013/10/how-google-uses-data-to-build-a-better-worker/280347/>

relationship adds to the communication issues already existing in Police and Fire as inclusive sub-cultures that are not always the most forthcoming with ‘outsiders.’ I’ve proposed using the department’s CISM (Critical Incident Stress Management) Teams to conduct interviews similar to those I conducted in HR. Both police and fire have their own respective CISM teams assembled of members selected by their peers who are then trained to help colleagues in times of psychological trauma.³⁴ My initial proposal is slated for introduction at the fall CISM team meeting. Yvette will present the City’s perspective and facilitators checklist at the winter team meeting. I expect the interviews to occur in the spring of 2016. By collaborating with Yvette on this project, I hope to reach the general employees while assisting her in reaching the contract employees. My motivation for participation in this cultural change was granting a collective voice to employees and acknowledging each person as valuable. I realized from my HR interviews that I was also gauging their department’s morale. As a member of the Fire CISM Team, interested in the mental health of firefighters, I realized gauging the collective morale of the department could be a valuable tool in assessing the mental health of firefighters.

The artist Harrell Fletcher has participated in several events recognizing ‘normal’ persons who traditionally are not recognized in society. His project “Some People From Around Here” consisted of billboard likenesses of local persons from the Fairfield, California area. The billboards placed alongside Highway I-80 offered viewership to the approximate one million daily commuters.³⁵

³⁴ CISM team members are not trained counselors but are available to listen and serve as liaison to appropriate forms of care.

³⁵ Allen McCollum, “Artists in Conversation—Harrell Fletcher,” *Bomb Magazine*, 95, spring 2006.

Community is commonly associated with social practice.³⁶ The type of community varies from project to project but the interaction between the community and the artist often takes the shape of a relationship. Relationships take multiple forms from collaborative to antagonistic.³⁷ My relationship with the city is allowed by the city. My voice is currently welcomed but also tolerated; I don't know how long that will last. The city (in the form of Shawn Miller) authorized my internship to study LIV. I've been straightforward with my support of the concept's ideals; some persons might regard that as complicity. As a twenty-year city employee, I have witnessed Boise government and understand intricacies resulting from two decades of experience in the same organization. The city took a risk by allowing me to intern; the potential for me to gain access and then use that information in an antagonistic or exploitive manner to further my artistic agenda exists. That risk is somewhat minimized by the potential gain by the City and their intellectual property rules. The City Handbook states, "any original works of authorship, inventions, and ideas developed or prepared by you through your employment with us, or through the use of our facilities, falls under our ownership."³⁸ I like this city and I'd like to participate in guiding it to be an inclusive place more "liveable" for everyone.

³⁶ Pablo Helguera, *Education for Socially Engaged Art*, 9. Community in this text references the culture or identity group specified in my interpretation of social practice as explained in the introduction. The "community" would therefore be that group which the artist engaged regarding the project. As an example in the Vista neighborhood project the initial community I engaged with was the Vista committee who sought to represent the residents of the Vista neighborhood, the actual Vista "community." That community however is composed of various other communities: renters, home-owners, parents of school aged children, refugees, business owners, etc...

³⁷ Ibid.

³⁸ The City of Boise Employee Handbook, Boise: Boise City Office of Print and Mail Services, 2015.

Vistas

While the LIV campaign is trying to reimagine city government LIV is still working within the parameters and processes of city government. After two months of meetings and e-mail correspondence with Shawn Miller, I was getting nervous about the bureaucracy of city government extending beyond my thesis-driven deadlines.

Even though I was a city employee with Shawn's backing and I was supportive of reinventing municipal government, the process was agonizingly slow.

In April of 2015, I was introduced to Leslie Durham, Associate Dean of Arts and Sciences and Professor in the Theater Department while attending the *Honeycomb* exhibit of faculty projects at the Arts and Humanities gallery. We discussed my potential HR internship and upon hearing the term LIV she asked if I was familiar with the Vista project. She and Terri Schorzman, Director of the Boise City Department of Arts and History, are co-chairs of the committee to revitalize the Vista neighborhood and give it an identity—something like the North End neighborhood. She offered the project as a back up plan if my internship fell through. Several weeks later as I started to panic from the slow contact with Shawn Miller I arranged a meeting with Leslie. As we talked, she paraphrased previous committee meetings speaking of the residents dislike of 'skinny houses,'³⁹ cleaning up the neighborhood, and increasing property values. I mentioned it sounded a lot like gentrification. I later met with Leslie and Terri and we further discussed my involvement with the Vista project. During the subsequent meetings, I

³⁹ 'Skinny houses' have a narrower footprint on average and are therefore used as infill projects by Boise developers.

asked if they were aware of the large refugee population present in the Vista neighborhood.

During the next several months, more partnerships between BSU and the community were broached since the university is located just over a mile north of the neighborhood—possible internships and/or residencies not just for artists but various majors. The university could create courses involving students and possibly some funding to evaluate and facilitate projects in the neighborhood.

I also proposed Fire Station 8 Captain Rob Spencer give a presentation to the committee on the demographics and culture of his district (encompassing the Vista neighborhood). Firefighters enter most businesses and homes regardless of socioeconomic level responding to emergency calls such as: automatic alarms, fires, water leaks, medical calls, fall victims, motor vehicle accidents, and numerous other calls. Captain Spencer could give the committee anecdotal and approximate demographic information regarding their neighborhood that would otherwise be unavailable to them.

Fire Station 8, located at 4422 Overland Road, is scheduled to move in the Spring of 2017. The new station scheduled for construction is several blocks east of the current station on Overland Road. The existing Station 8 will no longer be used by the Fire Department.⁴⁰ I submitted a proposal to the committee to repurpose the fire station as a cultural residency. The property is owned by the city and could serve as a collaborative effort between the city and the neighborhood to revitalize the area. Included in the station's physical space are large areas: a rig room, living room, and exercise room, which could all serve as performance or exhibit spaces. The station also has four

⁴⁰ Lance Carbone, Deputy Chief of Logistics, BFD, e-mail response to Earle Swope, August 19, 2015.

bedrooms that could be reallocated as studio space for residencies, actual live in residencies due to the existence of a kitchen and showers. Potential residencies might include: a BSU transitional residency for a graduating student, a curatorial residency (station manager), writer in residence, and an at-large residence.⁴¹ Although the station lies three blocks west of the Vista neighborhood parameters,⁴² members of the committee are working at making those borders more permeable.⁴³



Picture 4 Boise Fire Station 8

⁴¹ Appendix E- Cultural Residency Proposal: Fire Station 8

⁴² Vista neighborhood parameters/borders: south- New York Canal, west-Roosevelt Street, north- Overland Road, east -Federal Way. Boise Development Services Department, "Vista Vision Neighborhood Plan," January 23, 1999.

⁴³Terri Schorzman, interview with Earle Swope, Boise Arts and History Department, September 17, 2015.

Moving Produce

Also at the *Honeycomb* exhibit was Janie Burns (owner of Meadowlark Farms, Chair of the Boise Farmers Market Board, ardent champion of the buy local food movement, and my step-Aunt). She described her current project, the Mobile Market: an old farm trailer, insulated and converted into a mobile refrigerator transporting vegetables for sale to persons in the city who could not make it to the farmer's market. The next day she sent me photos of the trailer.

The physical appearance of the trailer was abysmal—primer gray plywood sides and rusted metal structural components. I approached my Art 107 students and requested persons to assist me with the project outside of school over the summer. Three students: Amy Hildebrandt, Birgit Phelps, and Alex Wang assisted with the trailer transformation. The trailer was to be unveiled at the Farmer's Market on June 8 so we had less than a month to complete the project. Due to the rainy nature of May, we moved the trailer into the rig room at Boise Fire Station 2. Amy sketched the design and transferred it to the trailer. The rest of us painted the elements of the trailer. We had also devised a plan to “personalize” the mobile market for each of the eight apartment complexes and neighborhoods it visited. The children in each complex could paint large wooden carrots. The appropriate carrot could be hung on the market each day the market revisited that complex/neighborhood. Alex created a four-foot by two-foot carrot stencil. I used the stencil to cut eight carrots out of quarter inch plywood and primed them ‘carrot-orange.’ We spent the first several weeks following along with the market, setting up a ‘mobile studio’ and painting with the kids while their parents perused the market. The Mobile

Market schedule was coordinated to coincide with Boise Parks and Rec “Mobile Recreation” vans.⁴⁴



Picture 5 Kids painting a ‘carrot’ (Birgit Phelps)

⁴⁴ Boise Parks and Rec website, <https://parks.cityofboise.org/activities,-classes-and-sports/mobile-recreation/> “The Mobile Recreation Unit was launched in February 2008 to address programming deficiencies identified by the Mayor's Council on Children and Youth. Accessibility, both in terms of location and cost, was identified as a major obstacle facing families looking for safe, quality after-school programming for their children. The Mobile Recreation Unit is intended to help alleviate the accessibility issue and provide safe, supervised activities near to home.”

Connecting Points

These three projects demonstrate the ambition of the LIV concept but also illustrate the complexities in interpretation and communication of such a vast concept.

Both LIV and Vista are still determining their identity, means of communicating, and implementation. The Mobile Market actually encompassed most all of the apparently desired aspects of LIV but was a missed LIV “branding opportunity.” The Mobile Market partnered private entities (Boise Farmers Market) and public (Parks and Rec), involved University students (graduate students from BSU and U of I⁴⁵ and undergraduates from BSU), and was directly supported by city government.⁴⁶ The Mobile Market was twice featured on the front page of the Idaho Statesman.⁴⁷ The Mobile Market was an almost perfect opportunity to sell LIV, a nicely packaged, specific, timely, measureable and ‘feel good’ project, whereas both the LIV employee culture campaign and the Vista Project are more vague and difficult to articulate.

⁴⁵ Janie Burns, e-mail to Earle Swope, September 30, 2015. Stephanie Veitt is a grad student at the University of Idaho working on her degree in Nutrition. Her general thesis is comparing the consumption of fruits and vegetables as a result of the Mobile Market. She conducted a pre and post survey of customers. She also was part of the Eat Smart Idaho SNAP Education outreach that worked with the Mobile Market at half of the 6 locations. Tami Cirerol, e-mail to Earle Swope, September 30, 2015. Tami Cirerol is pursuing a degree in the Master of Health Science program at BSU.

⁴⁶ Anna Webb, “Food Desserts: Eating Well Can Be Difficult,” The Idaho Statesman, September 29, 2015. A1, A5. The Boise City Council allocated \$20,000 for match funds to immediately match the first \$10.00 spent by customers using food stamps, thereby doubling the purchasing power of those persons most in need.

⁴⁷ Idaho Statesman June 8, 2015 and September 29, 2015.



Picture 6 The Mobile Market at the Saturday Boise Farmers Market

CHAPTER 2: CORIOLEAN TRAJECTORIES

What Color Is a Transitive Participle?

Working in the medium of people and portraying ‘found conversations’ creates a challenging means of non-auditory conveyance. How is a conversation optically portrayed? The obvious option was video, recording the interviews, and documenting them word for word. But at what cost to the dialogue? Did I want ‘perfect’ interview transcriptions? How nervous would a real-time video recording make both the interviewee and the interviewer? Would it create more problems than it solved? I believed recording the conversations would move the interview more into the realm of interrogation and place the documentation above the relationship, thereby undermining the social aspect of the practice. Audio recordings could create the same ‘stiff’ interview environment and not allow for my goal of free flowing information. Taking notes in composition books seemed the least invasive to the interviewee and allowed the interviewer more ‘artistic’ latitude. The notes became a ‘word portrait’ of the person interviewed. The notes transformed into logbooks and necessitated a means of display that was resolved with fire department desks. The relationships were further documented with snapshots, ephemera, and relevant explicatory materials provided by the interviewee. The resulting exhibit is a nostalgic pseudo-classroom composed of antique wooden desks, logbooks, and large chalkboards covered in chalk written notes and found

artifacts.⁴⁸ The installation of the exhibit in the *Innovation Lab* at City Hall further explores self-reflexivity in detailing the process and relationships of the project. The *Innovation Lab* is located on the third floor of City Hall across the lobby from the Mayor's office and the Council Chambers.⁴⁹ City Hall was the optimal venue to display the exhibit of work concerning the interpretation of municipal government in regards to community by a city employee and citizen/artist.

Socially Defending

Within City Hall, no place epitomizes municipal government as well as the council chambers. The massive raised crescent shaped desk, council seats, lectern, and microphone are all intended for address and defense. The Council Chambers are a performance space; Council Members, the Mayor, and citizens assume a particular guise and role when engaged in meetings in the space, governed by particular rules and

⁴⁸ The form of this exhibit was an alternate choice in satisfying the degree requirements for the MFA Thesis Exhibition. My initial thoughts were to transform and combine the three required thesis elements of exhibit, written thesis, and oral defense. The exhibit would have been composed of a Boorum and Pease notebook delivered to each faculty member's mailbox. The text block would be comprised of my written thesis translated into my handwriting in blue pen via *myscriptfont.com*, and perfect bound with end papers adhered to the boards. Several additional copies would be placed in strategic places throughout the art buildings on campus. The thesis notecards would state the location of the exhibit as, "Art Department Office, MFA Building lobby, Campus School main entrance/lobby area." I discounted this option though based on the reaction to an earlier grad school experience involving a somewhat similar work. The additional visual component would have been transforming the oral defense into even more of a performance (explained in more detail in a later footnote).

⁴⁹ The *Innovation Lab* was my third choice of locations. My initial proposal requested the exhibit to be installed in the first floor lobby of City Hall, purposefully creating a literal distance between the defense space (Council Chambers) and exhibit space, thereby representing the "distance" between the social practice itself and any means of representing it to the faculty. By placing the exhibit in the lobby, it would have also potentially served as a metaphor for social practice. I believe the exhibit would have gone unnoticed by most persons travelling through the lobby space, thereby acting as metaphor for social practice that consciously stops to create relationships. Shawn Miller recommended I place the exhibit in the third floor lobby, a less trafficked but similar type of space. The persons traversing that space generally have an agenda and destination and would probably pass by and through the exhibit barely noticing, especially as it appeared more as residue of a meeting or brain storming session with its informal appearance. The City eventually approved my request for exhibit space but stated it would have to be in a securable space (the *Innovation Lab*) due to the presence of a *Kindle* tablet used to play Shawn Miller's LIV introductory video.

formatting. I defended in the Council Chambers to both recognize the thesis defense as a performance and also place this performance as analogous to social practice itself. By changing identities and their associated values within that space, the perceptions associated with and towards those identities/values were also altered. The graduate faculty sat in the traditional audience section of the chamber across from the City Council Members.⁵⁰ By altering the context from council meeting to thesis defense, the *values* of those identities were altered and juxtaposed; the faculty became the arbiters while the Council Members were relegated to audience but appeared to still have license due to their sitting in their normal position of authority. The realization and interpretation of the performance though relied on the viewer's perspective and awareness. One viewer commented, "I can't believe the arrogance of the Council Members sitting up there (in their seats) looking down on everyone." The viewer did not realize I had requested the Council Members to take their own seats to performatively illustrate the fickleness of relationships and their dependency on context. To further reinforce the point, I defended wearing my Boise Fire Department Class A dress uniform and requested ten other firefighters to attend wearing the same uniform. In a different context, an emergency, a fire department captain with a group of fire fighters would take command and ownership of that space and have authority over all those in that space. In the thesis defense context though I was simply a graduate candidate in a costume.

⁵⁰ Dave Bieter, Mary Ann Jordan, Ben Quintana, invitation from Earle Swope, September 17, 2015. At the Boise City employees "High Five Dinner" (in recognition of employees five year employment milestones), I invited the Mayor and the two council members to attend my defense. The Mayor and Councilwoman Jordan stated they could attend and to follow up with an e-mail. In the follow-up e-mail, Mayor Bieter's scheduler stated he had a conflict and would not attend. Attending the defense were council president Maryanne Jordan and council member Lauren McLean.



Picture 7 Earle Swope thesis defense in Boise City Council Chambers (Rachel Lambert)

The performance of defending in the council chambers (in addition to serving as a metaphor for social practice relationships) also questioned the validity of any authority and the manner in which they conduct that authority upon autonomous beings, referring to both council and faculty.⁵¹ Theater and social practice theorist Shannon Jackson

⁵¹ After my opening, I proposed an alternate defense format to my thesis committee intending to employ the defense as a visual event and example of social practice. The envisioned defense format was to defend my thesis as part of a “panel” made up of representatives from each of the core projects that were part of the thesis work. The panel optimally would have consisted of nine persons, two from each project, Vista, LIV, the Mobile Market, and the Fire Department. The nine of us would have sat as a panel in front of the faculty, whoever on the panel felt most comfortable answering the question asked by a faculty member would raise their hand. If several panel members raised their hand in response to a question, the persons

writing on interpretation of spectacle and performance states, “For some, the term performance is equal to the ‘spectacle’ in *The Society of the Spectacle*, the realm of consumptive simulation lambasted by Guy Debord; for others, performance is aligned with Debord’s psychogeographic interventions that he hoped would disrupt the consumptive succession of simulacra.”⁵² The defense itself is now a component of the larger social practice work, a documentable performance becoming a displayable component of the overall project.



Picture 8 Swope thesis defense, view from council seats (Rachel Lambert)

would resolve who would answer the question. My committee advised against this “panel” concept primarily because it was presented too late in the thesis program, less than a week prior to the defense.

⁵² Shannon Jackson, *Social Works*.

Relational Displays

Both the social practice and visual aspects of the project were open-ended. I realized the paradox of visualizing social practice was the potentiality of the visual usurping the social, especially if ‘traditional’ fine art methods were used. Throughout the work, I accrued ephemeral materials, such as: relevant art event advertisements, process documenting photographs, mobile market flyers, various HR documentation, and other related materials. These found artifacts became part of the documentation of the social process, the interviews, and subsequent relationships. The materials were emerging but the exhibition of them eluded me. While searching for a means of display I thought of Mark Dion’s *Tate Thames Dig* in which he catalogued and organized artifacts found on the foreshore of the Thames River.⁵³ Of particular interest to Dion is taxonomical classification of natural and manmade ephemera. My ephemera required organization and display more similar to the work of Jason Lazarus wherein the artist curates the work and organizes the pieces according to his specific vision. Lazarus engages with particular communities and cultures creating conceptual installations out of those experiences. His *Phase I Live Archive* is comprised of replicated protesters signs from worldwide *Occupy* movements. The work is a growing archive collectively representing the Occupy community.⁵⁴ My ephemera did not share the same unilateral narrative found in Lazarus’ work. The internship, the Vista project, the Mobile Market, and firefighting/artist theme

⁵³ Iwona Blazwick, “Mark Dion’s Tate Thames Dig,” *Oxford Art Journal* 24 (2001): 103-112. The artifacts were sorted and organized in display cabinets and trunks. Items ranged from roman coins and old manacles to hyper-dermic needles and fast food containers documented centuries of human activity. Blazwick reviews Dion’s installation stating, “it brings together many of the complex genealogies that characterize the art of installation. The summation of a performance and a process, itself made transparent within the constituent elements of the work, Dion’s staged environment engages the viewer in phenomenal and cognitive fields of perception”.

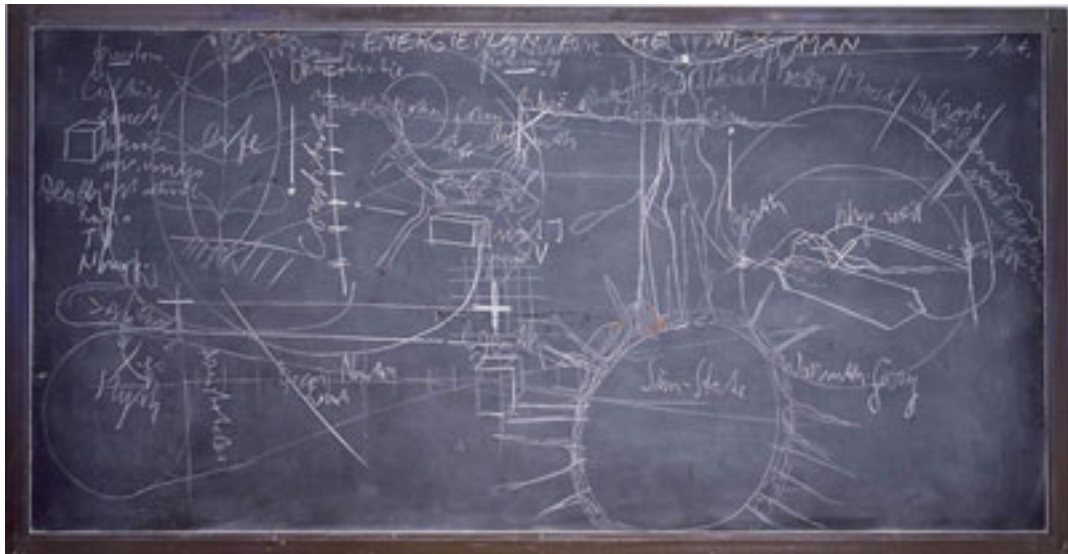
⁵⁴ Jason Lazarus, artist’s website, <http://jasonlazarus.com/home>

resulted in a convoluted narrative seemingly defying organization, much like an accordion fold book that may house several different stories retranslated by reading the book in various fashions. The accordion book can be read page to page in the manner of a codex or expanded out into a long accordion. The different sides might tell different stories and some accordions can be turned back on themselves in a circular layout. The installation needed free-standing display panels organized in an accordion pattern that would not allow the viewer an overall view of the entire work but required engagement with the various works comprising the entire piece. The display served as a map of the collective organism that is the Boise community and LIV project created out of ephemera gleaned from that community.



Picture 9 Chalkboards installed in the *Innovation Lab* (Rachel Lambert)

Large free-standing chalkboards would display the ‘found artifacts’ documenting the social process and allow for marginalia in the form of chalk notes. The chalkboards represented the influence of education on social practice and also directly referenced Joseph Beuys. Beuys was the Professor of Monumental Sculpture at the Dusseldorf Academy of Art where he was famous for creating complex ‘mind maps’ during his lectures. These maps drawn on large chalkboards elaborated his theory of social sculpture⁵⁵. During his American tour *Energy Plan for the Western Man*, Beuys employed his chalkboard drawings to augment his lectures at the universities he toured.⁵⁶



Picture 10 Beuys chalkboard Des Moines Art Center collection.⁵⁷

Logging Along

⁵⁵ Caroline Tisdall, *Joseph Beuys We Go This Way*, (London: Violette Editions, 1998,) 35-36, 42-43, 69, 86-88, 102-137. Pictorial and prose examples of Beuys use of chalkboards in his lectures: *Energy Plan for the Western Man*, Oxford, Derry, and the final pages cited portray his use of chalkboards exhibited as an art medium.

⁵⁶ Walker Art Center website: <http://www.walkerart.org/archive/C/9C4315B360BFDC526167.htm> accessed 9-21-15. “Three of the blackboard drawings he produced were saved and now belong to the Des Moines Art Center, the Museum of Modern Art, New York, and a private collection”.

⁵⁷ Des Moines Art Center, permanent collection, <http://www.desmoinesartcenter.org/search.aspx#beuys>

Note-taking as documentation of the interviews allowed the person to come through as a written portrait of the individual as I attempted to grasp the person's communicative style and nuances.

The initial notes I took in standard composition notebooks were hurried transcriptions of the interviews indecipherable by anyone other than me. Acknowledging the need to rewrite a more legible draft, I decided on the exact type of logbook⁵⁸ used in Boise fire stations prior to computer usage. The logbooks were used to chronicle each Boise Fire Company's daily activities. The Captain typically maintained the logbook, noting the crew for the day and the transpired daily activities. The entries were handwritten, red ink for emergency calls and black ink for non-emergency calls (training drills, hydrant maintenance, etc...). The use of colored ink translated as an easily read aesthetic; the logbook most always laid open on the Captains desk to the current day's page. When reporting to duty, the oncoming firefighters could get an overview of what the previous shift had entailed from a brief glance at the logbook. Multiple red entries translated as numerous emergency calls while a single long red entry signified a complex call: often a first in structure fire or complicated vehicle extrication. Likewise a few black ink entries equated to a slow day for the company. So a cursory glance could reveal the general tone of the previous shift.

In my exhibit, I use the same green, leather tipped logbooks but wrote my entries in eight different colors of ink, each pertinent to a specific theme of the thesis. The logbooks are displayed on two antique Firehouse 2 desks normally standing in the lobby

⁵⁸ Boorum and Pease 67 1/8, series account book, green/red, record ruled, 12 1/2" x 7 3/4," 150 pages are the books employed for the exhibit. The "Station Logs" were the exact style but consisted of 500 page account books for the engine and trucks and 150 page books for the brush trucks.

of Firehouse 2.⁵⁹ The specific desks are again relevant to the visual aspects of the installation, further displaying this integration of art, work, and life. The desks each house a notebook and allow the viewer to sit and read the ten months of documentation chronicling the process to date. A third desk from Station 5 (originally built as Station 2 in 1912) sits slightly apart from the exhibit with its own logbook and multi-colored pen allowing the viewer to interact and log their own thoughts on the exhibit and project. The lone seating spot at each desk and the provenance of the furniture coupled with the use of the logbooks seeks to create a Captain's perspective for the viewer, a position of stewardship and responsibility. The artist Mark Dion has created similar environments (several including desks) purposefully confusing the boundaries between viewer and participant. My desks create small areas of contemplation, inviting the viewer to sit and read at some stations and transcribe at another. The key to the exhibit are the two logbooks in them I recorded every activity pertinent to the thesis project. Skimming the logbooks the viewer might pick up on some details referenced on the chalkboards further detailed inspection of the logbooks would take the viewer into each conversation, relationship, and decision of the project. I did not expect any person to sit and read for dozens of hours though so the anticipated social behavior of the viewer further serves to illustrate the potential of non-realized social relationships or people not engaging in our society (addressed earlier concerning peoples movement through the exhibit).

⁵⁹ Both desks were originally purchased for Station 2, the roll-top previous to 1952, the flat-top appears of similar age. The desks are continuously on display as part of a Station 2 historical exhibit.



Picture 11 Fire Station 2 desks.



Picture 12 Fire Station 5's desk installed as the 'log entry desk.'



Picture 13 Mark DION, *Department of Marine Animal Identification of the City of San Francisco (Chinatown Division)*, 1998/2010, mixed media, dimensions variable.⁶⁰

⁶⁰ Mark DION, *Department of Marine Animal Identification of the City of San Francisco (Chinatown Division)*, 1998/2010, mixed media, dimensions variable.
<http://www.tanyabonakdargallery.com/artists/mark-dion/emodal/sculpture-and-installation>

CHAPTER THREE: CONCLUSION

The three projects I participated in during this thesis varied in scope, scale, duration, complexity, and definability. Each of these projects though address a component of a consciously pursued cultural shift in Boise, an ambiguous shift towards ‘something better.’

Projects

LIV

My internship with HR concluded and resulted in a report to HR director Shawn Miller. The synopsis of my findings and recommendations concluded that HR employees enjoy their open workspace and psychological work environment. Something missing though was more physicality in their daily jobs; several of them expressed a desire to exercise more. I suggested an exercise room if not in HR then somewhere in City Hall. I recommended the HR Wellness Coordinator contact the Fire Department regarding routinely replaced and surplused exercise equipment. If the city already owned the equipment the only costs incurred should be movement of the equipment. Video screens could be mounted in the room for training videos or meetings could be held while exercising.

Regarding personal evaluations, the HR department was almost evenly divided in thirds concerning the city's employee evaluation system.⁶¹ A third liked the system, a third did not, and a third was non-committal.

Many employees also wanted exposure to other departments, possibly in the form of short internships or "field trips." The Fire Department offers a "Fire Ops 101" one day, hands on PR workshop designed to expose legislators and journalists to various operations level fire activities. HR employees could attend this training to learn more about one type of the internal customers they serve, firefighters. The workman's compensation claims administrator could see first hand why fire fighters lead the city in on duty injury claims. The "fire ops 101" model could be copied to develop similar 'awareness level' opportunities in other city departments.

The HR interviews of my internship have concluded with my report to Shawn but the cycle continues as I become an observer of what occurs after the delivery of the report. The internship now moves into other departments of the city as I partner with Yvette Earl and Megan McJunkin to reach the rest of the general employees and work with the Police and Fire CISM teams to reach the contract employees.

Mobile Market

The most efficient manner to summarize the Mobile Market is quoting newspaper reporter Anna Webb's recent Idaho Statesman article:

961 customers who visited. \$7600.00 income for local farmers (from selling produce that might otherwise have ended up in the compost pile). 30 education demonstrations on healthy food preparation at the mobile market sites by the

⁶¹ GACR- Goals, Achievements, Competencies, Review. GACR is in-house developed employee evaluation system create primarily by Shawn Miller and Megan McJunkin with an IT created template and support.

University of Idaho Eat Smart program. 29 percent of purchases made with food stamp benefits and the city of Boise match.⁶²

The city has returned the unused portion of the twenty thousand dollars back into the city's general budget and is studying a similar funding of the project next year. Janie Burns is writing a grant to provide additional funding to the Mobile Market and is searching for a bus to replace the trailer. The painting of the trailer while not quantifiable elicited praise from many persons and probably made the trailer more approachable and visually appealing to most persons.

⁶² Anna Webb, *Food Desserts*, A 5.



Picture 14 Kids pointing to the Mobile Market "garden scene" (Janie Burns)

Vista

This coming fiscal year, the Boise City Department of Arts and History plan to fund an architectural study of The Vista Neighborhood, but the study won't be completed until next summer. Numerous subject experts are scheduled to present to the committee over the fall and winter, among them Boise Fire Department Captain Rob Spencer. The university involvement is growing, as BSU recently created an additional committee to

work with Vista neighborhoods, in addition to the Vista Project committee and another “Energize our Neighborhoods” committee organized earlier this year.

The cultural residency proposal was successfully received by the Vista committee Leslie Durham mentioned, “This is the type of project we’ve been looking for.” Terri Schorzman is scheduling a meeting between the City’s real estate advisor, city legal, the fire department Division Chief of Logistics (and any other pertinent parties) to address the feasibility of the proposal. The move of Station 8 in the spring of 2017 could bring the ‘cultural station’ on line at a pivotal moment once the committee is more informed and ready to move forward with the neighborhood revitalization. The cultural station could serve as meeting place as well as incorporating the “station residents” as interlocutors in the Vista discussion, working towards resolving revitalization and affordable housing.

The Artist’s Role

In my role as social practitioner, I interviewed, organized, attended meetings, painted, observed, analyzed, interpreted, and curated an exhibit detailing the aforementioned activities. This led to personal introspection regarding the perception of myself by others: firefighter, captain, artist, father—all labels enabling persons to more easily define me but only labeling a part of the whole. The labels themselves come loaded with stereotypes; context defined what label I wore.

In February of 2015, in my duties as the Captain of Boise Fire Station 2-C shift, I was assigned a probationary firefighter⁶³ named Nick. Nick was 38 years old, in average

⁶³A ‘probationary firefighter’ starts working on a fire engine or truck company as a responding firefighter after completing the four month long fire department recruit academy. The next eight months the new firefighter is on probation and continues to drill and study every day in preparation for his eight month and

physical condition but determined to become a Boise Firefighter. He was assigned to Engine 2 for six weeks to prepare for his eight-month probationary test. Firefighters ‘drill’ or practice to become extremely proficient at deploying hose, throwing ladders and other routine fire-ground operations, in dance terms they ‘rehearse’ so that when they perform under pressure it is more muscle memory than conscious thought process. The drills Nick was completing though were timed exercises intended for execution by well-conditioned men in their twenties. Nick was not making the times. I used my twenty years of experience in the fire service and the numerous drills I had practiced to choreograph drills specific to Nick, his age, and his body. Nick excelled on his eight-month test. Nick and I were referred to as firefighter and captain while participating in the drills but if the drills were conducted on a stage we could be called dancer and choreographer. Our rehearsal was no different than that practiced by dancers, our ‘moves’ might be less refined but the end goal of an apparently effortless performance was the same. A person’s value is assigned and defined by societal context with the resulting labels and identities systematically categorizing the individual’s ‘value.’ The late American philosopher Richard Rorty supports this type of reasoning when he cites educational and social reformer John Dewey,

Dewey was as convinced as Foucault that the subject is a social construction, that discursive practices go all the way down to the bottom of our minds and hearts. But he insisted that the only point of society is to construct subjects capable of even more novel, ever richer forms of human happiness. The vocabulary in which Dewey suggested we discuss our social problems and our political initiatives was part of his attempt to develop discursive practice suitable for that project of social construction.⁶⁴

twelve month evaluations. The evaluations consist of a written test and practical skills stations. The skills are evaluated at one hundred percent accuracy the ‘proby’ is allowed three fails in his probationary year a fourth results in termination. Nick successfully passed his one year test in late August.

⁶⁴ Tom Finkelpearl, *What We Made*, 349.

My interpretation of social practice as artist involvement in social change employing a transdisciplinary approach to facilitate change with a particular culture/identity could be stretched to apply to Nick's situation or I could simply be acting as a responsive supervisor. This is the quandary of social practice, when is it on and when is it not? Is a social practice project dictated by agency and intention? I opened this thesis quoting Joseph Beuys stating, "Social Sculpture/Social Architecture—will only reach fruition when every living person becomes a creator, sculptor or architect of the social organism."⁶⁵ Beuys believed art and life coincided, so according to Beuys everything is art and therefore social practice is the experience of life. Harrell Fletcher addressed this perceived social practice quandary at the 2015 Assembly stating, "it doesn't matter what it's labeled, or how we categorize it, it only matters that we get out and do it, we can figure out what to call it later."⁶⁶

Like working with Nick, the projects I've participated in require context and nurturing. The intent of all the projects is building community and finding the right vehicle towards that end. The means of delivery is a precipitous negotiation between intentions and interpretation. Anthropology Professor Aihwa Ong refers to

the technologies of government—that is, the policies, programs, codes and practices (unbounded by the concept of culture) that attempt to instill in citizen-subjects particular values (self-reliance, freedom, individualism, calculation or flexibility) in a variety of domains. What is at stake is the definition of the modern *anthropos* or human being by rational forms and techniques that converge in an identifiable problem-space.⁶⁷

⁶⁵ Carin Kuoni, *Energy Plan for the Western Man*.

⁶⁶ Michael Roh, "Social and Civic Practice in Performance," Presentation, PICA, Portland, OR. May 30, 2015. Two minute cameo appearances by Harrell Fletcher and several other social practice artists and educators were included as part of the presentation format, the content of the cameo's talk was undirected by Roh. My paraphrased recollection of his presentation based on my note taking.

⁶⁷ Ong, Aihwa, *Buddha is Hiding*, Berkeley: University of California Press, 2003.

French philosopher Michel Foucault in his discourse defined as “the conduct of conduct” identifies these core values manifested in the processes of subject-making (societal expectations) and self-making (cultivation of the self as guided by societal expectations). Interpreting Foucault, Ong states, “He argues that advanced liberal societies tend to depend on regulation rather than discipline; they rely on human-science policy and techniques to “govern through freedom,” thereby inducing citizen-subjects to become self-motivated, self-reliant, and entrepreneurial.”⁶⁸

The mobile market is guided by Janie Burns, ardent supporter of buy local food movements and healthy food access to all persons. The Vista committee is comprised of persons from the neighborhood and other partners tentatively searching out the best course for the neighborhood. The LIV Boise campaign in pursuit of redefining the city employee is looking to some of the contemporary innovative companies as models. The intentions of all these projects appear noble but the actual impact of Vista and LIV on Boise residents and employees quality of life is still un-manifested.

People analytics is one example of a business application applied to the municipal model. People analytics is concerned with the mutual affect of the company on the individual and the individual on the company with the goal of employee retention. Data collection on employees, mentoring and coaching are all intended to create a more positive work environment and make the employee happier. In a *Wall Street Journal* article on people analytics writer Christopher Mims opines, “Making employees more efficient, even happier, isn’t the same thing as making them more creative or

⁶⁸ Ibid.

innovative.⁶⁹ People analytics is an example of the “human-science policy” Ong warns of this, a vehicle aimed to retain persons and fabricate a pseudo-culture, not real cultural change. Human Resources though implies their goal is making city government more conducive to innovation and creativity via a cultural shift. This cultural shift has the potential to build a community that supports the individual thereby enabling the individual to strengthen the community; the creation of a positive reciprocal environment. This ‘human collective’ focused philosophy is well articulated by Harvard Humanities Professor Homi Bhaba defining ‘human’ and their agency as,

The ‘human’ is identified not with a given essence, be it natural or supernatural, but with a practice, a task. The property of the human being is the collective or the transindividual construction of her or his individual autonomy; and the value of human agency arises from the fact that no one can be liberated by others, although no one can liberate himself or herself without others.⁷⁰

Deconstructing the first sentence, the quotation marks on ‘human’ implies he is defining what is human in the humanitarian sense. This humanity is a task, a means of doing, not an essence but an act. He next addresses the ‘property of the human being’; I believe he is using property in the situating sense, synonyms could be territory or milieu. He is situating the individual as a dualistic being, not dichotomous but rather aware of their individuality within the relation of their existence as a component of the collective.

Boise City is looking beyond simple financial incentives to recruit and retain employees focusing on cultural change that could address humanity in the workplace. Vista is striving to make a neighborhood more “liveable.” The terms “liveable” and

⁶⁹ Christopher Mims, “In ‘People Analytics’ You’re Not a Human, You’re a Data Point,” *The Wall Street Journal*, February 16, 2015. <http://www.wsj.com/articles/in-people-analytics-youre-not-a-human-youre-a-data-point-1424133771>

⁷⁰ Homi K. Bhaba, “On minorities: cultural rights,” *Radical Philosophy*, 100, (March/April, 2000) 6.

“revitalize” are vague terms open to speculation and interpretation. Both of these projects could serve as metaphors for social practice itself. Is a clearly articulated intent necessary for a social practice project? What of agency on the part of the artist and the community/culture the artist is involved with? What is the potential “gain” to either?

While LIV examines cultural change, it continues to languish in a hyperbolic morass of buzzwords, business concepts, and idealistic zeal. Is the type of desired change possible within municipal government? In one interview, an HR employee commented, “How do you control cultural change? You don’t.”⁷¹ I think this is the real paradox for the city. A municipal entity by nature must be relatively impartial and fair to the various citizen customers it serves or face the legal and/or political consequences. How then does the city tolerate and reconcile this contradictory territory? In addition to my previously mentioned recommendations regarding the work environment, I also suggested several elements that might lead to a different type of city government maybe creating a different culture.

The logbooks emerged as a representation of the reconciliation between intentions and idealism. My original intention with LIV was to make sense of the fervor driving this cultural change while attempting to ascertain the new “culture.” With a personal history in the culturally rich organizations of the US Marine Corps and the American Fire Service, I intriguingly pursued the romantic idealism of “the most liveable city in the country.” As the logbooks filled with interviews, notes, and anecdotes, I realized this transcription was categorizing and defining the idealism. The logbooks were a recording of my perception of LIV and the other projects. Originally, intended as an objective

⁷¹ Jared Floyd, interview by Earle Swope, Boise City Human Resources Office, Jul 7, 2015.

record they became a subjective art project chronicling my social interactions via my personal lens, documenting the artist/community relationship as a socially dynamic exchange. The logbooks themselves then become both metaphor and actual artifact for the projects and social practice. The logbooks chronicle but don't reconcile, therefore they serve as a representation of the unresolvable dilemma of social practice. The artist is working with a conscious autonomous medium. If the artist moves beyond "working with," he subverts the relationship and becomes a director and the work moves from social practice to performance.

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APPENDIX A

Introductory Social Practice Internship Request

To: Shawn Miller, Human Resources Director, City of Boise March 20, 2015

From: Earle Swope

Twenty-year City of Boise employee and Captain of Fire Engine 2, C-shift
Boise State University MFA Visual Arts candidate

Boise resident and father of 3, 2 attending Washington Elementary, Boise
School District

REQUEST:

I would like permission to initiate a temporary social practice art internship in 1 – 3 City Departments (not Fire or Arts & History) with the focus of exploring the meaning of the LIV (Lasting, Innovative and Vibrant) campaign and role of creativity in employees' work environments. This internship experience would be the basis of my masters in fine art thesis, due in October 2015.

FISCAL IMPACT:

There is no City fiscal impact. This would be a non-paid internship with no specific relationship to my job as a City employee.

BACKGROUND:

As a long-time employee, citizen, and artist I'm invested in and enjoy Boise. I recently watched the LIV presentation on ilearn featuring Shawn Miller, Boise's Human Resources director, and other city employees and was entertained, excited and interested. The LIV campaign's desire to "wow" the public excites my inner idealist and the 'one city one team' philosophy interests me in cross-departmental collaboration possibilities. I also believe creativity is inherent in all people and as necessary to their well being as the satisfaction of other basic needs.

My MFA thesis, due in October 2015, is focused on social practice art, a cross-disciplinary form that uses social engagement as the art "medium." Social practice artists identify situations or problem areas and interact with specific audiences most often using dialogue about the content area. At the conclusion of the process there is a participatory art outcome, which is specifically not pre-determined, based on this dialogue. The end "art product" is about the process as well as the outcome.

INTERNSHIP SPECIFICS

As part of my MFA thesis, I propose a temporary City of Boise internship in which I would serve in 1 to 3 different departments over this spring and summer (not art or fire) engaging the employees in dialogue regarding the LIV campaign and creativity in the workplace. Questions I would like to explore relate to where employees find opportunities to wow citizens, create lasting change, innovate in their areas, or make the City more vibrant. Do they find creativity in their workplace? If so where? If not, what are the barriers? How does the LIV campaign authentically connect to employees in their day-to-day experience? How do they connect or partner with employees in other departments?

I graduate in December 2015 so my thesis exhibition and defense is in October. I therefore propose an internship from the middle of April through the end of July, 2015. I would suggest I intern in the department(s) 1-2 days a week for 4-6 hours a day. Initially I would meet with the dept. head or their designee to explain my intent and establish ground rules regarding interaction with the employees and privacy considerations. My proposed social practice techniques would include interviews, dialogue, job shadowing and observation of the employees in the context of the work environment. I would take notes and photographs, record observations, and identify findings related to LIV and creativity in the workplace. The end art outcome will initially be open-ended to allow for the dialogue with employees to drive the direction of the project.

The final formal presentation for Boise State University is that of an academic written thesis which becomes public knowledge immediately upon defense. This document would of course be available to the City for review prior to my defense and my findings throughout the process would be available to you or your designee.

Ideally I would like a personal meeting with you to discuss this internship, my intent, its implementation and the potential outcomes. Thank you for your consideration of my request.

Sincerely,

Earle Swope, MFA Candidate

APPENDIX B

Social Practice Internship Implementation Proposal

To: **Shawn Miller**, Human Resources Director, City of Boise

May 13, 2015

From: **Earle Swope**, BSU MFA candidate and Boise LIV intern

BSU Thesis Proposal:

Thesis Proposal

Internal Workings

Earle Swope

May 2015

Boise City is rolling out a massive campaign to redefine City government referred to as LIV (lasting, innovative, vibrant). The program seeks to engage all employees in this cultural shift, enhancing their work experience and service delivery to their customers. The end goal is, “to make Boise the most liveable city in the country.”

My proposal merges my experiences as a city employee and art student into a social practice art internship applying my art skills to the LIV project. I see the internship employing my critical thinking and observation skills as an artist while simultaneously using dialogue and the interpretive practices I have learned as an arts educator. My intent is to meet with and talk to employees about what they are interested in, what they want, how they can be supported, how their creativity manifests? I’m interested in this redefining of the civil servant.

After accumulating employee input the process enters a cyclical phase; delivering the compiled results of the employees’ feedback to city administrators and then returning to the employees with comments from those administrators.

The visual component of my thesis is open-ended, my intent is to convey the process of the internship and the relationships experienced. The thesis defense site is to be determined but will be relevant to the final visual work and thesis intent.

Internship Implementation:

After our meeting and discussion on April 23 I am submitting this proposal regarding the implementation of my internship. Our dialogue included your recommendation of my beginning the internship in Human Resources and afterward moving onto Information Technology. My proposal is to start with an interview with the department head to determine the ground rules of my internship and engagement with the employees. After determining the ground rules I suggest I am introduced to the employees preferably in a department briefing so I could address all the employees of that department.

The manner of engagement with the employees is dependent upon the department head's approval and the employees' desires. I propose direct dialogue through either private or group discussions and also e-mail and interdepartmental mail correspondence. Crucial to this project is the employee's trust and therefore anonymity (if desired).

This project has already resulted in reciprocal dialogue with my introduction to 'people analytics' and my suggestion in discussing this evaluative tool with the employees and receiving their feedback.

I hope to start this project in the next couple of weeks and plan to intern 1-2 days a week for approximately 4 hours per day.

Earle Swope, MFA Candidate

APPENDIX C

Request to Exhibit in City Hall and Defend Thesis in City Council Chambers

To: Shawn Miller and Mayor's staff

From: Earle Swope, BSU MFA candidate, visual art, Boise Fire Department Captain

Subject: Request to display artwork in 3rd floor lobby of City Hall and defend thesis in City Council Chamber.

Project scope:

The display and thesis defense is the culmination of my, (Earle Swope's) Master of Fine Arts degree in visual art. The thesis emphasis is social practice art; a form in which the artist becomes a participant in the process working in the medium of people working with them and curating the final project. The work represented in the thesis is Swope's involvement with Boise City's LIV campaign.

Earle Swope is a 20 year City Employee, Boise Resident, Artist, BSU Graduate Student and Boise Fire Department Captain. This work is the manifestation of these various lives converging. Boise City rolled out their LIV (Lasting, Innovative, Vibrant) campaign in February of 2015 with the intent of redefining municipal government to 'make Boise the most livable city in the country'. Intrigued by the concept I contacted the HR (Human Resources) Director about interning in various city departments to study this cultural shift by interviewing and observing employees. I also became involved with the LIV Vista Neighborhood revitalization committee. Another project was involvement with the Mobile Market- a Boise Farmer's Market driven project working with Boise Parks and Recreation and funded in part by a matching grant from the City Council to bring fresh produce to disadvantaged neighborhoods.

Boise City Hall is the ideal place for the installation of this work as the artist and interviewees are all City employees and the content of the work is focused on the LIV culture.

Timeline:

I need to send out promotional materials by September 13 and therefore request notification as soon as possible.

Overview:

Thesis Defense:

Boise City Hall

City Council Chamber

October 13, 2015

One hour between 10am and 4pm.

Approximately 50-100 attendees

Exhibit:

Boise City Hall

3rd Floor Lobby

October 8 to 29, 2015 with an opening on October 8, 2015 from 5-7pm

Visual Elements:

Defense:

The City Council Chambers are requested to complete the visual component of the thesis exhibit, as this location is the most appropriate defense site considering the artist's employment and the theme of the work. I will defend my thesis wearing my Class

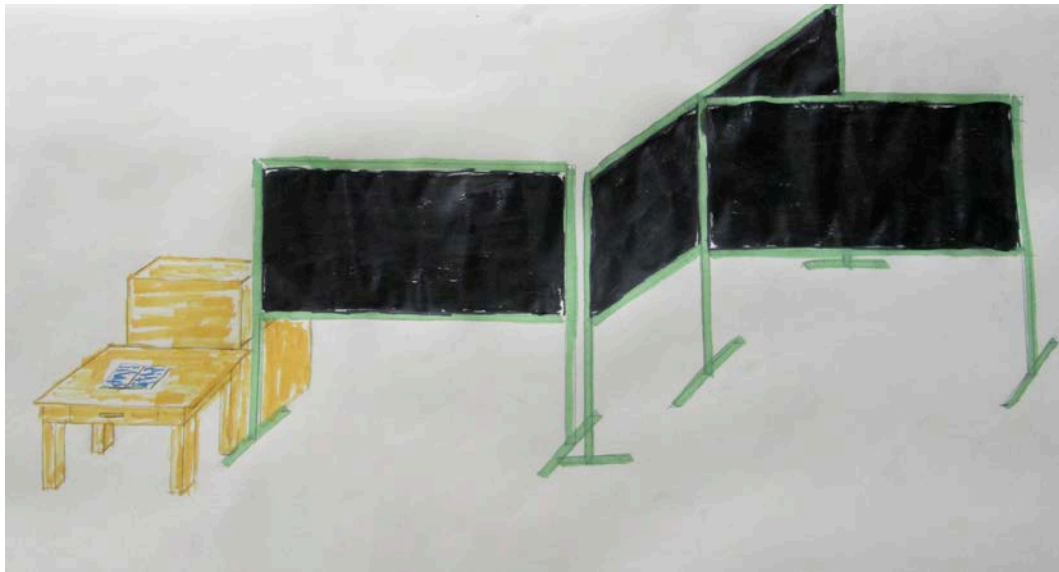
A Boise Fire Department dress uniform and request additional members of the Boise Fire Department to wear the same.

Ideally the Mayor and Council would fill their seats and not only complete the visual aspect but become components of the collective referenced in the thesis adding to the LIV Boise concept.

Exhibit:

The third floor lobby is requested as the exhibit space due to its proximity to the council chambers and the frequent city employee foot traffic. The installation footprint is approximately 20 foot by 20 foot by 6-7 feet tall.

The exhibit consists of 2 desks, 2 logbooks and 3-6 freestanding chalkboards covered with found artifacts.

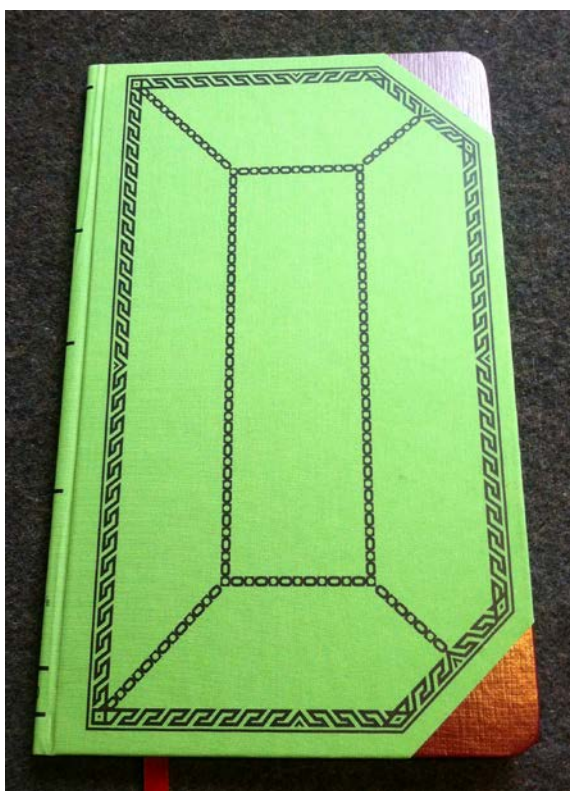


Picture 15 Installation sketch with 2 desks and 3 chalkboards

The freestanding chalkboard dimensions are 4' x 8' for the chalkboard alone and stand 6 to 7 feet tall (still adjusting dimensions for visual reasons).

The chalkboards are covered with a selection of ‘found artifacts’ relevant items documenting the social process.

The artifacts include: a tablet playing a loop of Shawn Miller’s LIV employee presentation, architectural plans of the HR remodel, snapshots of Swope interviewing employees, copies of logbook pages from Swope’s early years on the Fire Department, and other ephemera and documentation as well as hand written notes in chalk.

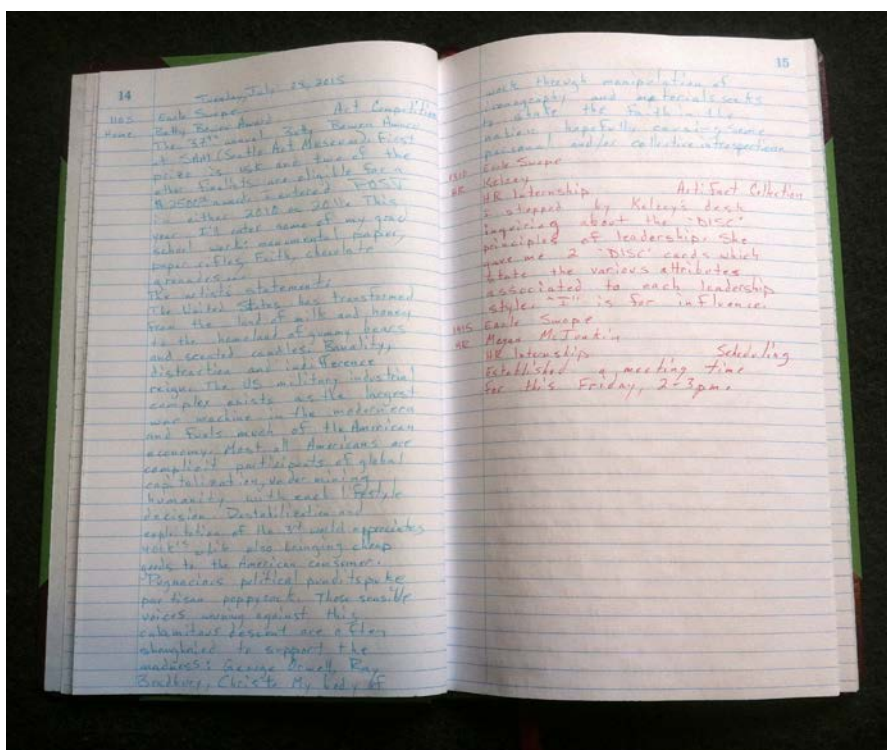


Picture 16 Boorum and Pease # 67 1/8, 150 page, 7 1/4" x 12 1/2" account book

In addition to the chalkboard “maps” two desks and chairs and logbooks are included in the exhibit.

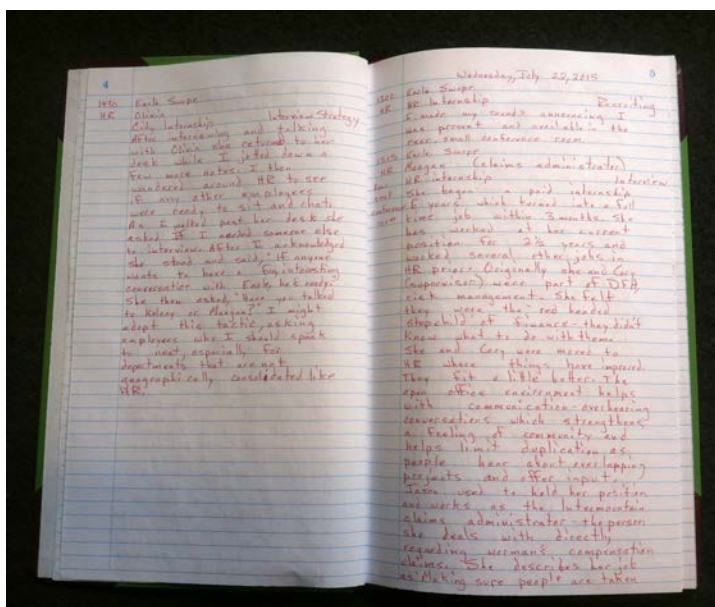
The logbooks are the exact style of logbook used in the fire station prior to the use of computers. The logbooks were used to chronicle all events transpiring in the daily activities of each Boise Fire Company. The Captain maintained the logbook noting the

crew for the day and what activities transpired. The entries were handwritten, red ink for emergency calls and black ink for non-emergency calls (training drills, hydrant maintenance, etc...). The use of the colored ink translated as an easily read aesthetic; the logbook most always laid open on the Captains desk to the current day's page. When reporting to duty the oncoming firefighters could get an overview of what the previous shift had entailed from a brief glance at the logbook. Multiple red entries translated as multiple emergency calls while a red entry in excess of a page signified a complex call, often a first in structure fire or complicated vehicle extrication. Likewise a few black ink entries equated to a slow day for the company. So a cursory glance revealed the general tone of the previous shift.



Picture 17 Detail of logbook entry, light blue ink and red ink

The notebooks employ eight different colors, each pertinent to a specific theme of the thesis. Navy blue when writing about thesis particulars, black for LIV Vista, red for the City internship, etc...



Picture 18 Detail of logbook entry, red ink

The notebooks are displayed on two antique Firehouse 2 desks currently in the lobby of Firehouse 2 on display as part of a Station 2 historical exhibit. Both desks were originally purchased for Station 2. The specific desks are again relevant to the visual aspects of the installation, further displaying this integration of art, work and life. The desks will each house a notebook and thus allow the viewer to sit and read the ten months of documentation in Swope's hand, chronicling the entire process.



Picture 19 Oak desk and chair in lobby of Station 2, with logbook displayed

The desks will be configured back to back at one end of the display.



Picture 20 Oak roll top desk and chair in lobby of Station 2, with logbook displayed

Thank-you for your consideration, Earle D Swope

APPENDIX D

“Application for Use” for City Council Chambers and Innovation Lab



Guide to Building Reservations for the City of Boise

Choose a location. The following information describes the areas available for reservation from the City of Boise, including location, size, and features of each facility. We encourage potential users to visit City Hall and review the optional areas available for their events. Please contact the reception desk in the Mayor's office at 208-384-4422 to schedule your event.

Confirm availability. Call the Mayor's office at 208-384-4422 to check the availability of the location you would like to reserve. We do not currently accept reservations on line.

Fill out an application: Form included for reserving: The Plaza at City Hall Council Chambers The River and Greenbelt Conference Rooms The Table Rock Room The Bogus Basin Room

You may come to the Mayor's office to submit the application. Be sure that you know the date and times of your event, and be sure to include time for setup and clean-up in your request. If times are uncertain at the time of your application, you can adjust your reservation up to two weeks in advance.

- *Areas are available for reservation Monday thru Friday 8:00AM – 5:00PM. Events occurring after 5:00 PM require additional building security and prior arrangements are required.*
- *There can be no charge for events held at any of the reserved areas*

Cancellations Policy. Please contact the Mayor's office within 48 hours of needing to cancel your event. **Turn in floor plans and work out last minute details.** Room layouts and special requests should be submitted with your application to the Mayor's office. For any last minute changes or questions regarding set up, available equipment or special services, please call our office at 208-384-4422.

Please note: Reservation includes any available equipment and room/area reservation only, but does not include any parking.

The City is not responsible for damage or claims for damage or loss of property incurred during the course of events at City Hall.

Location Descriptions:

1. Chambers: seats 200 with just the front part, auditorium style; can seat 370 auditorium style with the back open (requires reservation of the River and Greenbelt rooms)
2. The River Room: seats 30 with tables, 50 auditorium style
3. The Greenbelt Room: seats 30 with tables, 50 auditorium style
4. The Tablerock Room: seats 12 at the table plus 8 side chairs
5. The Bogus Basin Room: seats 10

PUBLIC USE OF BOISE CITY HALL FACILITIES

A. PURPOSE

The purpose of this policy is to serve as a guideline for the management and scheduling of public uses of Boise City Hall locations, rooms, facilities, and areas.

B. AVAILABLE CITY HALL FACILITIES

The following locations, rooms, facilities, and areas are available for public, non-governmental use:

1. The Plaza at City Hall
2. Council Chambers
 - a. River Room
 - b. Greenbelt Room
3. The Table Rock Room
4. The Bogus Basin Room

C. PROCEDURES & REGULATIONS GOVERNING PUBLIC USE

1. Official Boise City meetings, activities, and events are given priority in the use of all Boise City Hall locations, rooms, facilities, and areas.
2. Reservations.
 - a. Please contact the Mayor's office (208-384-4422) to check the availability of the location, room, facility, or area you would like to reserve.
 - b. Applications for reservations may be obtained from the Mayor's office.
 - c. Completed applications for reservations shall be submitted to the Mayor's office.
 - d. Reservations are not complete until confirmation is received from the Mayor's office.
 - e. The number of times a particular person, group, or organization may reserve a Boise City Hall location, facility, room, or area may be reserved per person, group, or organization may be limited.
3. Locations, facilities, rooms, and areas are not available for social gatherings, commercial purposes, or fundraising events. "Commercial" meetings shall be defined as events or activities during

which on-site sales will be attempted, or during which on-site solicitation for funds will be made. No product, service, or membership, or dues, fees, or contributions shall be advertised, solicited, or sold in Boise City Hall.

4. Unless previously reserved or pre-empted by official City use, each identified Boise City Hall location, facility, room, or area is available for public use Monday through Friday, 8:00 a.m. through 5:00 p.m.
5. Events and activities occurring or extending after 5:00 p.m. shall require additional building security, and shall require prior arrangements to be made with the Mayor's office by the person or organization requesting the reservation.
6. Public use of an available location, room, facility, or area may include the use of Boise City Hall furniture or equipment, including chairs, tables, projectors, screens, etc. The person or organization requesting the reservation shall be responsible for the set-up and take-down of all furniture and equipment. No additional furniture or equipment, other than that furnished by Boise City Hall, shall be used without prior authorization from the Mayor's office.
7. If refreshments are served, due care and consideration must be given to the preservation of Boise City Hall facilities. The person or organization requesting the reservation shall be responsible for providing its own serving equipment and for all clean-up.
8. No alcoholic beverages shall be served or consumed within Boise City Hall.
9. In compliance with Idaho State law, no smoking is permitted within any public building, including Boise City Hall.
10. Organizations holding meetings assume responsibility for any damage to room or contents.
11. No admission fee, no matter how or where collected, may be charged for the event taking place in the meeting room. (Legitimate dues and membership fees do not constitute admission fees.)
12. All activities, meetings, and events shall be open to the public. Activities, meetings, and events shall not be restricted to any particular group or organization. Although a group is not required to announce open attendance at its meeting, it shall not exclude any member of the public from attending any meeting held in a Boise City Hall location, room, facility, or area.
13. All news releases, publicity, or advertisements relating to any program,

meeting, or event held in any Boise City Hall location, room, facility, or area shall clearly state the name of the sponsoring organization or individual and shall not state or imply that the program, meeting, or event is sponsored or co-sponsored by Boise City or by any elected official, employee, or agent of Boise City, unless Boise City has formally agreed to such sponsorship or co-sponsorship. No flyer, advertisement, poster, or announcement shall indicate that any meeting is closed to nonmembers or the public.

14. Events, meetings, presentations, activities, and programs shall not disrupt the use of Boise City Hall by employees, customers or others.
15. Every person attending an event, meeting, presentation, activity, or program at Boise City Hall is subject to all Boise City Hall rules and regulations.
16. Upon adequate notice and for adequate reasons, Boise City reserves the right to revoke permission to use any meeting room. Boise City shall have authority to deny permission for the use of any Boise City Hall location, room, facility, and area to any person or group that violates these regulations.
17. The fact that a person, group, or organization is allowed to make a reservation and/or is allowed to use any Boise City Hall location, room, facility, or area does not in any way constitute an endorsement by Boise City, by any department or subdivision of Boise City, by any elected official of Boise City, or by any employee or agent of Boise City.

D. WAIVER OF LIABILITY; INDEMNIFICATION STATEMENT

In consideration of the use of a Boise City Hall location, room, facility, or area, the person and/or organization requesting the reservation expressly agrees and contracts that:

1. The person and organization will pay for all damage to any property of Boise City resulting directly or indirectly from the conduct of any member, officer, employee, or agent of the organization, or of any of its invitees; and
2. The person and organization will save and hold harmless and indemnify Boise City from and against any and all liability that may be imposed upon it, or upon any of its employees, contractors, or agents, for any injury to persons or property caused by the person and/or organization requesting the reservation, or by any invitee, or by any other person.



City of Boise 150 N. Capitol Blvd. Boise, Idaho 83701 208-384-4422 www.cityofboise.org

Application for Use City Hall Plaza, Council Chambers, River, Greenbelt, Table Rock and Bogus Basin Conference Rooms

Primary Contact Today's date Organization Phone Address
Email Address

Location Requested:

City Hall Plaza Council Chambers River Greenbelt Table Rock Bogus Basin

Date of event Time (s)

Description of planned activities

Expected attendance

Equipment needed:

Microphone Overhead Projector / Video Equipment Other:

In consideration of the use of a Boise City Hall location, room, facility, or area, the person named herein as the Primary Contact does, by their signature below, hereby covenant, contract, and agree that the Primary Contact and the Organization shall save, hold harmless, and indemnify Boise City from and against any and all liability that may be imposed upon it, or upon any of its employees, contractors, or agents, for any injury to persons or property caused by the Primary Contact or Organization requesting the reservation, or by any invitee, or by any other person.

Signature of Primary Contact Date

Notes: Mayor's Office, Government Buildings, etc.,



City of Boise
 150 N. Capitol Blvd.
 Boise, Idaho 83701
 208-384-4422
www.cityofboise.org

Application for Use

City Hall Plaza, Council Chambers, River, Greenbelt,
 Table Rock and Bogus Basin Conference Rooms

Primary Contact Earle Swope Today's date 9-11-15
 Organization Boise State Phone 208-995-4441
 Address 403 N 23rd St. Boise, ID 83702
 Email Address earle swope @ gmail.com

Location Requested:

- City Hall Plaza
- Council Chambers
- River
- Greenbelt
- Table Rock
- Bogus Basin

Date of event 10-13-15 Time (s) 0900-

Description of planned activities BSU MFA Thesis Defense

Expected attendance 75

Equipment needed: Exhibit in Innovation Lab Oct 8-29
Opening Oct 6 Tuesday -- 5-7pm.
 Microphone Overhead Projector / Video Equipment Other

In consideration of the use of a Boise City Hall location, room, facility, or area, the person named herein as the Primary Contact does, by their signature below, hereby covenant, contract, and agree that the Primary Contact and the Organization shall save, hold harmless, and indemnify Boise City from and against any and all liability that may be imposed upon it, or upon any of its employees, contractors, or agents, for any injury to persons or property caused by the Primary Contact or Organization requesting the reservation, or by any invitee, or by any other person.

Signature of Primary Contact [Signature] Date 9-11-15

Notes: Mayor's Office, Government Buildings, etc..