

# THE BOTTOM LINE



**Developing safety awareness  
in fishing communities  
through community arts**

**Michael Murray and Neil Tilley**



## The Bottom Line

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through community arts**

**Michael Murray**

**and**

**Neil Tilley**

**July 2005**

**Memorial University of Newfoundland**

# The Bottom Line

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## Summary

Commercial fishing is a very dangerous industry. Factors contributing to accidents at sea include the weather, the design of the fishing vessel, fishing regulations and human behaviour. Traditionally safety education has focused on making individual fish harvesters more aware of safety regulations and procedures. An alternative approach is to raise community awareness of safety issues and to consider both individual and collective strategies for improving safety in the industry. Such an approach would be based upon the local fishing communities' cultural traditions.

This report presents details of the use of a range of arts-based activities including drama, music, writing and graphics designed to promote safety awareness in three fishing communities in Newfoundland. Local residents planned and performed all of the activities.

Discussions were conducted with key community participants to clarify the process of implementing these projects. These participants were very enthusiastic about the projects and keen to develop other similar activities in their communities. It would seem that community arts is a very effective means of raising community awareness of safety related issues.

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### *Sommaire*

*La pêche professionnelle est une industrie très dangereuse. Certains facteurs contribuant aux accidents en mer incluent le climat, la construction du bateau de pêche, les règlements de pêche, et le comportement humain. Traditionnellement, l'éducation de sécurité en mer a lieu au niveau individuel afin de sensibiliser les pêcheurs aux règlements et aux procédures de sécurité. Une approche alternative est de sensibiliser la communauté par rapport à la sécurité en mer et de considérer différentes stratégies collectives pour améliorer la sécurité dans l'industrie. Une telle approche serait basée sur les traditions culturelles des communautés pécheuses.*

*Ce rapport présente l'utilisation d'une gamme d'activités culturelles incluant le drame, la musique, l'écriture et le dessin, conçus pour favoriser la conscience de sûreté dans trois communautés pécheuses dans la province de Terre-Neuve. Les résidents locaux ont planifié et exécuté toutes les activités.*

*De discussions ont été effectuées avec les participants principaux des communautés pour clarifier le processus de mettre en application ces projets. Ces participants étaient très enthousiastes au sujet des projets et vifs pour développer d'autres activités semblables dans leurs communautés. Il semblerait que les arts communautaires sont des moyens très efficaces pour sensibiliser la communauté par rapport à la sécurité en mer.*

*“I think the bottom line is to make fellows more  
aware of safety ... not to change fellows,  
but to make us more aware of it.  
You’d know more about it, what you needs,  
and that sort of thing.  
Everyone got to work together to make it safer.”*

**Fish Harvester.**

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Father Hatcher and Rev. Karen Donovan. Gerry Doyle and Richard Clements were our community coordinators.

Our partners in this project were the Fish Food and Allied Workers represented by George Chafe and the Fish Harvesters Resource Centre represented by Rose Walsh. We would also like to thank Theresa Heath Rodgers and Carmelita McGrath who were involved in the early stages of the project. Thanks also to Ross Gray of the University of Toronto and to Tim Struttman of University of Kentucky for initial inspiration.

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## Chapter 1

### Introduction

#### 1.1 Safety in the fishery

Historically the commercial fishery has been a dangerous industry. Along with mining and foresting, it is considered one of the three most dangerous occupations in Canada (Meng, 1991). The dangers are not simply drowning at sea but also a whole range of bodily injuries from cuts and bruises through to broken bones and amputation. A survey of fish harvesters conducted in Newfoundland in the early 1990s found that all of those surveyed reported having incurred some injury in the industry (Murray & Dolomount, 1994).

In Newfoundland and Labrador, government agencies and the fish harvesters' union have pursued a range of strategies designed to reduce the number of accidents in the industry. These have ranged from regulations on the size and shape of vessels to a range of safety education programs. These programs have focused on improving individual fish harvesters' knowledge of basic safety regulations and the procedures to follow in case of an emergency. Together they have contributed to creating a safer industry. According to figures from the Canadian Coast Guard (Wiseman, 2005) there has been a steady decline in incidents involving fishing vessels over the past five years. However, there is still cause for concern.

A recent report from Transport Canada (2000) on accidents in the inshore fishery concluded that

“Operating in adverse weather conditions, improper loading and proceeding far offshore in small, under-powered boats without adequate communications, safety or survival equipment is often the norm”.

Such evidence would suggest that there is still a rather casual attitude to safety among many fish harvesters.

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A recent review of safety in the fishing industry, the Canadian Coast Guard (2000) identified several contributory factors:

- Lack of safety culture;
- Willingness by fishermen to accept large risks;
- Subordinating safety for economic gains;
- Lack of structural approach in establishing and discharging safety regimes;
- Reluctance of safety providers to impose mandatory safety regimes;
- Reluctance of fishermen to accept mandatory safety regimes; and
- External influences such as fishery management regimes with conflicting goals and objectives.

New approaches need to be investigated if safety in the fishing industry is to be improved. In particular, attention needs to be given to building a safety culture in the fishing industry.

### 1.2 Safety culture

Current developments in occupational health and safety research have promoted the importance of a safety culture. This concept first came to prominence following the International Atomic Energy Commission report into the major accident at the Chernobyl nuclear power plant in Russia (IAEC, 1986). Since then there has been ongoing debate about the meaning of the concept. The Human Factors Working Group of the Advisory Committee on Safety in Nuclear Installations (ACSNI) (HSC, 1993) produced a popular definition:

“The safety culture of an organization is the product of individual and group values, attitudes, perceptions, competencies and patterns of behaviour that determine the commitment to, and the style and proficiency of, an organization’s health and safety management”

While this is a useful starting point the challenge remains as to the most effective means of promoting it and the extent to which it actually contributes to safety (e.g. Cox & Flin, 1998).

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An important advance in the use of the concept safety culture is the movement from what could be described as an individualistic approach to safety to a more collective approach. By this is meant that rather than focusing on the individual worker the focus has shifted to the whole organization. Guldenmund (2000) argues that the most important dimensions of safety culture are the assumptions underlying any organization. While some of these may be concerned with safety they can also be concerned with the perceptions of the industry and of the workforce. Thus attempts to promote a safety culture must address these broader concerns.

Research into organizational culture has adopted either a functionalist or an interpretive approach (Waring & Glendon, 1998; Glendon & Stanton, 2000). The former approach adopts a managerial perspective and is concerned with how best to manipulate the situation to promote corporate interests. It thus adopts a broadly top-down approach. However, this approach can often face resistance and opposition from the work-force. The alternative interpretive approach defines organizational culture as a complex emergent phenomenon that characterizes the social relationships between all members of the organization. This latter approach is bottom-up and takes into consideration the power relationship between workers and management. In terms of promoting a safety culture, the latter bottom-up approach emphasizes the need for the work-force to take the lead in identifying goals and objectives and in developing strategies to promote changes in working arrangements that while safer may not always be supported by management.

### 1.3 Fishing culture

Previous research on fish harvesters' perceptions and beliefs about accidents (Murray & Dolomount, 1994, 1995) identified certain features that help explain the high rate of accidents in the industry. These include:

1. a perception of fishing as an intrinsically dangerous but exciting occupation and an acceptance of the need to take risks;

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2. a pride among fish harvesters in their independence and a resistance to what is perceived as excessive outside interference; These perceptions help explain why many fish harvesters have adopted a rather skeptical attitude to safety measures and a certain resistance to the enforcement of regulations by the Coast Guard. Indeed for some there is considered a need to take risks to maximize their catch. Excessive precautions are often perceived as a potential hindrance and demanding regulations are seen as undue interference. These attitudes are coupled with a general enjoyment of the freedom and excitement of fishing.

Together these attitudes have contributed to a rather carefree and masculine culture in the fishing industry that discourages overt signs of caution (Power, 2005). It is manly to take risks. Indeed, it could be argued that it is these features that have encouraged fish harvesters to remain in the industry despite the obvious hazards. It is for this reason that to be effective new attempts to develop a safety culture should not be perceived as undermining the enjoyment of fishing. Rather it should contribute to enhancing pride in the industry. This addresses the underlying assumptions about the nature of work identified by Guldenmund (2000). Further, it should be clearly bottom-up and involve the fish harvesters and their families in the design and delivery of safety programs.

Another challenge is the extensive nature of the fishing workplace. In the case of the small boat fishery, in particular, it extends from the boat, onto the wharf and into the whole fishing community. Indeed, accidents can occur in any of these locations. Further, although there has been a sustained move to restrict fishing to those with a licence, other members of the fish harvester's family and community can and do play a role in the fishing industry. This is especially the case in small communities where whole families have traditionally participated in some aspect of the work.

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There is a need to explore ways of promoting a safety culture throughout fishing communities. Previous efforts have largely focused on the individual fish harvesters who are now required to undergo formal courses in safety. While these have been positive developments there is a need to explore the value of adopting a more collective approach. Such an approach requires engaging whole fishing communities in a program designed to raise safety awareness. This approach is rooted in the principles of community psychology and community development (Campbell & Murray, 2004; Minkler & Wallerstein, 2003). It is designed to work with communities as a collective rather than with individual members of the community. Further, rather than trying to impose a particular framework on the community the challenge is to adopt a more interactive approach. This requires the use of innovative approaches.

### **1.4 Community arts and community development**

There is increasing recognition of the potential role of community arts as a means of promoting community awareness and community change (Kleymer, 1996). By community arts is meant all forms of artistic/creative endeavour that are not only based in a community but draw upon the resources and heritage of a community. The traditional fabric of community culture is the medium through which development can best occur. It is guided by three assumptions: community culture has traditional legitimacy for participants in development programs; it contains symbols that express and identify various perceptions of reality; and it serves multiple functions such as entertainment, instruction and learning.

The performing arts can help foster collective expression and communal activity creating the context for cooperative thinking, group action and horizontal communication on many community issues. It promotes participation, collaboration and articulation of issues that affect them. As people become involved in using their own scripts around health and

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development issues and acting them out, they become conscious of the issues and possible solutions to prevent accidents from happening. Art is used in a deliberately functional sense, not as a total experience but as a medium of social transformation (Thomas & Rappoport, 1996). The use of various art forms becomes socially relevant and part of the larger concern for the creation of more community health action.

The arts can act as a tool or mirror to develop the capacity of local people to reflect on local situations and problems and develop performances for them to find solutions. The act of seeing one's situation through the mirror of the performing arts provides a powerful stimulus for thinking seriously about the situation. Through discussion people can share their ideas about the situation and see what can be done. They can participate in their own research that often leads to personal action. Admittedly, the performance is not enough; it makes people excited and stimulated but without follow-up and discussion interest will wane (Boal, 1985).

Several recent literature reviews have indicated the potential of community arts in promoting social development. A report from Australia (Williams, 1997) indicated that community-based arts projects had the potential to promote skills in community leadership and management and a sense of community identity. In the UK Matarasso (1997) emphasized the social benefits of community arts. He argued that the social interaction from community arts programs promoted social development particularly within marginalized and disadvantaged communities. Kay (2000) concluded that the arts have an important role to play in the regeneration of disadvantaged communities. One of the challenges is to clarify the processes involved in implementing such community arts activities within the broader context of community health (Newman et al, 2000).

Newfoundland has a rich tradition of community arts activities. These range from music and song through to dance and community drama. The past decade there has been a steady growth of interest in the full range of

cultural activities. Newfoundland artists have won a variety of awards for music and writing and it is evident that residents are very proud of their culture. Such a tradition provides an excellent foundation for promoting a fishing community safety culture through community arts activities.

### **1.4 Project aims**

The aim of this project was to explore the potential role of different community arts activities in promoting increased safety awareness in fishing communities.

### **1.5 Fishing community awareness project**

The project was conducted in three fishing communities: Bonavista, St. Brides/Cuslett and Petty Harbour/ Maddox Cove (see Fig 1). It was designed on the principles of community action that encouraged community control and ownership of the program. As such, the actual details of the program were developed in collaboration with community residents rather than being imposed upon them. There were two restrictions:

1. the program focused on safety in the fishery,
2. the program made use of arts based activities.

Further, the program drew upon related research that had been previously conducted on safety in the industry (Murray & Dolomont, 1994, 1995). Beyond this it was decided that the actual character of the program was dependent upon the community participants. In each community the project evolved differently. The following chapters describe how the project evolved in each community and then makes some concluding comments.

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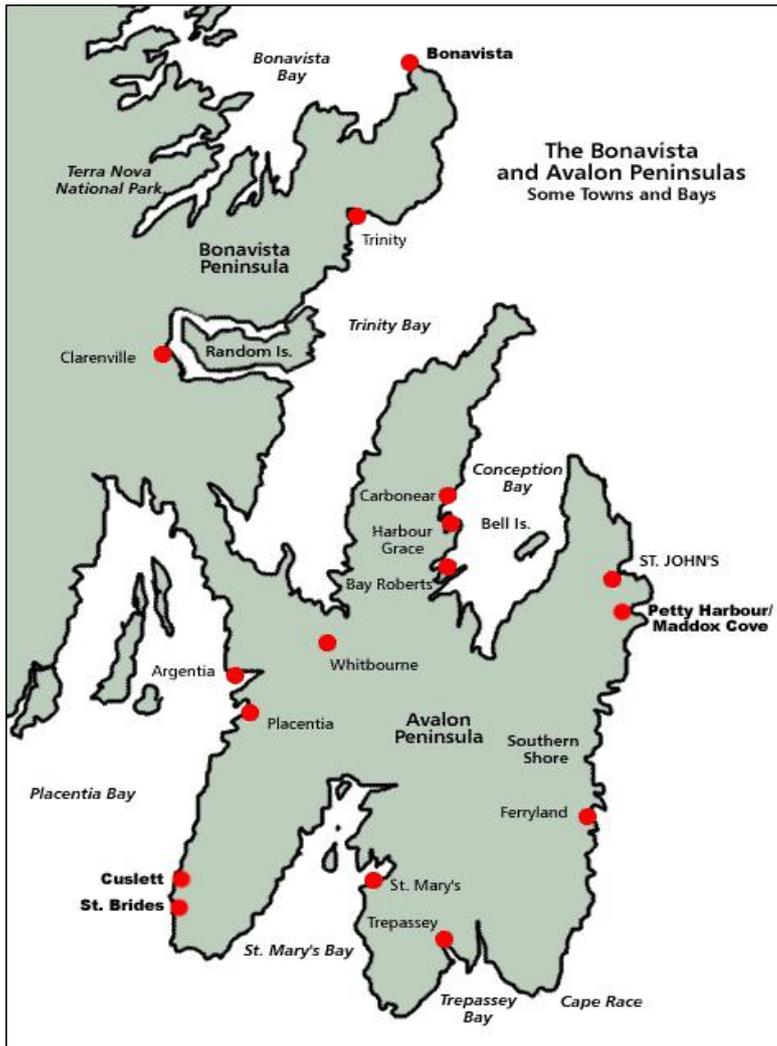


Fig 1: Location of communities

## Chapter 2

### Bonavista

#### 2.1 Community context

Bonavista is a fishing community about 300 km from St. John's. In 2001 it had a population of 4145. This is a drop of 12.4% since 1991 ([www.communityaccounts.ca](http://www.communityaccounts.ca)). There are several other communities within a 10km radius including Catalina, Elliston, and Port Union. Together this area is collectively known as the tip of the Bonavista Peninsula.

The town of Bonavista has a very rich history. It is considered by many to be the landing spot for John Cabot in 1497 and has for centuries been a centre of the fishing industry in the province. The restored Ryan Premises in the centre of the town are a reminder of the important historic role of the fishing industry locally. The advent of the moratorium in the early 90s had a significant impact on the area's economy, particularly of the smaller communities. Over the past five years there have been substantial developments in the crab fishing industry and efforts to develop a tourist industry.



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### 2.2 Establishing the program.

2.2.1 **Committee:** Initially an advisory committee was established with membership of three active fishermen and three employees from the fish processing plant. All of the committee members agreed that safety was an issue of major importance. Three local fishermen had recently drowned and one of the committee members was already taking steps to build a memorial monument to fishermen lost at sea. This committee provided ongoing guidance and advice.

One of the committee members had done the groundwork for building a monument to those who had lost their lives at sea locally. It was agreed that, where possible, any funds raised by this project would be assigned to the fund established for this monument.

2.2.2 **Local coordinator:** a local person was hired to coordinate meetings and to keep contact with interested individuals in the community. In addition, this person issued press releases.

2.2.3 **School:** the local high school was a major resource for the development of the project. The school principal was very sympathetic to the idea and identified three classroom teachers with whom we could work – the English, Drama and Graphic Arts teachers. After a group discussion these three agreed to develop a range of classroom based activities around safety in the fishing industry.



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- a. **Play:** After discussion with the project leaders the drama teacher offered to write a play especially for the project. The play, entitled “A Family Portrait”, concerned a recent local tragedy when three fishermen had drowned. It considered the importance of safety and the need to take precautions when out a sea. This play did not make use of specific research material but rather the teacher’s own recollection of that particular event coupled with her local knowledge of community life. The cast was recruited from school students and rehearsals were held.
  - b. **Creative writing:** The English teacher introduced fishing and safety into her creative writing classes. A number of writing workshops were facilitated by a local writer. The students composed a large number of pieces of prose and poetry about the topic.
  - c. **Graphics:** The graphics teacher challenged his students to design a poster about safety in the fishing industry. They used a computer graphics package as their template. He himself designed a series of large graphic images for several road signs. It was planned that these would be displayed at the entrance to the community.
  - d. **Music:** At a later stage the music teacher became involved and the school choir rehearsed a number of songs concerned with the fishery.
  - e. **Elementary school:** The staff of the fish processing plant organized a poster competition on health and safety at the local elementary school
- 2.2.4 **Local artists:** a local musician also gave his support to the project. He agreed to compose a song about safety in the fishery. Following a discussion with the musician the project leader supplied him with copies of some of the interviews he had previously conducted with fish harvesters. It was agreed that the lyrics would stress the great

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satisfaction in being a fisherman and the need for caution because of the attendant dangers. The song was titled *Life on the water*. It was recorded in the musician's own studio.

### 2.3 Community program activities

After several months planning it was agreed to centre all activities round a Fishery Safety Week. This would open with an ecumenical church service, be followed by some safety demonstrations by the Fire Department and the local First Aid Committee, and conclude with a Community Concert (see Appendix A). For various reason not all of the events proceeded according to plan.

- a. **Church service:** The church service was held in the town's United Church. An organizing committee developed an order of service that included specially selected readings and hymns (see Appendix B). The service was interdenominational and included clergy from the main religious groups in the town as well as members of different church choirs. At the church service the town mayor formally read a proclamation establishing Bonavista as a safe fishing community (Appendix C). A collection was taken up for the erection of a monument to people who had lost their lives off the coast of Bonavista.

This was a successful event with almost 100 people in attendance. The attendance would probably have been larger if a second shift at the local fish plant not started on that day. The various churches were keen to participate. Over \$200 was raised for the memorial monument.

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**b. Safety display:** During the week it was also planned to have a number of public displays of safety related issues involving the local Fire Department and the Red Cross. The former went ahead attracted the interest of local youth.



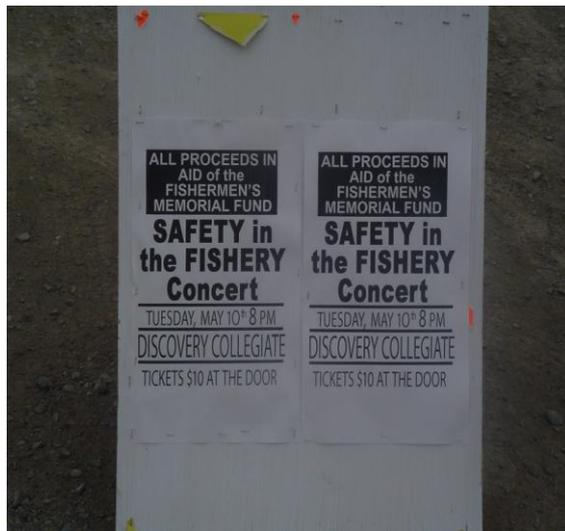
Although the members of the fire department were interested there had been limited promotion of this event and participation was lower than expected

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**c. Concert:** It was intended that all of the school-based activities would be showcased in the community concert along with the song composed by the local musician and other local music and songs. Unfortunately, after many weeks planning, rehearsal and publicity there was a public sector strike that closed the local school and restricted the opportunity to mount the concert. The concert was initially rescheduled for the fall (about six months later) but the potential date coincided with another fishing disaster when a boat sank and three fishermen were drowned in the seas just off the coast near the town. The event was postponed several times again. Eventually the concert was held in the Spring, almost a full year after the original plan.



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An extensive program had been organized for the concert. It was advertised both on posters in the town and in the local newspaper (Appendix A). The final concert lasted over two hours and included songs, readings, a graphics display and a performance of the play.



This was a very successful event. It attracted over 100 residents and over \$700 was raised for the memorial monument. Considerable effort had gone into planning this concert. The school made available all of their facilities including the sound and lighting system. The school choir and band had been involved in rehearsals. Actors had been recruited from the community and regular rehearsals held. The graphics teacher arranged a special slide show that included samples of the students' safety posters inter-cut with historic slides of the fishing industry that he had obtained from a local archive. The range of different activities required substantial involvement by the local coordinator.



### 2.4 Impact of program

**a. Participants:** In general the key participants were very enthusiastic about the project. The members of the advisory committee expressed the view that this should not be a one-off event but that rather there should be ongoing events to raise safety awareness in the community. One expressed the view that there should be an annual safety week. In addition, they welcomed the funds raised for the memorial monument.

**b. School:** In the school the principal was similarly enthused. He mentioned that although the school was located in a fishing community there was very limited reference to their location in the school curriculum. The

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project had made him, his staff and students aware of their fishing heritage. He also was keen to extend the project into other parts of the school curriculum. There was also talk about a similar concert-type event in subsequent years and of building links with the fishing industry through, for example, inviting fish harvesters into the school to speak with the students.

**c. Community:** This project received wide publicity through the local newspaper, in classrooms, through the church service and other public activities.

The community arts workers were keen to continue to expand their involvement into other areas of community work. Discussions are on-going about the potential extension of the work into other fishing communities.

**d. Project leaders:** The project leaders made regular visit to this community. Their input was important especially in the early stages of the project. However, the final planning for the concert was largely in the hands of the local residents.

### 2.5 Challenges in developing the program

While the program in this community was very successful, there were many challenges. It is important to reflect upon these and how they can best be addressed in other locations.

- a. **Local circumstances:** A public sector strike and a local fishing disaster forced the cancellation of the concert on two occasions. These cancellations led to a certain amount of disorganization in the project. Fortunately the local coordinator was very enthusiastic and it was possible to reschedule the event. In addition, the church service clashed with the work schedule at the local fish plant and possibly contributed to the lower than expected participation.

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- b. **Resources:** The project in this community relied upon limited resources and substantial volunteer time, especially by the concert organizers.
  
- c. **Involvement of fish harvesters:** A strong advisory committee consisting of fish harvesters and fish plant workers was established in this community. Members of this committee were important especially in the early stages of the project. However, in view of the many delays they became less involved in the later stages of the project.

## Chapter 3

### St. Brides

#### 3.1 Community context

St. Brides is a small fishing community about 160km from St. John's. It has several smaller linked communities including Patrick's Cove, Angel's Cove, Cuslett, Point Lance and Branch with a total population of about 1500. Together they make up what is known as the Cape Shore.

Historically the major industries in this district have been farming and fishing. The district has been very badly affected by the fishing moratorium. The current population of St. Brides is 475 residents, a drop of 19.7% since 1991 ([www.communityaccounts.ca](http://www.communityaccounts.ca)). However, more recently there has been a certain rebound in the fishing industry with the turn to crab. Currently about 40 fishing boats use the harbour at St. Brides and there is a small fish processing plant.



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### 3.2 Establishing the community program.

**Theatre group:** this community's program was centered round a local theatre group that for the past five years has offered a short summer season of plays based upon local stories. This group has been very successful in building community awareness and attracts both local people and city residents to performances. The group's administrator also acted as the coordinator for the project while the artistic director took responsibility for arranging the play. This theatre group is based in the small community of Cuslett about two kilometers from St. Brides. The group operates out of Cuslett Community Center. The actors in the group are drawn from the local community



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**3.2.2 Advisory committee:** a committee was established that included the theatre director and administrator, some local fish harvesters, schoolteachers and a representative of the harbour authority. This committee discussed possible activities and agreed to involve the school.

**3.2.3 School:**

Fatima Academy is an all grade school located in the community of St. Bride's. For the 2004/2005 academic year the school had a student population of 160 and a teaching, administration, and support staff of 18. The school serves the educational needs of students resident in communities on the Cape Shore. Two teachers agreed to initiate a number of fishing safety related activities in the school.



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### 3.3 Community program activities.

There was considerable discussion as regards the type of activities to organize in the community. Following the example of Bonavista it was decided to centre the safety activities round a dedicated Fishing Safety Week. The focal point for this would be a series of cultural activities in the community centre in Cuslett.

**3.3.1 Concert:** It was decided to perform an established play rather than attempt to write a locally based play. The play selected was *Riders to the Sea*. This play was written in 1902 by the Irish playwright John Millington Synge. Like all of his plays, it was controversial when originally performed because of the supposed negative portrayal of Irish life. The play deals with the drowning of fishermen off the Aran Islands in the west of Ireland. It was felt that because of the strong Irish heritage in the community that this play would be particularly fitting.



## The Bottom Line

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In this production, the central character was played by a fisherwoman and all members of the cast were local residents. The play was accompanied by traditional music and song. On the walls of the centre were displayed some drawings on the issue of safety at sea that were made by local school children. About 60 residents attended the concert/play when it was performed in the small community centre. A report of the event was published in the local newspaper (Appendix B).



This event was very successful. It illustrated the value of using established drama as a means of raising safety awareness.



**3.3.2 Safety display:** As a means of broadening discussion of safety in the community it was agreed with Coast Guard that one of their vessels would come into the harbour and invite local residents on board for a tour. Unfortunately, because of the weather this was cancelled.

This was a good idea but it was difficult to plan for the weather. The availability of other safety-related material that could be used in a display should be considered.

## The Bottom Line

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3.3.3 **School activities:** Two teachers engaged their students in related activities. These included drawings of safety at sea issues that were displayed at the concert. They also initiate a survey of safety issues.

The two teachers initiated some good ideas. However, they had limited support and resources.

### 3.4 Impact of program

a. **Participants:** Interviews were conducted with key personnel involved in this project. Once again they expressed a very enthusiastic perspective. The artistic director thought that although the play was formally set in another country the audience quickly identified with the characters and felt that its message was relevant to their community. She and the local coordinator were keen to initiate other related projects.

b. **School:** One of the schoolteachers mentioned that she was not herself from a fishing community and at the outset had felt very ignorant about the fishing industry. Now that she had participated in the project she felt very knowledgeable about the industry.

c. **Community:** There was a certain amount of public activity around the play/concert. This included a newspaper report.

d. **Project leaders:** In some ways this project ran quite independently. It fitted in with the ongoing program of the community theatre. This was a plus since the local administrator was experienced in this sort of work.

### 3.5 Challenges in developing the program

The program in this community was successful. However, there were some challenges that should be considered.

## The Bottom Line

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- a. **Local circumstances:** It had been planned to have a coast guard vessel call to the community during the week of activities. However, in view of the weather this had to be postponed.
  
- b. **Resources:** This project relied heavily upon the resources of the local theatre company. This considerably eased the introduction of the project. It illustrates the benefit of identifying comparable community arts groups with whom to develop such projects.
  
- c. **Involvement of fish harvesters:** An advisory committee met at the outset of the project. This was important in giving the project local legitimacy and support. However, its members had limited involvement as the project developed.

## Chapter 4

### Petty Harbour / Maddox Cove

#### 4.1 Community context

Petty Harbour / Maddox Cove is a fishing community about 15km outside St. John's. It has a population of 960 in 2001, a drop of 12.8% since 1991 ([www.communityaccounts.ca](http://www.communityaccounts.ca)). Although it is near the larger metropolitan centre of St. John's, this community has managed to maintain its distinct identity and community spirit.



#### 4.2 Establishing the program

##### 4.2.1 Local committee

This committee took time to establish. It was composed of the town mayor, some local fish harvesters and a fish processing worker. Although it took time it get established when the program was finally sorted out all committee members worked hard to ensure that it was a success.

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## The Bottom Line

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4.2.2 **Local coordinator:** A person was appointed to coordinate the meetings of the local advisory committee and to make the necessary local arrangements. Unfortunately, due to a variety of factors the initial plans were cancelled and the local coordinator left town. Another person took on his job.



4.2.3 **Youth committee:** Unfortunately there is not a school in this community. The young people attend a school about 8km away and there is limited connection between that school and the local community. Fortunately, the town council has an active youth committee. This committee expressed a strong interest in participating in the planned activities.

4.2.4 **Video:** It was originally planned to have a play performed in the community. There was discussion regarding what play and initial plans were developed. However, due to shortage of time and resources it was decided to develop a video about safety that could be used as a focus for discussion. In this video six fish harvesters and the tow mayor described their views on safety and the impact of a disaster on a family and community.

## The Bottom Line

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### 4.3 Community program activities

#### 4.3.1 Breakfast discussion

A breakfast discussion meeting was held in the community centre. This was advertised throughout the community and was organized by community volunteers, in particular the youth committee and the women's volunteers. This was a successful event. A total of 75 people turned about and included a wide spectrum of community residents. The mayor welcomed people to the event after breakfast was served. The video was then shown. This was followed by a discussion on safety in the fishing industry.



## The Bottom Line

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### 4.3.2 Dinner and Dance

A dinner and dance was organized in the community centre. Again the community youth committee and women's auxiliary played a very active role in preparing the event. A total of 135 people participated. After some introductions by the mayor and a committee member, the song A Life on the Sea was played followed by the video.



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## The Bottom Line

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### 4.3.3 Blessing of the fleet

The four local church ministers agreed to jointly organize a blessing of the fishing fleet. This was held on the wharf. About 100 people attended this event. A special service was organized that included readings, songs and the blessing of the boats (see Appendix C).



## The Bottom Line

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### 4.4 Impact of program

**a. Participants:** Interviews were conducted with key personnel involved in this project. They were very enthusiastic about the project. The committee members indicated that they intended to reconvene next year and attempt to organize a similar series of events.

**b. Youth group:** Members of the youth group were enthusiastic about the project. They expressed some disappointment that they had not had the opportunity of mounting the play. However, they had learned a lot through their participation and indicated that they might be able to mount the play at a later stage.

**c. Community:** A total of 300 people attended the different events. This is almost one third of the population of the community. This would indicate that the message of safety reached a large proportion of the population.

### 4.5 Challenges in developing the program

After many delays the program in this community was eventually successful. Certain factors contributed to these delays.

**a. Local circumstances:** Certain events had been planned by the local coordinator but liaison with him was not maintained and then he left the community. A new coordinator was recruited and a new plan of action developed.

**b. Resources:** An important resource in the other two communities was the school. However, this community did not have a school. Fortunately there was an active youth committee who were keen to support the project.

## The Bottom Line

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- c. **Involvement of fish harvesters:** After the initial delays a strong advisory committee consisting of fish harvesters and elected officials was established in this community. Members of this committee were important throughout the project and each was keen to play a role.

## Chapter 5

### Developing community safety awareness through the arts

#### 5.1 Impact of the program

Informal discussion with the key project participants confirmed their enthusiasm not only to participate in the project but to initiate similar activities in subsequent years. It is important to note that this impact was particularly noticeable among those community residents who were not themselves fish harvesters. The reason for this effect may be that their participation in the project made them aware of their potential role in increasing safety in the fishing industry. Rather than being just being bystanders who could comment on the hazardousness of the industry they could now play a role in creating a safer industry. This applied to school teachers, town officials and plant workers. Admittedly this assessment was based on informal discussion.

- There is a need for a more formal evaluation of the impact of community safety awareness projects on fish harvesters and other community residents. It is important that these evaluations are developed in collaboration with the communities and form part of future projects.

In addition, community arts workers became aware of their role in promoting awareness of safety in the fishing community. While they had taken up a variety of issues in their previous work, they had not focused on safety as an issue.

- Community arts workers should be encouraged to consider safety in the fishing industry as a focus for their work.

## The Bottom Line

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- Community arts workers should discuss collaborative projects with fishing and other community organizations.

The high participation by residents in the various activities organized in the three communities confirms both their interest in safety issues and arts-based activities. The project also attracted wider media interest (see Appendix D0).

- Government agencies should be advised of the widespread interest in community arts activities as a means of promoting community safety awareness.
- Future projects should take account of the processes and challenges identified in this project.

### 5.2 Processes

We were concerned with identifying the processes involved in implementing the program. An identification of these factors would contribute to the development of recommendations for future work on building community safety awareness through the arts. Several factors ensured the success of this project: These include:

a. **Conceptual framework:** From the outset the project leaders adopted a community development approach of working from the ground up. They emphasized throughout the project that their role should be seen as catalysts and facilitators rather than organizers. This approach insured community ownership of the project and hopefully increased the prospect of sustainability.

- Future projects should work with the community rather than trying to impose an established project from outside.

## The Bottom Line

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**b. Local capacity:** The project leaders went to considerable effort to identify local capacity in terms of individuals with particular skills and resources. These included people from the fishing industry, the arts community, the school/youth community, and the churches. These individuals are essential for any comparable project. In our case they collectively had the expertise, interest in the subject matter and enthusiasm to complete the project. Admittedly, the several delays interrupted the project momentum and we were fortunate that several additional individuals were identified who were prepared to take on responsibilities later in the project.

- Future projects should spend time in identifying local capacity and of providing basic training to those who indicate that they are keen to participate.

**c. Expertise:** The project leaders could be considered the experts on certain aspects of the project. However, their expertise would have limited impact without connecting to the local expertise. It is through this symbiosis that the project was able to attain success.

- Project leaders must work with community leaders to maximize the success of future projects.

**d. Planning:** The committee in each town established a planning/advisory committee and developed a clear plan of activities. Although there were many challenges to this plan it provided a framework that kept the project moving.

- It is important to have a planning committee and to develop a plan of action at the early stages of the project and to work towards its implementation.

**e. Individual and shared responsibility:** For the project to succeed people had to take on responsibility for particular aspects of the project.

## The Bottom Line

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While the project leaders had an oversight of these responsibilities each team member of the team had to accept his or her responsibility.

- Team members must be aware of their individual responsibility for particular aspects of the project.
- A well-organized committee can review these responsibilities and ensure that tasks are being completed.

**f. morale and support:** It was important to maintain the morale of community participants. This required regular contact with the project coordinators. Unfortunately, for various reasons, there were many delays in implementing the project in the communities. This led to a certain frustration among community participants.

- It is important to maintain community morale among community participants by ensuring successful completion of at least parts of the project.

### 5.3 Resources

**a. School:** Having a school in the community was a major resource. This was the case in Bonavista and St. Brides. In Petty Harbour the school had recently closed and the young people were bussed to a school about 10 km away. This meant the loss the teachers, students, meeting rooms and other physical resources.

- It is important to make contact with the local school or youth committee at an early stage to ensure their involvement in the project.
- b. Community centre:** It is vitally important to have a meeting place for organizing and performing certain events. In Bonavista, advisory committee meetings were held in the harbour authority. In Cuslett, we met in the community centre while in Petty Harbour we met in the Town Hall.

## The Bottom Line

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- It is important to identify suitable venues for meetings and performances. These can range from town halls, school halls to union halls.
- c. **Media:** The local media were very supportive of this project and printed press release when these were provided. Other media outlets, such as television and radio were not accessed.
- All media outlets should be approached to carry details of events.
  
- d. **Arts community:** Members of the arts community played a central role in this project. These included playwrights, musicians and actors. It is important to recognize that many local community members have a range of talents. The challenge is to involve them in the project activities.
- It is important to involve as wide a variety of local artists in the project.
  
- e. **Church:** The church has traditionally played a central role in many fishing communities. However, they have not been actively involved in safety-related activities. In this project, it was found that religious personnel were keen to play a role.
- Churches and religious personnel are an important resource in developing comparable projects.
  
- f. **Union:** The fish harvesters union provided strong support for this project.
- It is important to work with the local union branch.
  
- g. **Council:** The town councils in the communities were very supportive and provided a range of resources.
- Town councils should be approached to enlist their support.

### 5.4 Challenges to program implementation

It is also important to review the various challenges to the implementation to the project that were encountered in each of the communities.

**a. Local circumstances:** In each of the communities a problem emerged that was not anticipated. These included bad weather, opening of the local fish plant, opening of the crab season, and a local tragedy.

- While not all challenges can be foreseen it is important that future projects deliberately plan their project to take account of such events.

**b. Resources:** The resources available for the project were limited. Despite this considerable initiative was used by local communities to identify resources. The project did not make use resources that may be available from government agencies.

- The planning committee should review all of the potential resources available and attempt to access these.
- Future projects should deliberately access and integrate safety material from other agencies.

**c. Involvement of fish harvesters:** Each community involved a number of fish harvesters in the planning and implementation of the project.

- It is important that future project ensure active involvement of fish harvesters.

### 5.5. Facilitation guide

As an aid to the implementation of comparable projects in other communities a facilitator's guide has been developed (see Appendix E).

### 5.5 Community arts and community health action

In mixing the community arts with community health action such as that designed to promote community awareness of safety there is often the

## The Bottom Line

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prospect of conflict. On the one hand community health has the direct aim of improving the health of the community. On the other hand the arts are concerned with entertainment and enlightenment. Over one hundred years ago, John Millington Synge, the author of one of the plays used in this project was aware of this challenge. In the introduction to another of his plays he wrote:

“The drama is made serious – in the French sense of the word – not by the degree to which it is taken up with problems that are serious in themselves, but by the degree in which it gives nourishment, not very easy to define, on which our imaginations live. [...] The drama, like the symphony, does not teach or prove anything” (Synge, 1907/1992, p. 37).

Here he is suggesting that when drama becomes too didactic it loses its impact.

Fishermen do not want to sit through more safety lessons. They undertake formal safety training and are required to purchase expensive safety equipment. The aim of community arts activities is not to provide more knowledge but rather to raise community awareness. This project has demonstrated the success of this strategy. It has shown how it is possible to raise community awareness of safety in the fishing industry through the development of a series of community arts projects.

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## The Bottom Line

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## Appendix A

### **Bonavista material**

# *Fishing Community Safety Week*

*May 23-29, 2004*

## *Bonavista Newfoundland's First Safe Fishing Community*

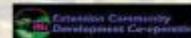
The Bonavista Safety Net Advisory Committee, Safety Net, Community Health(MUN), Discovery Collegiate, Extension Co-op and the Town of Bonavista have joined together to make Bonavista the 1st Safe Fishing Community in the Province.

Come join the Events

### *Calendar of Events*

- Sunday, May 23, 2004 at 2:30 pm      Memorial United Church, Bonavista  
Ecumenical Service  
"In Memory of Lives Lost at Sea"  
Freewill Offering to aid Fishermen's Memorial
- Tuesday, May 25, 2004 at 7:00 pm      Bonavista Fire Hall  
Open House and Demonstration
- Thursday, May 27 at 7:30 pm      Discovery Collegiate, Bonavista  
Presentation of Music/Songs/Drama  
Tickets \$10.00 per person  
Proceeds to aid Fishermen's Memoria

*More Events to Come...*



Poster Design By Marcel Elliott  
[www.cubex.ca](http://www.cubex.ca)

## 'SAFETY IN THE FISHERY'

# Locals use talents to create awareness and raise money for memorial

Local residents are using Fishing Community Safety Week in Bonavista' to raise awareness of safety issues in the fishery.

Bonavista's SafetyNet Advisory Committee, educators, students, musicians and volunteer groups combined their talents to provide a week of activities and educational entertainment to deliver the message of safety.

One of the organizers, Eliza Swyers says the week's program centres on a provincial study, in which Bonavista was included. The study, conducted by the Department of Health, Memorial University and the Extension Community Development Co-operative,

dealt with Safety in the Fishery.

"The research team interviewed fishermen about safety. From this came stories of tragedy, accidents, the closure of the cod fishery, rules and regulations, the love of the ocean, the way of life and the freedom felt while going out on the water."

Mrs. Swyers says Discovery Collegiate teachers and students used these stories to produce a night devoted to the importance of safe fishing.

Cindy Lander's Writing 2003 class will present monologues, short stories and poetry. English and Theatre Arts teacher Krissie

Worthman wrote *A Family Portrait*. The play is about a typical Newfoundland outport family dependent on the fishery, while facing the reality of the dangers encountered by a family member at sea.

The Arts Technologies Class 1201, under the guidance of teacher Keith Fillier, spent months learning the Photo Shop program, creating graphics to promote safe fishing. Their slides are included in the presentation.

Local musicians and songwriters will also take part in the special night, says Mrs. Swyers.

"Harvey Mouland composed 'Each Fisherman's Story' while Craig Pardy

composed the theme song, 'Life on the Water.' This song encompasses the words of fishermen interviewed in the study. Before any tragedy happens, or any safety measures take place on land or sea, there must be life on the water. We hope the lyrics of this song be considered as 'The Fisherman's Anthem,' explains Mrs. Swyers

During the ecumenical church service on Sunday, May 23, fisherman, singer and songwriter Hedley Butler, sang his original creation, 'Pilot Me.' Proceeds from the service and concert will go towards the Fisherman's Memorial to be erected in memory of those who lost their lives at sea.



May 23-29 is Fishing Community Safety Week in Bonavista. Mayor Betty Fitzgerald signs a proclamation; joined by local SafetyNet chairman Hedley Butler.

*Anne Barker photo*

## Fishing Community Safety Week in Bonavista

By ANNE BARKER

A full schedule of activities begins next Sunday in Bonavista to mark Fishing Community Safety Week.

Several local groups are involved in the planning, including the Bonavista SafetyNet Advisory Committee, the FFAW, SafetyNet, Community Health, Memorial University, Discovery Collegiate, Town of Bonavista and the Extension Community Development Co-operative.

Hedley Butler, chair of the local SafetyNet committee, says people in Bonavista and area are urged to participate

in the program. It begins with an ecumenical service at 2.30, on May 23, in Memorial United Church.

The theme of safety is emphasized through demonstrations when the Bonavista Fire Department holds an Open House on May 25. The following day, the Canadian Red Cross will also demonstrate safety practices.

The final event will take place at Discovery Collegiate on May 27. A play, written and presented by high school students, about a disaster in Bonavista, will go on stage. The cost of admission is \$10.

# **BONAVISTA TOWN COUNCIL**

## **PROCLAMATION**

### **FISHING COMMUNITY SAFETY WEEK**

**MAY 23-29, 2004**

**WHEREAS** THE BONAVISTA SAFETYNET ADVISORY COMMITTEE, THE FFAW, SAFETYNET, MEMORIAL UNIVERSITY, DIVISION OF COMMUNITY HEALTH, MEMORIAL UNIVERSITY, DISCOVERY COLLEGIATE, EXTENSION COMMUNITY DEVELOPMENT CO-OPERATIVE AND THE TOWN OF BONAVISTA HAVE JOINED TOGETHER TO DECLARE THE TOWN OF BONAVISTA THE 1ST SAFE FISHING COMMUNITY IN THE PROVINCE DURING FISHING COMMUNITY SAFETY WEEK, MAY 23-29, 2004, AND

**WHEREAS** SAFETY AT SEA IS VITAL TO THOSE WHO FISH, THEIR FAMILIES, INDUSTRY AND COMMUNITIES, AND

**WHEREAS** FISHING COMMUNITY SAFETY WEEK WILL ENABLE RESIDENTS TO EVALUATE THEIR COMMUNITY FOR FISHERIES SAFETY AND PARTICIPATE IN SAFETY AWARENESS ACTIVITIES TO MAKE BONAVISTA A SAFER FISHING TOWN, AND

**WHEREAS** INJURY PREVENTION IS ALWAYS A GOAL OF SAFETY IN THE FISHERY AND THE COMMUNITY AND FISHERY COMMUNITY SAFETY WEEK ENCOURAGES PEOPLE OF BONAVISTA AND AREA TO PARTICIPATE IN ACTIVITIES WHICH CREATE AWARENESS AND NEW LEARNING ABOUT FISHERIES SAFETY AND TO VOICE THEIR CONCERNS,

**NOW**

**THEREFORE** I, MAYOR BETTY FITZGERALD, ON BEHALF OF THE TOWN OF BONAVISTA, DO HEREBY PROCLAIM **MAY 23-29, 2004 FISHING COMMUNITY SAFETY WEEK** AND FURTHER PROCLAIM

**BONAVISTA : A SAFE FISHING COMMUNITY**, AND ENCOURAGE ALL RESIDENTS TO PARTICIPATE IN THE WEEK LONG EVENT AND BECOME INVOLVED IN CREATING SAFE FISHING COMMUNITIES BY PREVENTING ACCIDENTS AT SEA AND ON LAND.

SIGNED

**MAYOR OF BONAVISTA**

DATE:

*Welcome To An Ecumenical Service*

*led by*

*"Safety Net"*

*as part of*

*"Fishing Community Safety Week"*



*Sunday, 23<sup>rd</sup> May, 2004*

*in*

*Memorial United Church*

*Bonavista*

**LIFE ON THE WATER**

**Intro:**

- 1. I've been a fisherman 31 years, It's more than a job  
It's the way we live here  
Up in the morning full steam up the Bay  
It's the life that I love, what more can I say  
I know it's dangerous out on the water alone  
I know that it's hard, hard on my family at home**

**Chorus:**

**But a life on the water is the only life I've ever known  
And every time I set sail I feel like the ocean's my home  
And son let me tell you the truth as I know it to be  
The only life I know that's really worth living to me  
Is a Life on the Water**

**T.A.**

- 2. I know my wife worries whenever I'm gone  
What would happen to us if something went wrong  
I know that she tries not to think about that  
But she can't sleep a wink when the weather turns bad  
She stands at the window and stares at the raging sea  
What would they do if something should happen to me**

**Chorus: But a life on the water.....**

**T.A.**

- 3. I hope I can fish for 20 years more  
But it seems every year we go farther from shore  
I know that the rulemakers do what they can  
But there's things about fishin' they don't understand  
And I've known plenty of good men 'round here who were lost  
Me I don't take any chances cause I've seen what they cost**

**Chorus: But a life on the water .....**

**Outro: Life on the Water!**

# Safety in the Fishery Concert

Tuesday May 10, 2005

Discovery Collegiate

Program

Welcome, Introduction

George

Overview

Neil/Michael

Music: Prelude

DC Band

Two traditional pieces

DC Band

Songs: *Jack was every inch a sailor*

Deborah Castle

*Salt water joys*

Deborah Castle

Song: *A bay man like me*

Craig/Harvey

Theatre piece

Robin and Laura

Newspaper article

Trevor

Song: *Two fishermen missing*

Craig/Harvey

Reading: A lesson learned

Angela Fleming

Song: *Pilot me*

Harvey

Reading: The fisherman

Breann Hillard

Reading: The life jacket

Noel Durdle

Songs: *Each fisherman's story*

Craig/Harvey

*Life on the water*

Craig/Harvey

Intermission: Slide presentation

Keith Fillier

Play: *A family portrait*

End: Music to Life on the Water

# Concert focuses on dangers of fishing

## *Proceeds in aid of fishermen's memorial*

Musical and artistic talent combine tomorrow night, May 10, to promote fishing safety.

A concert at Discovery Collegiate at 8 p.m. will feature local entertainers singing and acting pieces which reflect on the dangers of the sea and the tragedies of the fishing industry.

Memorial University and the Department of Health completed a study in several areas of the province last

year, including Bonavista. The research focused on safety in the fishery. Fishermen were interviewed about their work on the water and the interviews touched on topics like tragedy, accidents, the closure of the cod fishery, government rules and regulations, as well as the fishermen's love of being on the ocean.

In conjunction with Discovery Collegiate, the local advisory committee which

worked with MUN in its local research project, designed activities to raise awareness of safety in the fishery.

One of these activities is this week's concert. Discovery Collegiate teacher Wayne Lodge guided high school students in development of a series of writings, including poetry, monologues and short stories.

Krissie Worthman, who

taught English and Theatre Arts at Discovery last year, wrote a play "A Family Portrait", telling the story of a typical outpost Newfoundland family that depends on the fishery, and how they face the everyday possibility that a family member may not return home from the sea.

The concert will also feature a slide show presentation, compiled by Keith Filler's Arts Technologies class at Discovery.

Local musicians and songwriters are also contributing their talents to the show.

Harvey Mouland composed the lyrics for "Each Fisherman's Story", based on true events that took place about 25 years ago. Craig Pardy composed the theme song "Life on the Water" for the concert. The song uses the words of the fishermen from the many interviews that were done during the

research project.

Bonavista fisherman Hedley Butler, who is also a musician and songwriter, will sing his original composition "Pilot Me."

Discovery Collegiate Band will also perform during the evening.

Proceeds from the concert will go towards a Fisherman's Memorial for Bonavista, in memory of those who lost their lives at sea.

Tickets for the concert are on sale at the door.

## **Appendix B**

### **St. Brides' material**

**Tramore Theatre Troupe**  
is proud to present

**A Fishery Safety Awareness Evening**

Consisting of Guest Speakers  
Dr. Michael Murray (Memorial University)  
Fabian Manning (MHA)

Followed by the play

**"Riders to the Sea"**

Featuring Mildred Dohey, Kay Coffey,  
Chris McGrath & Cheryl White

Following the play you are invited to participate in an informal  
discussion about fishery safety concerns while enjoying a taste of  
fish cuisine

The evening is free of charge but Admission is by Reservation Only  
because of space constraints.

On June 12<sup>th</sup>, 8:00p.m.

At the Cuslett Community Arts Centre

For reservations call Arlene at 337-2087.

# Focusing on fishery safety

THE CHARTER  
JUNE 21, 2004

BY JOHN CHEESEMAN

*The Charter*

Take an old but well-known Irish play, some posters by local students, a presentation and survey results and an evening dedicated to raising issues of fishery safety awareness is the outcome.

In conjunction with the Tramore Theatre Group, the Safer Fishing Communities Project held an evening in Cuslett June 12 to bring the issue of fishery safety into greater focus.

The entertainment consisted of songs from Tracey Coffey and the play *Riders to the Sea* by John Millington Synge, based on his observations of life in the Aran Islands and focusing on a woman who lost her sons to the sea.

It was all part of the SafetyNet Community Alliance for Health Research, based at MUN. Fishing

is the most dangerous occupation in the province and is increasingly so: over the past 10 years, the rates of reported injuries and fatalities have increased by nearly 100 per cent and the number of search and rescue incidents have nearly doubled. Accidents, fatalities and search and rescue incidents are straining search and rescue ability to deliver effective, efficient and economic services, and undermining the economic viability of the fishery, increasing health care and compensation costs.

Despite a decrease in fishing vessels and activity, the number of search and rescue incidents increased from 1993 to 1999 with a parallel increase in injuries and fatalities.

Preventing these have been seriously hindered by limited research on the full range of factors that potentially influence fishing vessel safety and fish harvester safety.

The core development of the pro-

gram is taking place in St. Brides, Bonavista, and Petty Harbour. The researchers work with community members to develop safety-related activities. The activities in each community are different but each is designed to raise broad community awareness of safety issues.

In St. Brides, the researchers have been working closely with the Tramore Theatre Troupe based at the Cuslett Community Arts Centre. In addition, several teachers at Fatima academy have worked with their students on a number of activities.

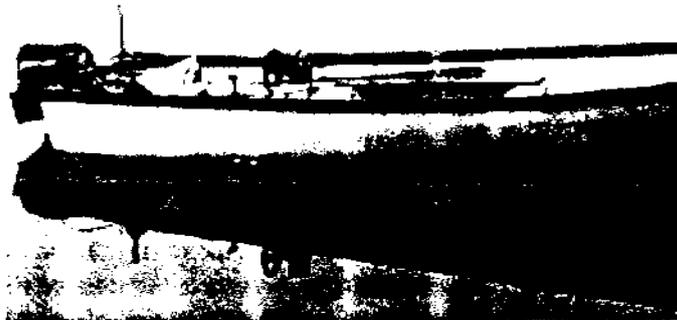
Ms. Karen Cook's Grade 9 class undertook two different tasks: posters about fishing safety which were displayed around the community centre and a survey that asked 20 fishermen in St. Bride's, Branch and Point Lance their perspectives on safety.

## **Appendix C**

### **Petty Harbour / Maddox Cove material**

*St. Peter's Church*

**Welcome To An Ecumenical Service**  
**Led by**  
**“Safety Net”**  
**as part of**  
**“Fishing Community Safety Week”**

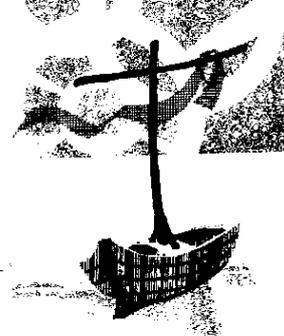


**Sunday, 24<sup>th</sup> April, 2005**  
**On the wharf**  
**in**  
**Petty Harbour**

## **PRAYER OF THE FAITHFUL**

**Blessing of Fishing Fleet**

**April 24, 2005**



**PRESIDER:** God gives us many signs of our covenant with him - from rainbows in the sky to the bounty of the sea. May we be found to be good stewards of this covenant as we offer our prayers to God this day.

**READER:**

*Response: Lord, hear our prayer.*

*For those who make their living upon the sea.*

**Lord, be with them on all their journeys to guide them safely home until they make the final journey to your heavenly home.**

We pray to the Lord . . .

*For all those whose work is connected to the fishing industry.*

**Lord, bless with talent and wisdom all those who work in the fishery. May the respect and support of each worker bring prosperity to all.**

We pray to the Lord . . .

*For the future of the fishery.*

**Lord, forgive us for the ways in which we have mis-managed the fishery. May our efforts to re-build and strengthen various species of life from the ocean bring a balance of peace and harmony to us all.**

We pray to the Lord . . .

*For those who have been injured or hurt while at sea.*

**Lord, be with those who have been harmed in any way while at sea and help them to grow stronger in body, mind and spirit through their suffering.**

We pray to the Lord . . .

*For all those who have died at sea (especially, Donnell Clements, Dwight Chafe).*

**Lord, as they have shared in your death through the waters of baptism, may they rise from those waters now to the glory of life with you in Heaven.**

We pray to the Lord . . .

**PRESIDER:** Loving God, you are master of the birds of the air and the fish of the sea. Be our master and guide through this life, so that we may one day arrive to the safe port of Heaven. We ask this through Christ, our Lord. Amen.

*The crew of the  
Ocean Ranger.*

## **Appendix D**

### **Other publicity**

FISHERY

# Program uses arts to pitch safety

BY TERRY ROBERTS  
The Telegram

The safety record in this province's fishing industry has improved markedly in recent years, but it remains one of the world's most hazardous occupations.

A pilot project sponsored by the Canadian Coast Guard, in conjunction with Memorial University, is counting on this province's deep-rooted connection to the arts to help promote safety awareness among fishermen.

It's called SafeCatch — a community approach to improving safety in the fishing industry.

Through things like music, storytelling, songs, drama and painting, the program aims to create a culture of safety that is just as infused in fishermen as their need to make a living.

To date, the program has targeted three fishing communities — Petty Harbour, St. Bride's and Bonavista.

"Our purpose is to engage the fishing community in safety and safety awareness to try to create a safety culture," said Michael Murray, a professor of social and health psychology at MUN.

Murray gave a presentation on the program Monday in St. John's.

The idea is not only to involve fish harvesters, but their families and other members of the community.

Murray especially likes the fact that it's up to residents of each community to set the direction of the program.

"All we do is act as a catalyst, and so far there have been excellent ideas," he said.

Among the highlights of the program so far was the designation of a fishing community safety awareness week that included events such as a concert, writing competitions, church services and other arts-related activities.

Bonavista resident Craig Parly even wrote a song called A Life on the Water.

The program stems from a sharp increase in accidents and fatalities in the fishing industry throughout the 1990s, despite the fact that fishing activity was reduced because of the cod moratorium.

A study determined the number of mishaps had doubled from 1993 to 1999.

It was also learned that the chances of a fatal accident are greater in a smaller vessel, which accounts for roughly 90 per cent of the fishing activity in this province.

Various groups and organizations in the industry responded by developing a five-step strategy to reduce the dangers inherent in the fishing industry.

One of those strategies was the establishment of SafeCatch, and the effort is paying off, said Mervin Wiseman, rescue co-ordinator with the Canadian Coast Guard's marine rescue sub-centre in St. John's. He's also responsible for fishing-vessel safety.

Wiseman said there have been two fishing-related fatalities in each of the past two years.

One of the incidents was the sinking of the Ryan's Commander off Cape Bonavista about five months ago, which resulted in the deaths of brothers David Ryan, 46, and Joseph Ryan, 47.

These figures do not include deaths from recreational boating.

The Canadian average throughout most of the 1990s across Canada was 25 deaths each year.

"We have bucked the trend," Wiseman said, noting that this province represents roughly 60 per cent of the nation's fishing activity.

Wiseman would like to see SafeCatch expanded into other fishing communities, not only throughout this province,

but across Canada.

"We want this to be a sustained effort. We want to give this longevity," he said.

Those helping deliver the program believe strongly in the concept.

Bonavista resident Eliza Swyers said it's the perfect medium to reach fishermen, and it involves the entire community.

"If it's done through some kind of promotional materials or a law is passed, people get offended," Swyers said.

"So, if you do it through the arts, through things like song, stories, music and drama, you can achieve the same goal, but in a more pleasant way," she explained.

Swyers said there have been far too many boating tragedies in the province, and if the program saves just one life, it will be worthwhile.

That's a view shared by Agnes Walsh of St. John's.

Walsh is a poet, playwright and fiction writer. She runs a popular theatre troupe on the Cape Shore of Placentia Bay and agrees wholeheartedly that SafeCatch is the right approach.

"If you have a lecture in a community at the same time you have a play going on, where are people going? They're going to a play. So, what better way to get your message out," she said.

She said it's not about preaching to people, but communicating in a way that's positive and familiar.

She compared it to public campaigns to combat things like drunk driving, a lack of seatbelt use and littering.

"It's second nature, now, for kids not to through garbage on the street. In the future, we're hoping it will be second nature for fishermen to take all the precautions necessary to fish in a safe and practical manner."

*troberts@thetelegram.com*

THE TELEGRAM FEB 1 2005

**Appendix E**

**Facilitator's Guide**

# **Facilitator Guide**

**for**

*Promoting Safety Awareness in Fishing Communities  
through Community Arts Project.*

**Neil Tilley**

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July 2005

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and cooperation of SafetyNet and Memorial University of Newfoundland.

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## I. PURPOSE

The purposes of this facilitator guide are to help community organizations and individuals focus on fishing safety at sea. The guide was developed as a product of a SafetyNet Project entitled *Promoting Safety Awareness in Fishing Communities through Community Arts*. The purpose of the project was to explore the potential role of different community arts activities in promoting increased safety awareness in fishing communities. This guide uses popular education methods in a facilitative process. The facilitator first needs to know something about fishing safety, popular education tools and practices, and facilitation skills.

## II. PROMOTING SAFETY AWARENESS IN FISHING COMMUNITIES THROUGH COMMUNITY ARTS PROJECT

The overall goal of the project was to create an awareness of fishing safety and what has happened in communities as a result of accidents in the fishery especially at sea. The project focused on 3 different fishing communities and their use of different community arts activities to promote increased fishing safety awareness. The process which follows can help any community begin to use their artistic assets and resources to create awareness of fishing safety in their community.

### II.A The Community Process

1. Establish a fishing safety at sea advisory committee with fishers, plant workers, FFAW union representatives, teachers, artists, residents. This committee will give guidance, advice, help organize and validate the work being done in the community.
2. Secure involvement of schools and local arts groups to help produce educational activities and secure their participation in community learning on fishing safety. The school has learning programs in language arts, drama, art, graphic arts, social studies etc. Local projects and activities can be excellent learning and hands on experience on issues of fishing and safety.
3. Garner support from community organizations and local governments. The more community involvement the more opportunities for learning and change. Involvement of local government provides more resources, support, and the opportunity to put forward a proclamation about a town or community being a safe fishing community.
4. Develop a plan to address fishing safety using creative resources of the community.
5. Develop community safety activities ie. Plays, stories, graphics, pictures, songs, music, church services, video, power point presentations. The process of creating any of these activities is designed to create fishing safety awareness and foster involvement and

- 
- ownership of issues and solutions locally.
6. Create a safety dialogue in the community by having community areas events as planned
  7. Evaluate the process, report to the community and follow-up.

### III. WHAT IS POPULAR EDUCATION?

The term 'Popular Education' does not refer to popularity, although this form of education has proved to have a wide appeal. Used in this way the word *popular* means 'of the people'. Popular education is a whole collection of educational ideas. Many of these ideas come to us from Latin America, but now have spread all over the world. Popular education is education for change.

#### **The basic ideas of popular education are:**

- The teacher doesn't know everything; we all learn from each other.
- Information doesn't only come from books; your experience counts too!
- People often have all the information they need to deal with an issue, but sometimes they need to look at the information in a new light.
- Once people have come to a new understanding, they don't just sit there; they want to do something!
- Through involvement, participants gain new insights and understandings and move to a new stage of thinking about the problem or issue.
- The learning must be meaningful and relevant, dealing with the here and now.
- Learning is maximized by active participation.
- The learner must be treated with respect and as an equal.
- The learning experience should be non-threatening and enjoyable
- The role of the popular education leader, or *facilitator* is to present material in ways that helps the learner examine his/her own feelings/ ideas/ assumptions about it.

### IV. THE ROLE OF THE FACILITATOR

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“Facilitation is the art of leading people through processes toward agreed on objectives in a manner that encourages participation, ownership and productivity from all involved”

A facilitator helps with the discussions, decisions or actions of the group. He or she explains the task and leads the group through a process. He or she makes suggestions, proposes ideas, and invites and encourages everyone to participate. The facilitator has to be concerned about:

- **TASK** (What got done? Did you get the needed results? Did problems get solved? Did things move towards a conclusion?)
- **PROCESS** (How did it get done? How did people feel and how will this affect morale and group togetherness? Did the process make good use of everyone’s talents? Was it enjoyable?)

**The facilitator shall always:**

- Behave and act in an open and democratic manner
- Make sure that the setting is good
- Build a climate for learning and help the group develop a sense of belonging
- Make sure people are clear about the task
- Make sure the group understands the process
- Keep the group on task and focused
- Protect participants from “put downs” and “personal attacks”
- Make sure everyone has a chance to speak
- Maintain a flow and keep things from becoming bogged down
- Add humor-it allows people to feel safe and loosen up bit
- Keep his or her own comments to a minimum, speaking no more than 15% of the time

**The facilitator should never:**

- Cut someone off, say no or put someone down
- Let one person dominate the meeting
- Take negative feedback personally
- Dominate the discussion.

## V. FACILITATING SKILLS

People learn from each other, and one of the most important methods of education is group discussion. Encouraging people to freely talk about

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themselves and their beliefs, offering opinions to a group, taking an active part in-group activity requires both skill and attention to details. Facilitators need to be aware of The Physical Setting, The Workshop Atmosphere, and The Quantity and Quality of Discussion.

## *A. The Setting*

### 1. Facilities

People need to feel comfortable in order to work on the task. A good workspace is essential. An overcrowded room, too large room, too cold or too hot room can be irritating and take away from the work. There should be enough seats for everyone and, if people are expected to keep notes, it is helpful to have tables or desks. Flip charts can be used to keep a record of what is said.

### 2. Organization

Arrange seating so that people can see each other. (No desks in rows). Eye-to-eye contact helps group members concentrate on what each speaker is saying and it allows the speaker to see the reactions of other group members. In small groups, facilitators may have people sitting in a circle or around a table. In larger groups, a U shaped seating arrangement lets people see the facilitator and other group members.

## *B. Atmosphere & Climate*

People are more likely to participate in group discussion if they feel comfortable with other members and the facilitator. In situations where people don't know one another, it is useful to start off the session with an exercise that helps people feel more comfortable. Ice-breaking exercises can be used to allow participants to tell each other something about themselves-who they are, where they live, what interests they have. The main purpose of using a warm-up exercise is to set an atmosphere for learning, encourage participation and to help people get to know each other. There are also exercises for group building and participation that can be used throughout the workshop to help strengthen participation and build a spirit of cooperation. As well, exercises can be fun and revitalizing when the energy of the group is sagging.

## *C. Stimulating Discussion*

Facilitators encourage participation in discussions. **The facilitator needs to be enthusiastic and prepared.** Some participants will be reluctant to speak. There are many reasons for this such as a lack of confidence, or a belief they have nothing valuable to contribute. Sometimes a few vocal members in the group control the conversation. Facilitators should be aware of the dominant and the silent participants, and should try to encourage quiet members without putting them on the spot. Facilitators should let participants know they have a right to 'pass' on an invitation to speak, and also accept such

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decisions of participants. The more vocal members should be thanked for their contribution, but reminded that it is important to hear from everyone in the group.

**Some questions and phrases that can stimulate discussion:**

1. Let's go around the room and have each person take a turn giving his/her thoughts on (...)
2. How about if we take the next (...) minutes to do (exercise) with the goal of (task or outcome). Does this seem appropriate at this time?
3. John, what do you think about this?
4. Good suggestion, Lucy. Did everybody hear that? Thanks.
5. I don't think we have time to do everything. What should be our priorities?
6. How about if we hear everyone's ideas and suggestions before we discuss or vote on any one of them?
7. If I hear correctly you are saying that (.....)
8. Do we all agree that (.....)?
9. Say a little more about that.
10. Summarize the ideas suggested so far (list them)
11. I'm concerned about (behavior within the group). What do you think we should do?
12. We seem to be bogged down now. Is it okay to stop for a few minutes and evaluate how we are doing?
13. Mary, you've already spoken three times on this issue. I'd like to hear from others in our group.
14. We have 90 minutes to do this task. Should we establish some ground rules to help us get it done?

***D. Modeling Interpersonal Skills***

People are more likely to take an active part if they feel they are being listened to and their ideas are respected. You should never disagree with a person, but rather only disagree with that person's idea. Facilitators need to set a good example. By demonstrating good facilitating skills, facilitators will encourage other group members to listen, empathize, accept and respect. Individuals intuitively know when they have experienced strong or weak facilitation. As a case in point, during a meeting with fishermen in Bonavista, they felt included because were not only part of the advisory committee, they organized activities and participated in them. It was their fishery, their community and their culture.

**The qualities of good facilitators include:**

- 
- **Neutrality:** A facilitator may contribute to the discussion and make suggestions, but should not manipulate the group to bring about a particular outcome.
  - **Good listening skills:** these include reflective listening & strategic questioning.
  - **Respect** for the participants and confidence that the group can accomplish the task in a worthwhile and satisfying way.
  - **Genuine Interest** in what participants have to offer.
  - **Assertiveness:** to know when to intervene decisively and give some direction to the group, but in a way that is not overbearing.
  - **Clear thinking and observation** of the whole group. This requires paying attention to both the content of the discussion and the process of what is happening in the group).
  - **An understanding of the overall task of the group.**

### ***E. Dealing with Tension, Problems, and Conflict***

Because participants are sometimes dealing with issues extremely important to their personal futures, or with sensitive or complex topics for which there are no easy answers or single solutions, **misunderstandings and confusion are normal**, and should be expected. Some effective facilitation responses for dealing with some situations follow.

**Problem 1:            **Domination by a very vocal participant****

**Effective Response:** When one person is over-participating, everyone else is under-participating. So focus your efforts on the passive majority. Encourage them to participate more. Focusing on the dominant person merely gives that person all the more attention.

**Problem 2:            **Goofing around during discussion****

**Effective Response:** Aim for a break as soon as possible. People have become undisciplined because they are overloaded or worn out. After a breather, refocus.

**Problem 3:            **Low participation by the entire group.****

**Effective Response:** Break up into smaller groups. Idea listing can help here.

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Problem 4:           **Two people locking horns.**  
Effective Response: Ask “who else has an opinion on this issue?” or “Let’s step back for a minute, are there other issues that need to be discussed?” Remember not to focus your attention on the dominant minority, but rather focus on the passive majority.

Problem 5:           **One or two silent members in an otherwise actively participating group.**  
Effective Response: Explain, “I’d like to get the opinions of those who haven’t talked for a while” Breaking into small groups works even better. Small groups allow shy members to speak without having to compete for ‘air time’.

Problem 6:           **Whispering and side jokes.**  
Effective Response: With warmth and humour make an appeal for attention such as “you know, those who don’t hear the joke often wonder if someone is laughing at them”.

Problem 7:           **Failure to start and end on time.**  
Effective Response: Start when you say you’re going to start. (Waiting encourages lateness). If it seems you must go over time, ask the group’s permission to do so.

Problem 8:           **Quibbling about trivial matters.**  
Effective Response: Have the group step back from the content and talk about the process. Ask the group “What is really going on here?”

Problem 9:           **A member becomes loud or repetitive.**  
Effective Response: People repeat themselves because they don’t feel heard. Summarize the person’s point of view until s/he feels understood. Ask other group members to feed back to this person what they heard, “I heard you say.....”

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## VI. THE TOOLS

### *A. Community Theatre*

Community Theatre is a good process to get many people involved in the community either as script writers, actors, production people, researchers, and audiences (community learners). Theatre can inform, entertain and involve. People who don't enjoy lectures, workshops or pamphlets may want to attend and participate in a theatrical event. Consider theatre as an alternative method of delivering information.

Theatre makes concepts concrete and real for people, involves its audience at both the intellectual and emotional levels, sensitizes the audience to issues, ideas and people portrayed and gives participants a personal connection with the events, situations and people they have watched on stage. Theatre influences our view of self and others.

When a play is directly relevant to audience members' lives and concerns, a process begins which can lead to **deeper understanding and change**. Theatre can give recognition to a group and its issues, present concrete situations, portray relevant situations which can highlight issues, challenge audiences to examine their own issues, free audience members to talk about sensitive or difficult issues and offer on-the-spot opportunities to try out new skills, new understandings, perceived solutions and new behavior.

A play was written in Bonavista and produced at the local high school. Another play was produced in Cuslett. Both plays focused on tragedies at sea and the effects these had on people and their communities. Using community theatre is a good process to engage people to share their stories, feeling and ideas on fishing safety ,and is an excellent learning tool to create awareness.

### *B. Song and Music*

Songs and music have always been a part of Newfoundland and Labrador culture. There are many songs in Newfoundland lore which talk about the sea and how it gives and how it takes away. In this project a theme song was written by Craig Parly entitled 'Life on the Water' and was performed at a community concert in Bonavista, and in a presentation at DFO in St. Johns. The music was also used in a video on fishing safety. In communities, songs are a means of recording significant happenings and as they are sung they help people learn and understand what has happened to people and their resources. It's a way to involve all ages and develop a community dialogue on fishing safety.

### *C. Creative Writing*

Involving schools is an important part of not only educating young people but also educating their parents and residents. Many schools have English and drama classes. Here students can be introduced to fishing and safety and

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the students can research and write about these issues. Public readings of their work can be very educational, consciousness raising and entertaining.

#### ***D. Graphics***

Again the school is a good place to get young people using their creativity. Involving the graphic teacher is an excellent approach for challenging students to design posters about safety in the fishing industry. Students' graphics can be used in power point presentations and used to encourage dialogue on fishing safety at sea and in the community.

#### ***E. Photo Novella***

**"Photo Novella"** is a process in which photographs are used to initiate dialogue that goes beyond simply describing the pictures to allow for a more self-reflective and critical interpretation of what is portrayed. The photographs are used as a tool to encourage participants to say how they feel about the subject and to discuss the issues portrayed. A youth or resident is encouraged to take photographs of a particular fishing safety issue. For example a plan might be to go out and take pictures that highlighted "the good, the bad the ugly" things about fishing safety in their community as seen from their perspective. But taking the photos is only half the process. After the pictures are developed, the participants are assembled into small groups and asked to give their reactions to the pictures that they and their peers had taken. They are asked such questions as "What do you see in this picture?" "What do you think of think of this picture?" and "Why?" Other groups who were not involved in taking the pictures can be asked to participate in the analysis. Through the discussions and sharing of ideas, they have had the opportunity to discover what their own role and responsibility as a group might be in addressing the issues that they have worked to bring to light.

#### ***F. Role-Play***

This tool allows people to try out new behavior patterns and new skills in a non-threatening situation. It allows people to confront situations they have difficulty with and try out new approaches to these situations. A skillful facilitator can use a role-play session to build a sense of group support: strategies for change are discovered and explored as a group.

Role-playing refers to a process in which participants act out a 'what if 'situation – for example, "If I was a [role] what would I do if [event] happened?" is the premise from which a role-plays start. A participant chooses, or is given a role and a set of circumstances; s/he takes on that role, enters the situation and tries to deal with it.

Group members take on roles in a particular situation in order to analyze it and improve their actions in it. A role-play usually focuses on the attitudes, behaviors and ways of thinking of the characters. Role-playing can draw members into a discussion. Rather than talking about a situation, acting it out helps stimulate discussion and generate specific ideas for changes. People can understand a problem

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more easily if they can see it or pretend to be a part of it. Role-plays are usually fun and interesting and energize the group. Individuals who participate gain confidence.

**Basic procedure for setting role-plays:**

1. Select a situation (for example, a situation that portrays either a safe fishing situation or an unsafe one. Explain the situation (briefly describe the people, the relationship and the issue(s)).
2. Cast the roles.
3. Perform the role-play itself (Sometimes half a minute of silence helps participants get into their roles. The role-play is concluded when enough issues have been uncovered, when the action ends, or when participants want to stop. If participants don't seem into it, the situation can be redefined and started again).
4. Discuss What People Saw? Why?
5. Ask For Suggestions (How could things have been done differently?)
6. Role-play Again using the group's suggestions.
7. Discuss the Differences in the role-plays and why they occurred.
8. Group summarizes what they have learned.

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## *G. Video*

The *Safety At Sea: The Sea Waits For No One* Video is an excellent way to prompt discussion on fishing safety at sea. To help make viewing the video a good learning event, the facilitator should try and keep the following steps in mind:

### Step 1: Getting Ready

- Watch the video carefully, becoming familiar with its content and how it is organized.
- Identify the group, find a good place to meet, and organize resources & supplies.
- Ask yourself whether you are confident about answering questions raised by the video, or whether you should have a resource person with you.
- Plan the session.
- Some groups might prefer to watch the video right through, and then ask questions and talk about what they have seen. Others may want to stop the video in the midst of segments to discuss issues as they arise.
- Decide this before the meeting, or alternatively negotiate this with the group.

### Step 2: Setting the Tone

- Explain your role. Welcome the group and explain that you are there to guide the discussion.
- Create a safe environment-develop a sense of trust and respect from the beginning.
- Establish ground rules about confidentiality (i.e. what's discussed here stays here).
- Agree that people will not interrupt or talk at once.
- Put no pressure on people who do not want to talk-people who are listening may still be involved and learning.
- Have participants introduce themselves.
- Describe the video and set goals for the session.

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### Step 3: Watching the Video, Discussing the Issues

- Talk about the video-go around the room asking each person to give a reaction to the video.
- Ask for immediate responses - what struck people, was anything surprising, moving, challenging?
- Have some of your own thoughts ready to start the ball rolling if necessary.
- Use the participants' comments and opinions to guide the discussion. You can also have a set of prepared questions to make sure that the group covers all the issues.
- If the group is large enough it's a good idea to split into smaller groups for the initial discussion; people are more likely to talk in small groups.

### Step 4: Developing Skills

- Give participants a chance to practice or role-play some of the issues raised in the video. For example, divide participants into pairs, give them a scenario to act out, and then bring them back into the larger group -either to act out the scenario or discuss what they learned from it.
- By practicing communication and negotiation skills, young people can become more confident in talking about issues related to healthy relationships.

### Step 5: Ending the Session

- Check with each participant to see if the session was satisfying and worthwhile.
- Ask what they learned.
- Discuss next steps. Would follow up sessions be worthwhile?
- Distribute any information or a resource list you prepared before the session.
- Thank everyone for participating.

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## VII. SESSION EVALUATION FORMS

Today I enjoyed...

I didn't like...

One concern I still have is...

One suggestion I would make...

**In general I feel** (please place an X on the line below)

-100                      -50                      N                      +50                      +100

\_\_\_\_\_

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**What have I learned, how did I feel and what will I do?**

**What did I learn?**

New ideas, concepts, facts information, analysis

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**How did I feel?**

Feelings discovered about self, changes in values or beliefs

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**New skills, things I will do, or do differently**

What will I do after this learning event to help change things?

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