Equity and Community Art Education in the University: The Challenges, Possibilities, & Implications of Learning in A Littoral Zone

A Critical Arts-Informed Case Study

by

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Abstract

This critical, arts-informed case study examines how issues of equity emerge in the case of a community-arts certificate offered at a large urban Canadian university. A combination of arts-informed (poetry, micro-narratives, still/moving photography) and conventional qualitative methods of data collection, analysis, and representation is used with a focus on case study as storytelling for social justice. Community art has emerged as a relatively new credentialized field for teaching, practice, and research within the university/art school in Canadian contexts. Community arts courses in post-secondary settings often attempt to integrate collaborative grassroots and/or activist arts practices and initiatives for social justice into the context of the academy. In response, social justice arts practitioners outside the academic context have voiced concerns about access and credentialism within community-engaged art, and fine arts educators within the academy have raised questions about the artistic quality, rigor, and evaluation of practices that resist traditional disciplines, canons, and conceptions of art. This study explores how one particular community art certificate contributes to debates about legitimacy and equity in the fine arts and arts education: "What is art and who makes it? Where and why does art happen? How should art be cultivated?" The metaphor of a littoral zone is used throughout to examine the certificate as a liminal space that oscillates between different disciplinary paradigms, pedagogical approaches, and ways of knowing, being and doing. The research examines how issues of equity emerge in this case and how strategies that support equity are embraced (possibilities) or resisted (challenges) within the certificate and within the University's cultures, practices and structures. A selection of the *sites of learning* (university, classroom, practica), *relationships* (interdisciplinary, institutional/organizational, interpersonal) and *experiences* (students) that the certificate embodies is examined. The research provides insight into how this particular story might address and intervene in the dominant conventions and relations of fine arts practice in Canada as well as contributing to discussions and movements for equity in Canadian post-secondary fine arts education and community-engaged arts practices.

Acknowledgments

My partner James and step-children Laura and Aidan are making noise in the kitchen as I write this. They have just come back from the store in the middle of a summer thunderstorm with a special snack for me. My cat, Mitten, is sleeping on the couch behind me. Her audible snores are the result of a chronic sinus condition she contracted in 2005 when she was first delivered to the Toronto Humane Society as a juvenile feral cat with a litter of kittens. She wouldn't let me touch her with my hands for two years. She would hide all day behind a basket in the cubby of my coffee table and sneak out at night while I was sleeping to watch me. I used to wake up sometimes and catch her standing on her hind legs, front paws resting lightly at the top of the mattress as she peered up at my face. Our eyes would meet and in a flash she was gone. These days, this combination cat and people, are my most frequent companions—a challenge and a joy for me and for them. We all have our own distinct ways of being that do not always sync but at the end of the day, sharing our experiences of the pleasures and challenges of school, work, academic research processes and many other creative and not-so-creative endeavors keeps us going. With my friends and family, I feel appreciated for my work as a researcher, artist and teacher and valued beyond that for who I am as a person. With my cat I am *the* person *her* person a decision she came to after years of investing time and slowly building trust. They all teach me the value of working hard at relationships, a key component in the pursuit of equity.

One absolute necessity for me when I write is to read, out loud, what I have just written as I compose and revise. This often means that I stare at my computer screen whispering to myself so as not to disturb office mates or others around me. It also means that I call my mom a lot. When I was about 8 years old I started a unit on public speaking at school. My class was required to choose from a selection of 5 or 6 poems chosen by the school board. Each student had to recite a poem in front of the class, and if you did well, in front of the whole school, and if you did that well, in front of a room of school board people who gave you an award for best public speaker in Grade four for your district. I didn't get the award but I did well and I practiced every night in the bathtub with my mom as my audience. My mom is still one of my main listeners. I call her at home in rural Nova Scotia and read her passages both to hear what she thinks about the content and to hear how it sounds in terms of form—the rhythm and pace, the feeling of the ideas. Now that she has a speakerphone feature my stepfather Peter often participates as well, chiming in with his own thoughts and impressions as he eavesdrops in the background. I can't imagine getting through this PhD without access to this generous gift of listening.

Self-doubt and anxiety seem to be a mandatory part of the dissertation process. My seemingly endless ability to obsess over minutia can sometimes hinder my progress. I worry that my composition will not do justice to the subtlety and complexity of the concepts I am grappling with. I worry that the audiences I want to speak to or that the field of practitioners in my area of focus will find fault with my representations. When I worry I go for long walks away from my work or lose myself to internet tangents as if on a search for a physical or virtual magic portal that will transport me to a field of inspiration, confidence, and efficiency. My dad lives on the other side of the continent in Vancouver. The difference in time zones can sometimes make finding convenient times to talk a bit difficult. But there have been key moments when I have been swirling with my demons of self-doubt and anxiety that I found my cellphone buzzing and flashing "dad home" on caller ID. With most people I try to hide my worries and present myself as perpetually competent and in control. With my dad I am comfortable saying, "I don't know if I can do it" and he is comfortable saying "Yes you can. Just finish it. No one is going fuss over it as much as you are. They probably want you to graduate just as much as you want to pass.

Doesn't need to be perfect." And despite having been told the same thing by many other people, when my dad says it, I tend to believe him. Gratitude also goes out to my unstoppable step-mother Audrey who is always willing to help and cheer me on.

Three of my other long-lasting relationships and anchors are my friends Pariss, Traci and Pablo. I met them in environmental studies classes in 2000. But I really began to know them walking slowly in circles around a fire barrel on the CUPE 3903[1] picket line at Sentinel and Steeles. They are all fiercely intelligent but distinctly different from one another. Pariss has brought me down to earth many times using her edgy sense of humour to cut the intensity in the midst of angst or frustration. Traci is super-humanly cheerful and may even equal me in her passion for Halloween and a good cup of tea (A nice strong Assam blend may just be able to solve any problem). When I am feeling pessimistic she is able to hear me out and then put a positive twist on things. Pablo is an avid communicator and thrives on both in-person and on-line dialogue. We have lived in different cities in different countries for the past 10 years but our correspondence and his willingness to dive in and discuss writing I have shared pushes me to pursue and think about ideas in novel ways. I have witnessed all three friends go through their own PhD processes before me. Their combined encouragement and insight has helped me to stick with it. Thanks also to Jeffrey Butler and his family. Their generosity and positive energy is deep, genuinely caring, and seemingly boundless.

"Ok just a second…can you hear me?" My supervisor Antoinette checks to see if the sound is working. I am sitting on my bed looking down into my laptop screen, my head a bit distorted in the Skype image that she is receiving on her end. "Yes I can. Are those fish in the background?" Staying connected in academic contexts can be hard. Time, distance and multiple life demands often make scheduling exquisitely difficult. Despite this Antoinette has been committed to maintaining dialogue and checking in with me about my PhD progress even when I would rather avoid talking about it. I worked with Antoinette for many years when I was an academic/writing advisor for students at OISE. During this period Antoinette included me in collaborative academic presentations, acted as an enthusiastic referee in my applications for various positions and projects, and provided me with advice and support when I sought a sympathetic ear. I was on the road to giving up on my degree when she offered to step in and become my supervisor. She has taken similar initiative with other students in need of assistance as well. Her inclusive, dynamic and friendly personality and her willingness to push for student rights and welfare have been an inspiration and lifeline for me in the pursuit of this degree. I also want to express my thanks for the various members of my PhD committee who gave their time and attention to this composition. Jean-Paul Restoule was an ally in my department before he became part of my committee. He and Rob Simon have stuck with me through many delays, their patience and feedback has been much appreciated. I also would like to thank Bruce Barber my external examiner who has been extraordinarily generous and rigorous in his engagement with my work.

Finally, I need to thank the many people, students, faculty, administrators and community partners, who shared their experiences of CAP and their insights about community arts and equity with me. Special thanks goes to Deborah Barndt, the CAP certificate's original champion. She welcomed me as a critical inquirer into the midst of the program having faith that critical analysis is an important and valuable part of program sustainability and renewal. I also want to

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[1] CUPE 3903 is the Canadian Union of Public Employees Local 3903 which represents Contract Faculty, Teaching Assistants, Research Assistants, Graduate Assistants, & Part-time Librarians and Archivists at York University.

thank the many people in Toronto that I have worked alongside and learned with/from as part of various initiatives to inquire into and enact equity in community arts practices — chief among these are: Charles C. Smith an incredibly insightful and generous scholar and artist working on cultural pluralism in the arts in Canada; Margo Charleton and Andrew Suri at the Toronto Arts Council; Julie Frost at VIBE Arts; all of the staff at the Neighbourhood Arts Network; Phyllis Novak and Naty Tremblay at Sketch; Shahina Sayani, former executive director of ArtReach Toronto; Liz Forsberg, former executive director of Art Starts; the various members of the Platform A partnership, and all the Courage Lab planners, facilitators and contributors. When writing and thinking about community arts and equity, you are always on my mind.

In the fall of 2016 I was rushing to eat a quick take-away lunch as I crossed Bloor St. and headed south down Spadina Avenue when I heard a familiar voice shout my name. I turned around. Running towards me was Skye Louis my former collaborator on the Arts and Equity Project. Skye proceeded to greet me with an incredible smile and a warm hug. "I thought you moved to Calgary," I exclaimed. "I did," Skye replied, "but I'm in town for the exhibition of a project I just completed you have to come see it. The opening's tonight!" "I'd love to," I said. "Did you finish your PhD?" she asked. "No not yet," I said with a pained expression, "I don't know if I will. I don't know if it is really worthwhile. It's hard to stay motivated." "Oh no you should finish it," Skye smiled at me, "These issues are really important; it's valuable work." We chatted a little longer and then we both had to rush off. "So nice running into you!" Skye called as we left. "See you tonight!"

Jamie this is for you: "toot toot"
Chipmunks are awesome
Thank-you Miss Vogrincic, Mr. Stevens, Sandra Semchuk, & Sharyn Yuen

everything in life is relevant

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List of Micro-narratives (Stories), Dialogues, & Poetic Interventions

Note about the Dialogues:

The Dialogues that appear in the document were originally intended to be audio clips. To protect the privacy of those who chose to remain anonymous I have included them as written transcripts instead (For more detail about the dialogues see the Interviews section under Methods in Chapter 5 p.114).

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Glossary

Aesthetic – A particular theory or conception of beauty or art. A particular taste for or approach to production (usually associated with artistic production) often with consideration for what might be pleasing to the senses. (Aesthetic, n.d.)

AGO – Art Gallery of Ontario, a large publicly funded art gallery based in the City of Toronto.

Arts-Based Research – An approach to social research that uses creative arts methodologies during all phases of the research process to address and investigate research questions in a holistic way in which theory and practice are intertwined (Leavy, 2015, p.4).

Arts-Informed Research – An alternate term for arts-based research coined by educational researchers J. Gary Knowles and Ardra Cole. Seven defining elements elaborate this approach and emphasize acknowledgment and incorporation of the presence of the researcher (reflexivity), and the research process. Though some or all of the seven elements may be present in work that is identified as arts-*based* research, in arts-*informed* research, as defined by Knowles and Cole, they are a required and defining feature of the methodological approach (Knowles & Cole, 2008).

ArtReach – ArtReach is an organization designed to support community-based arts initiatives that engage youth from underserved populations who have experienced exclusion in Toronto through funding, mentorship, and professional development programming.

Art School – A colloquial term for a post-secondary educational institution that focuses on art and design but generally does not include other disciplinary programs from the social sciences, natural sciences or applied sciences. Many art schools that previously operated as autonomous institutions have, in recent decades, been incorporated into larger universities or have sought their own independent university status and have adopted academic practices or structures that more closely resemble non-arts focused institutions.

ArtStarts – Art Starts is a charitable, not-for-profit organization that uses the arts as a vehicle to encourage social change in Toronto's underserved neighbourhoods. Artstarts brings professional artists and communities together to work in and across all artistic disciplines.

AVNU – AVNU is a collaborative initiative of 8 community organizations: ArtReach Toronto, Grassroots Youth Collaborative, Manifesto Community Projects, Neighbourhood Arts Network, NIA Centre, Schools Without Borders, Sketch, and Toronto Youth Cabinet. AVNU provides a coordinated point of access to workshops, networking and mentorship for professional and life skills in the arts and social justice, AVNU offers young people opportunities, interaction, connections, and certification.

CAP – An undergraduate certificate offered at York University, Toronto, Canada that focuses on preparing students to use community-engaged arts practices to address social and environmental justice.

Capitalist Reproduction – Capitalism is an economic and political system for organizing the production of goods and services (the products that humans use as they engage in everyday life)

in which the trade and production of goods and services are controlled by private owners for profit, rather than for the common good. Capitalism emphasizes accumulation of power and resources in the hands of people identified as owners rather than equal distribution of power and resources amongst all people and species. In order to maintain this unequal system those in power create various social/political processes and mechanisms that support not only the production and distribution of good and services but also the production of belief systems that promote and reinforce the continued reproduction of capitalism. These belief systems help to control both those in power who are privileged by the inequality of the system and those who are oppressed by the inequality of the system. Capitalism is therefore reproduced both materially and conceptually. The capitalist system shapes all aspects of human life and therefore makes it difficult for individuals or groups to avoid participation in the capitalist system and its reproduction.

Community Art – A very broad and contested term. Generally associated with arts practices that challenge the conception of art as a practice that is engaged in by an artist(s) on their own within a studio or exhibition context. There are many different forms and definitions of community art.

Community-based Art – Another term similar to community art. "Based" is added to emphasize that the arts are situated within and emerge out of a specific community context.

Community-engaged Art – A term used to denote collaborative engagement of communities in the definitions, planning, production, and dissemination of arts practices.

Curriculum – Curriculum may include instructional content, materials, resources, or processes for interaction and evaluation within educational courses, programs, initiatives or events.

Decolonize(verb)/**Decolonization**(noun) – A practice of reclamation of land, culture, embodiment, ways of knowing, governance, etc. enacted by indigenous populations within and against existing settler colonialist practices (Tuck & Yang, 2012).

Equity – Equity can be defined as fair or just treatment, as opposed to equality which refers to equal treatment. Equity recognizes the impact of unequal historical and contemporary conditions that create an unequal environment where beings exist on a spectrum from highly privileged to highly disadvantaged. Equal treatment therefore does not constitute fair or just treatment. How equity might be conceived and enacted must take into account the multiple dimensions of being. This may include: class, race, gender, sexuality, culture, ethnicity, language, ability, health, age, religion, spirituality, geographic region, species, etc.

Environmental Justice – "Environmental justice is a social movement and theoretical lens that is focused on fairness in the distribution of environmental benefits and burdens and in the processes that determine those distributions. That is, it is concerned with both the fair treatment and the significant involvement of poor, racialized and indigenous communities in environmental policy and natural resource development decisions that have typically resulted in those communities bearing more than their 'fair share' of environmental harms. Jonathan London and Julie Sze have conceptualized environmental justice as praxis, noting that it draws from and integrates theory and practice into a mutually informing dialogue. Framing environmental justice in this way provides the flexibility needed to allow it to encompass the wide variety of dynamics that are brought forward by many different populations, problems and places" (Scott, 2014, n.p.).

FES – Faculty of Environmental Studies at York University

FFA – Faculty of Fine Arts at York University

Hegemony – Hegemony, is a term used by Antonio Gramsci (1994) to refer to the social, cultural, ideological, or economic influence exerted by a dominant group. Hegemony is often maintained both through the use of force and through coercion. Force may take the form of direct physical regulation or harm enacted through physical dominance or violence or it may take less physical forms such as the threat of harm (social, economic, political, or physical). Coercion involves the use of ideology or systems of belief that are promoted and reproduced through systems of social communication and social practice (e.g. dominant ways of organizing and understanding the world are learned and adopted through participation in dominant systems of education, work, and communication). Using coercion dominant populations are able to persuade non-dominant populations to adopt ways of understanding and organizing the world that maintain dominant beliefs and systems of power/organization (Jones, 2006).

Interdisciplinary – Interdisciplinary used in the context of this dissertation and in the context of the university certificate that this case study examines is understood as an approach to research and study that is premised on the interconnectedness of knowledge. The scholar Michel Foucault (1995) is well known for his examination of the disciplining of bodies, the disciplining of knowledge and the disciplining of bodies of knowledge. Dominant systems of knowledge production especially in post-secondary contexts have attempted to create and maintain bodies of knowledge that are separated according to the subjects that they examine and the processes that they use to examine these subjects. These various bodies of knowledge are represented as disciplines and those who study within these disciplines are themselves disciplined by the parameters of practice established by previous scholars of the discipline. Senior scholars are perceived to have more legitimacy in this system based on their productions within the disciplinary parameters and therefore they have more power and authority. Interdisciplinary scholarship challenges the boundaries between disciplines and by doing so it poses a challenge to how legitimacy and therefore authority is determined. Many interdisciplinary scholars are interested in contesting the inequities created through dominant systems of disciplining knowledge (Parker, Samantrai & Romero, 2010).

LGBTQ+ – This acronym is the shortened form of LGBTTTQQIAA+ which is used to refer to the Lesbian, Gay, Bisexual, Transgender/Two-spirited/Transexual, Queer/Questioning, Intersex, Asexual, Ally community the plus sign is used to indicate that the community also includes people who identify using terms that are not represented by these first five letters including: Pansexual, Agender, Gender Queer, Bigender, Gender Variant, Pangender.

Littoral – Littoral is a term used in marine biology to refer to the zone where land meets water. The extent of a littoral zone may vary according to the type of water body (ocean, sea, lake, river, etc.) usually extending from the high-water mark to underwater zones where sunlight is able to reach the bottom. The Littoral has also been used by various artists and scholars as a metaphor for other kinds of "in-between" spaces. The Littoral is used in this dissertation as a metaphor for understanding how the CAP certificate functions as an in-between space of learning.

Marginalization – To place something, someone or a group in a peripheral position, by denying them an active voice, place or role within society. This is often done through direct and indirect means. "Individuals and groups can be marginalized on the basis of multiple aspects of their identity, including but not limited to: race, gender or gender identity, ability, sexual orientation, socioeconomic status, sexuality, age, and/or religion. Some individuals identify with multiple marginalized groups, and may experience further marginalization as a result of their intersecting identities" (Syracuse University Counseling Centre, n.d.).

NAN – The Neighbourhood Arts Network (NAN) is an initiative of the Toronto Arts Foundation dedicated to celebrating and supporting community-engaged artists and organizations across Toronto through professional development events, online resources, strategic community arts partnerships, and awards.

Praxis – Praxis is a dialectical process where dialogue emerges out of learners' actions and experiences; critical reflection on experience is engaged to challenge understanding /interpretation of experience and to seek new perspectives and information that can be explored and learned from. New knowledge is then integrated into lived contexts to determine if/how new understandings may help to inform or reshape lived experiences and actions.

Psychogeography – A term developed by the artist/activist group the Situationist International to describe the study of the conscious and unconscious affects and effects of geographic environments on those who dwell within them. It is based on the premise that the spaces we inhabit shape our behavior and our behavior, values, beliefs, shape the spaces that we inhabit.

Racialization – Racialization is a historical, political, ideological, and social process that situates race and racial categories in hierarchal manners that serve the needs of white populations Racialized is used to describe the processes by which categories of race are constructed and given meaning. A racialized experience categorizes, defines, and/or racializes individuals based on their race (Omi & Winant, 2015).

Reciprocity – Drawing on theory and practices within various indigenous approaches to education and socio-political engagement, reciprocity refers to equity within relationships where there is a practice of exchange so that any offering is met with an equitable offering in return (not necessarily the same thing) as an acknowledgement of respect and value for each participant's contributions to the relationship.

Reconciliation – Reconciliation is a term that has become associated with contemporary movements for renegotiation of relationships between indigenous communities and the Canadian nation state as well as renegotiation of relations between indigenous peoples and settler peoples. Engaging in reconciliation is a complex process that requires long-term commitment to teaching, learning, advocacy, policy change and relationship building. Jean-Paul Restoule describes reconciliation as a process that "has to be co-created, reflected upon and acted upon continually to remain relevant and alive" (Restoule, 2015, n.p.).

Redistribution – Redistribution refers to the distributing of social and material resources in a way that differs from existing or status quo forms of distribution. Many contemporary social justice movements seek to challenge the imbalances and inequities of existing systems of distribution and call for redistribution based on principles of equity where social and material

resources are distributed in a way that enables equitable participation in social life and social systems amongst all people.

Rhetoric of Effects – *Rhetoric of effects* is a term used by arts education scholar Ruben Gaztambide Fernandez to refer to the tendency to justify the value of the arts and arts education by referring to the various *effects* that art and art education have (Gaztambide Fernandez, 2013).

ROM – Royal Ontario Museum, a large publicly funded museum based in the City of Toronto.

Sketch – Sketch is a charitable organization in Toronto that creates opportunities for young people (ages 16 to 29) living street involved, homeless or otherwise on the margins, to experience the transformative power of the arts; to build leadership and economic self-sufficiency in the arts; and to cultivate social and environmental change through the arts.

Silencing – Silencing is a type of social and psychological violence or oppression that uses "harassment or intimidation to distract, minimize, or discourage people from speaking out" or expressing themselves. The ultimate goal is to control social discourse "by ensuring that not all voices are heard or are able to speak. Silencing tactics are most often deployed by members of dominant groups to [contain] dissent. However…they may also be used to establish hierarchies at the intersections of different marginalizations and oppressions" (Luhrs, 2016, n.p.).

Social Justice – There are different definitions of social justice. Many of these variations focus on how justice may be envisioned and enacted in relation to various aspects of social life (work, family, relationships, learning, recreation, health & wellbeing, etc.), social identity (gender, ethnicity, class, sexuality, age, ability, etc.) or within various social spaces and social constructions (education systems, political systems, economic systems, health systems, physical environments, etc.). Social justice takes into consideration how an individual's identity and embodiment informs their experience of and participation in social life and social systems or social constructs. Social justice seeks respect and equitable social, economic, and political status and opportunities for all individuals regardless of their identity and embodiment. "David Miller in his book Principles of Social Justice contends that in order to become an operable concept, social justice presupposes the existence of a relatively bounded political community with a determinate membership, shared definitions of needs and resources and some agency such as the state having the capacity to change its major social institutions and thus influence the equal distribution of social resources among the citizens according to the principles enunciated under the concept. Liberal democracies have given birth to the concept of social justice, though its ideas were initially shaped by religious traditions such as Judaism and Christianity. It is mainly in the late twentieth century that it has emerged as a secular concept with the influence of the philosopher John Rawls. A socially just society is based on principles of equality, values human rights and uses democratic processes to achieve these ideals" (Prasad, 2014). Some indigenous scholars identify movements for social justice as being in conflict with decolonization because social justice often assumes the existence of and participation in a shared democratic political system (Tuck & Yang, 2012).

VIBE Arts – VIBE Arts is a charitable organization in Toronto committed to providing children and youth in under-resourced communities with high quality community and school-based arts education.

YorkU – York University, a large, urban university situated in north Toronto, Canada.

Preface

The following composition is different in form, style, and flow from the majority of dissertations in the field of Education. As the author I have resisted some of the conventions that are expected of or imposed on doctoral researchers in this discipline. My intention is not to suggest that these conventions are inferior or wrong; rather, I have chosen an approach that is right for me as a researcher in relation to a particular topic. It is important to recognize that resisting these conventions is not easy and, just as important, not an easy way out. To do so requires a lot of effort: justifying, explaining, and convincing allies as well as skeptics. I combine narrative, poetry, dialogue, and visual imagery with more conventional prose. I often move laterally rather than linearly as I work with ideas. There are points throughout the dissertation when one pathway or line of thinking appears to be interrupted by a sideways move into a story, image, conversation, or poetic piece. I say "appears" because these intersections are not off-topic; they are moments of interpolation that examine the research topic from a different perspective. As result, in some places, it may not be immediately clear where I am taking you. But every component has a purpose and has relevance and connection to the whole.

Guide for Accessing Video Clips

🎥   This symbol indicates a moving image. When you see this symbol beside an image in the document it indicates that the image can be clicked on to access a moving video clip. Double click on the **image** itself (not the symbol) to access the video. When you are finished with the video single click on it to stop it and return to the document mode.

Chapter 1
Introduction

This chapter invites readers into the space of the dissertation through a series of acknowledgements. First I seek to acknowledge readers, recognizing their presence and what they offer through their willingness to engage with this work. Second I acknowledge the relationships that enable me to be in a place where I can consider questions of equity. Finally, I acknowledge the conditions of the case study itself —the time, place, processes and people—and my connection to it. The chapter ends with the introduction of my three primary research questions.

Welcome

In the spirit of many community traditions I want to welcome you, the readers, to this composition. I recognize that engaging with work created by another person takes time and consideration. In addition, I know that this time and consideration is informed by a life of experience. Each person brings something new to this work when they engage with it and in this way they change it, extend it, and further its life. I welcome your contributions and I hope that this composition will offer opportunity for your own insights and imagining.

Giving Thanks

Producing a doctoral dissertation can be an alienating process. Spending large swaths of time alone, typing ideas into a computer, creates distance. I often feel removed from the people and places that shape my sense of meaning and purpose. Sometimes desire to embody concepts, to be dynamic, makes solo translation of shared knowledge into text seem insufficient. It is connections, relationships, which inspire me to learn and to share. I feel most alive in moments of attentive engagement with others. I am able to come to know, to feel the shape of my self in the world, by living in relation. This dissertation is an offering of thanks for these relationships. They are vivid. They are powerful. They demand attention.

appreciation has multiple meanings

to rise

to value

to understand

I believe that the goal of most critical inquiry in any field is a combination of these

to rise to an understanding of meaning and value

I doubt that it is possible to entirely appreciate all of the elements that make *this* moment of critical engagement feasible. However, in my small way I aim to give thanks to all that allows me to be here, writing at a desk, on a laptop, in a shared office — the hum of the fluorescent lights on an empty weekend in the concrete institution. This is privilege and sacrifice at work (definitely my privilege but not always my sacrifice).

The research and writing of this dissertation took place in Toronto a European settler city built on the northern shore of Lake Ontario. The first peoples living in this region included the Huron/Wendat, followed by Haudenosaunee Iroquois communities, and then Anishnabe peoples. Currently Toronto is considered to be territory under the care of the Mississauga First Nation of New Credit. These First Nations as well as their understandings and relationships with this place have been suppressed with great force for centuries by settler peoples, governments and infrastructure. This place, its geography and ecology, has been similarly beset by generations of settler populations' seeking to exploit it for human benefit. As a White, heterosexual, cis-gender, native English speaker, I have benefitted from the privilege that this oppression affords many of the communities that I am connected to or emerge out of.

White Western European modes of doing and being in the world construct the place that is Toronto in ways that often exclude or marginalize other cultures, people and species. Yet Indigenous peoples, people from non-dominant cultures, and the more than human elements that make Toronto, persist. This is true throughout Canada and throughout the world. It is this persistence and resistance to different forms of human domination and exploitation that I learn from as I seek to appreciate what equity might be. I give thanks for this resistance and I give thanks to all those who persist in rising to establish a more equitable understanding and embodiment of meaning and value in our world.

That Being the Case

The topic of this dissertation is equity within community arts education and professional development in the university. Community art itself is a broad and frequently contested term. I use it in this document to refer to arts practices that "use art as a tool for expressing diverse identities, for developing community awareness about environmental issues and to take action for social change."[2] When I use the term professional development I am referring to learning and skills acquisition for the purpose of professional practice (where practitioners are paid for their work). An undergraduate community arts certificate at a large interdisciplinary university situated in Toronto, the largest urban centre in Canada, is the case that I use to explore equity as it relates to conceptions of art, post-secondary fine arts education, and the professional development of community-engaged artists. How do these particular aspects of equity emerge in this particular instance? It is the study of a single case from the vantage point of different people, places, materials, and events involved in the case. It is then organized and analyzed by me, a particular person with some limited history of connection to the program prior to this research process.

The case in question is York University's Community Arts Practice (CAP) certificate. Throughout this document I will refer to it as "the Community Arts Practice certificate" "CAP" "the CAP certificate" or "the Certificate." It is important to note that it is not a program. The designation of program within the university in which it is housed would afford CAP more resources and therefore it has remained a certificate in the interest of keeping its costs low. The certificate was first officially offered in 2005 and has continued to exist, through various transformations, up to the point of the completion of data collection for this study in 2016.[3] I was granted permission by coordinators and administrators of the CAP certificate to revel the real name of the certificate and its post-secondary context. I have also named with permission, my key informant who was the faculty member that initiated the CAP certificate and one other permanent faculty member from the Faculty of Environmental Studies. All other contributors

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[2] My definition is informed by the terms and meanings used in the context of the post-secondary certificate that this study examines. CAP certificate website: https://futurestudents.yorku.ca/program/certificates/community-arts-practice. For further discussion of the different forms and approaches to community arts practice see Chapter 7 On-going Conversations and Lingering Questions in particular the section Where and Why Does Art Happen?

[3] The certificate was recently renamed the Certificate in Cultural and Artistic Practices for Environmental and Social Justice (CAP) after an internal review that revised its core courses and requirements. These changes were intended to expand the certificate's focus and interdisciplinary appeal.

remain anonymous; however, given the uniqueness of the Certificate and the small number of faculty associated with it faculty were made aware at the time of providing consent that there was a possibility that faculty identities might be inferred by readers familiar with the Certificate. CAP is significant because it was the first post-secondary initiative in Canada that certified students to practice as community artists. According to the CAP program website, The Certificate aims to prepare students to "collaborate with communities to make art of all forms, to express diverse identities, to explore and take action on social and environmental issues" (Faculty of Environmental Studies, CAP, 2017 n.p.). It is also unique in Canada because of the faculty in which it is located, the Faculty of Environmental Studies (FES). Unlike many more recent courses or programs of study in Canada that teach students to be facilitators of arts-based community collaboration CAP is *not* based in a Fine Arts or Education Faculty/Department.

Deborah Barndt, the FES faculty member who spearheaded the creation of the Certificate, was the supervisor of my Master's thesis and I was privy to some of the planning processes when the Certificate was in its initial development. I have lived and worked as a community-engaged artist, teacher and researcher in Toronto, Vancouver, Taiwan, Thailand and Australia. In 2003 I completed a Master's degree titled "Imagining Potential: Transformative Educational Arts Practice" at FES, the faculty where the Community Arts Practice certificate was initiated and is housed. I used my studies as an opportunity to critically reflect on my experiences in community-engaged arts. As the lead artist on a mural project at York University in 2005-2006 I mentored some of the first CAP students as part of an internship component of their program. I was excited to see students being exposed to a different approach to art making than what is usually taught in a post-secondary context but I had reservations about such a program's location in the university. Who has access? How does creating a certificate that is legitimized by a university effect people already doing this work in the community? How does CAP foster relationships with community partners?

The purpose of my study has been to understand the structure of the Certificate; its approach to curriculum and pedagogy; and its impact on the teachers, learners and community partners that have been part of it. My research also examines how issues of equity emerge in the case of CAP and how strategies that support equity are embraced or resisted within the program and within York University's cultures, practices and structures. My goal is to learn about the Certificate's possibilities and challenges in relation to equity and to share what I find with practitioners who

aim to make Canadian community-engaged arts practice and community arts education more equitable.

Data collection for this case study occurred during two distinct periods one in 2011 and one in 2016. It is important to acknowledge some of the limitations and benefits that resulted from this break in data collection. I began collecting data on the Certificate at York University in January 2011. This first period of data collection continued until December of 2011. It included document analysis; one-on-one interviews with students, faculty, administrators and community partners; classroom observations of two of CAP's three core courses; and an arts-based reflection event with CAP students. However, at the conclusion of this initial data collection period I had to take a leave from my doctoral studies and research. Some of the reasons for this leave are connected to equity issues that commonly emerge in relation to post-secondary education and the pursuit of PhD degrees in general and also to equity issues that emerged within the specific institutional context in which I was working and how this intersected with my lived experiences. I was not able to restart the research on the Certificate until January 2016 when I was reinstated full-time into my doctoral program. At this point I was able to revisit the data from 2011 and gather new data in the form of documents and additional one-on-one interviews. These interviews include both follow-up conversations with individuals I had previously spoken to and interviews with different individuals who had subsequently been involved with the CAP certificate or whom I had not previously had opportunity to connect with. The break in my research limited my ability to engage in a more participatory process of data collection and arts-informed inquiry, which had been my original intention. This dissertation is therefore shaped and limited much more by my own individual analyses and representations than it might have been had there not been a break in data collection.

One benefit of this break is that in the intervening years the CAP certificate has gone through a series of changes and transitions that provide insight into its programmatic equity issues across time. The break in data collection also impacted my contributions to the study in other positive ways. From 2012-2016 I had opportunity to engage in research projects and arts-based inquiry on equity and evaluation in community arts practice with several local arts organizations. One of these projects was a yearlong research initiative that included the participation of over 30 local arts and social service sector organizations. One of the outcomes of that project was the creation of a toolkit on arts and equity in community arts practice. The equity principles identified by the

project participants are documented in the toolkit. My experience as the research coordinator on the project enriched my understanding of the equity issues that local community art practitioners were grappling with (many of the organizations involved in that project are or have been CAP community partners). I bring this enriched understanding to this dissertation and I use the principles identified in the toolkit as part of the framework for analyzing equity in the case of the CAP certificate.

Sometimes an examination of particular things can help to surface patterns or instances that are useful for understanding other things in different ways. I don't believe any particular pattern or instance of understanding can sustain universal application. Similarly, I don't believe that any single mode of organizing engagement with the world can sustain everyone, everything, everywhere and every time. This case study will not provide patterns or instances that can be universally applied to organize for equity within university or community contexts. To make such a claim, I believe, would deny the contingent and emergent [4] qualities of equity (Bolton & Landells, 2013).[5] The lack of universal applicability does not mean that this study lacks value. Its value may be found in how it affects resonance or dissonance[6] in those who engage with it and how this resonance or dissonance supports readers to understand and act on other instances of equity and inequity. Equity is not a finished product it is an on-going process enacted through social experience. The meaning of equity and how it might be materialized in different contexts is constantly emerging.

Working towards equity requires an understanding of how inequity is manifested in complex intersecting ways and how "multiple forces work together and interact to reinforce conditions of inequality and social exclusion" (Centre for Research and Education on Violence Against Women and Children, *Intersectionality*, 2017). The diagram in Figure 1 is presented on the website of the Centre for Research and Education on Violence Against Women and Children

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[4] I use contingent to mean "likely but not certain to happen" (Contingent, n.d.) and affected by different conditions some known some unknown. I use emergent to mean "arising out of a fluid state" (Emergent, n.d.) that is always changing and evolving, never fixed or fully determined.

[5] Bolton and Landells (2013) use complexity theory to discuss tensions between the emergent nature of equity in educational practices and attempts to create standardized, top-down and formulaic definitions and approaches to achieving equity.

[6] I use resonance to mean "a quality that makes something personally meaningful or important to someone" (Resonance, n.d.) and may be consistent with their own experience and I use dissonance to mean "an instance of inconsistency or disagreement" (Dissonance, n.d.). I feel that both are valuable and needed as opportunities for furthering understanding and making change through sharing and dialogue.

[CREVAWC], (Western University, London, Ontario) and is based on a visual illustration of intersectionality from the publication *Everyone Belongs: A Toolkit for Applying Intersectionality* (Canadian Research Institute for the Advancement of Women [CRIAW], 2009, p.6).
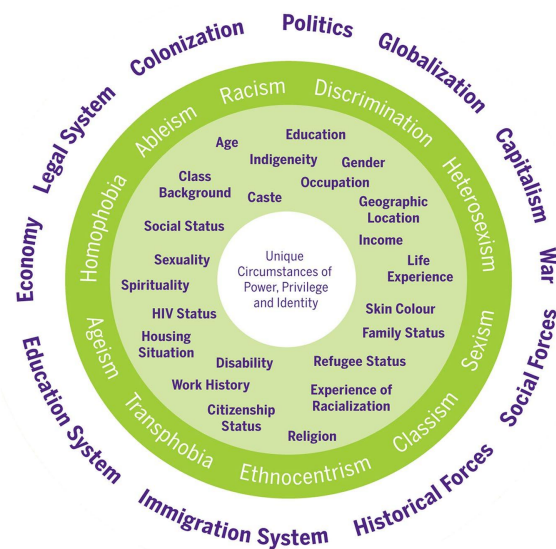
Figure 1. The Wheel of Intersectionality

"The Wheel of Intersectionality" is an illustration of how multiple aspects of identity must be taken into account when considering how an individual may experience oppressions within various social systems. This illustration is reproduced with permission from CREVAW & CRIAW. As figure 1 illustrates, an intersectional approach to understanding inequity "seeks to understand an individual's experience of [oppression] through their unique circumstances, aspects of their identity (i.e. disability, skin colour, age, gender, housing situation), types of discrimination faced by the person (i.e. Islamophobia, homophobia, racism, classism, ableism, ageism), and larger systems of power and oppression (i.e. colonization, capitalism, war, immigration system, legal system)" (CREVAWC, 2017). In this case study, I draw on intersectional analysis to examine the unique circumstances of the CAP certificate and how systems of power and individual identities intersect within the Certificate. I examine how these intersections emerge in CAP Sites of Learning, CAP Relationships, and CAP Experiences. By doing so I identify how the Certificate, because of its particularities, is challenged by on-going inequities and at the same time is able to resist some of these challenges in order to create possibilities for a more equitable approach to post-secondary art education. Some of the most significant challenges to equity that occur in the context of the CAP certificate are linked to class, race, and ethnocentrism. Intersectional frameworks for research and analysis recognize that

simple binaries of privilege and oppression are reductive and may be detrimental to developing both an understanding of why inequity persists within social systems and how more equitable social constructions might be materialized. Intersectional approaches conceive of identity, context and experience as being "[1] Fluid, changing, and negotiated rather than fixed, inherent or absolute; [2] Historically, politically, geographically, ecologically, and culturally specific and interactive; [3] Locational, situational and particular rather than universal, and [4] Diverse rather than singular… (multiple entry points rather than one)" (CRIAW, 2006, p.6). My approach to the CAP case study embodies these qualities. Using binaries to understand relationships reinforces oppositional constructs. In this case study I use the metaphor of a meeting place, a zone of in-betweeness to represent the static and dynamic aspects of the Certificate and how these aspects contribute to equity/inequity. I use multiple entry points to approach an understanding of equity in the case of CAP: different genres (stories, visual imagery, poetry, academic prose, text/audio/visual dialogue); different perspectives (administrators, faculty, students and community partners); different emphases (sites, relationships, experiences). And I acknowledge the temporality and particularity not only of the Certificate but also my representation of it.

What may be learned and used from this case study will vary according to the characteristics of the audience. Where, when, why, and how different people engage with the dissertation helps to decide its meaning and application. It is ultimately those who engage with ideas and information that sustain and determine the value of ideas and information across contexts. I chose a case study to examine equity and community arts education in the university because as a form of research it is closely connected to storytelling (Stake, 2003; Bassey, 2003; Woodside, 2010). Stories or exemplars of practice and experience are frequently used by community arts practitioners both to communicate with people outside the field and as a form of professional networking and professional development. (Fernandez & Lee, 1998; Zuidervaart & Luttikhuizen, 2000; Barndt, 2003; Burns & Louis, 2011; Smith, 2012) In her edited volume on storytelling for social justice scholar Lee Anne Bell demonstrates how listening to "the stories and words of others sometimes opens up less defensive more honest dialogue [and helps] move to awareness of the systemic nature" of inequity (2010, p. 10). I chose to use this case study to tell a story about CAP using a mixture of conventional qualitative research methods with poetic text, dialogues, still/moving visual images and story-based forms. My hope is that this approach will offer openings for reflection and dialogue that may generate greater awareness of the systemic patterns of inequity that intersect with the CAP certificate and potential means for addressing

them. Perhaps reading this story will enable other people to develop new awareness of systemic inequity in other contexts and new conceptions for constituting alternatives.

Research Questions

The primary questions that I seek to explore in this dissertation are:

1. What are the CAP certificate's contributions to equity in community-engaged arts practices in Canada?

2. What is the CAP certificate's contribution to movements for equity in Canadian post-secondary fine arts education?

3. How might this arts-informed case study of the CAP certificate address and intervene in the dominant conventions and relations of fine arts practice and art education research in Canada?

My choice to focus on these three questions is shaped by my intersection with the Certificate and with key debates that inform discussions of equity in the field of arts practice, post-secondary art education, and community arts practice in Canada. Many anti-oppression educators advise that the first step in working toward equity requires self-reflection, aiming to understand how we as individuals intersect with the paradigms that shape our institutions and everyday experiences. This recommendation proposes that understanding who we are and what we bring to movements for equity, our embodiments and our baggage, is just as important as knowledge of equity/anti-oppression literature, discourse or rhetoric. In light of this suggested practice Chapter 2 examines who I am and how my lived experience intersects with the research questions and the Certificate. Chapter 3 then provides a review of on-going conversations and lingering questions regarding equity and the arts in Canada.

Chapter 2
Situating Myself: A Few Stories About Form and Motive

In this chapter I provide explanation of my motives for choosing to inquire into equity in community arts education in the university. I also write about why I believe rigorous academic investigations of equity can be deepened through the use of unconventional mediums. Recounting stories from my own learning pathways and professional trajectories I demonstrate how my history and identity shapes not only what I choose to explore but also how I choose to explore it.

Creating Context

Researcher: Who I am shapes context. Who I am creates limits and possibilities.

Equity: Are there enough possibilities?

                     Are there too many limits?

                     Are there enough limits?

                     Are there too many possibilities?

Equity: What is the balance of limits and possibilities for different people in a given situation?

Researcher: *How* do I ask this question?

                     How do I share what I learn?

                     How do *I* ask this question?

                     How do *I* share what *I* learn?

The research context in many accounts of social scientific inquiry refers to the place, time, and conditions that are the focus of study and where data gathering occurred. In this dissertation I am proposing another way to understand what research context might be. For me the research process begins with the researcher(s) before data is gathered and it lives past the point of its gathering in the accounts and representations of the researcher(s). The research may continue, like a child in the world, to develop a life of its own, as other people engage with it and link it to other ideas; but its origins and the researcher(s) who shaped it remain significant. It is the

researcher(s) who frames and contextualizes the information that is gathered. Research is informed by physical spaces, social practices, mediums of expression, and by the specific individuals who participate in its production. As the researcher, who I am and how I engage in learning and communicating creates context. The medium of the dissertation is the context in which this research will be encountered. Therefore, who I am and how I chose to inquire into and represent a particular topic may be as significant as the site and moment of data collection.

Ways & Means: Why Form is an Equity Issue

I am crafting a setting that aims to engage audiences with particular ideas in particular ways. The structure of the composition and the style of written/visual/sound-based elements provide possibilities and limits for how someone might engage with content. In this doctoral dissertation you will encounter: essay-style prose, poetic text, short narratives, dialogues, and visual imagery in the form of drawings and still/moving photographs. Each medium makes content accessible in a unique way. In his book *Art and Social Theory* (2004) sociologist Austin Harrington challenges researchers who would suggest that the arts are not as useful as social science methodologies for engaging in social analysis because art does not seek to "tell the truth, in an ordinary sense of truth as [direct] correspondence-to-the-facts" (p. 3). He suggests that the arts are not a replacement for social scientific methods but rather another means of inquiry that is neither subordinate nor inferior to social science.

> [T]here are certain things that art can tell us about society that social science cannot tell us; and further…there are certain *ways* in which art can tell us about things in society that a social scientific way of telling about these things cannot claim to supersede…Novels, plays, films, paintings, drawings [etc.] tell us different things about social life from the things a piece of sociological research can tell us…and to the extent that they tell us these different things, they tell us more things. (Harrington, 2004, p. 3)

The aim of this research is to contribute to understandings of equity in community arts education. I believe that all of these means of communication have value and provide access to different kinds of understanding. To strive for equity, new ways of coming to understanding must be embraced. I have engaged in collaborative explorations of equity as a practitioner, researcher and volunteer with various arts and social justice organizations in Toronto over the past 16 years.[7]

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[7] FoodShare, Local Enhancement & Appreciation of Forests (LEAF), Manifesto, Platform A, The Neighbourhood Arts Network, The Toronto Arts Foundation, Scarborough Arts, Sketch, VIBE Arts

Based on these experiences I believe equity requires multiple forms of knowledge making and sharing. My hope is to share some of the learning from this research with people who practice various forms of art education and community art in a range of settings both academic (schools, colleges, universities, etc.) and non-academic (community organizations). Many of the people I have worked with as colleagues, peers, students, mentors and teachers figure in my memory and imagination as I create this composition. With them and our shared experiences in mind, I have worked to make the gathering of data and representation of findings as accessible, practical and equitable as I am able within the constraints of my PhD program. I feel that research must consider equity not only in terms of the content under investigation but also in terms of the forms and processes used in gathering, representing, and disseminating data. My choices are informed by my target audience and by my own strengths and abilities. As a learner I thrive when I can explore ideas and phenomena using diverse methods from a diverse range of perspectives. I integrate ideas and approaches from multiple disciplines (visual/performing arts; education, equity studies, environmental studies, sociology, language studies); seek out the perspectives of disparate groups and individuals (artists, social service workers, youth, elders, students, teachers, activists, administrators); and use different strategies to investigate what I want to learn about (interviews, observations, discussions, arts-based explorations, collecting digital and material artifacts). I try to avoid technical language that may exclude certain audiences and I provide explanations of specialized terms to enable people who are unfamiliar with them to become aware of their meaning and how I use them. I also employ visual representations in combination with written text.

All of these elements — visual & text — shift in style from the literal (where the intended meaning of the language or image used is linked to what it says or shows directly) to the metaphoric (where the language or image presented may be intended to evoke associations with something that it resembles or symbolizes). This introduction is an example of my use of literal text in the dissertation. An interview excerpt and the picture of myself that I include at the end of this chapter are also literal elements. Many of the visual images that appear at different points in the document as well as the stories and poetic text are examples of metaphoric elements. My choice is to combine conventional approaches to dissertation writing with less conventional ones. Hopefully different pieces will be useful to different people.

Language

English language North American academic tradition tends to privilege literal approaches to writing and representation. This form of English dominates academic contexts and publications globally across disciplines (Lillis & Curry, 2010; Bennett, 2014). I have been trained in the use of this form in several disciplines and I am able to appreciate its value. But I have also spent a great deal of my life learning through dialogue and creative arts practices in both formal (post-secondary education) and informal (family and community) settings. In my experience the dominant literal approach to academic engagement is often assumed to possess inherent legitimacy. It works toward clarity, precision and determinacy. It is assumed to reveal things about the world. Non-literal (and many non-English) approaches to representing and engaging with the world do not benefit from the same assumption of legitimacy. They are often perceived as less valuable because they are less direct or because their subjective qualities are more explicit. In a global world where literal approaches to the use of English in academic research becomes the air that we breathe, perceived as pure or neutral, other forms can be easily discounted as somehow distasteful or polluted. However as pointed out by French sociologist Pierre Bourdieu (1984) and Caribbean Canadian poet Dionne Brand (1990), no judgment of taste is innocent and no language is neutral. My use of metaphoric language and combination of text with other forms of representation is a challenge to this assumed sense of literal legitimacy. Even so, I must also acknowledge that the ability to use English in academic research puts me in a position of great privilege globally.[8]

English is my first language and the dominant language in the city and country in which I have lived most of my life. But I have also lived in communities where English was not dominant (rural Thailand, hyper-urban Taipei) or where the predominant English dialects differed significantly from my own (southern Australia, small town Newfoundland). These experiences demonstrated for me the impact language has on my understanding of and engagement with the world as well as my location within it. Language, like air, can create atmosphere — the

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[8] Many studies have examined the sociopolitical nature of academic knowledge production internationally and the hierarchy of languages and dialects within this system (Philipson 1992; Curry & Lillis 2004). English is clearly privileged in the publication and dissemination of academic research. In his book *Linguistic Imperialism* (1992) Phillipson states, "the dominance of English [is] asserted and maintained by the establishment and continuous reconstitution of structural and cultural inequalities between English and other languages" (p. 47).

conditions for breathing, living, thinking, communicating. It allows us to move or not, to take action or not, to connect or not.

Living in places where my use of language was not dominant made me much more conscious of myself in relation to others and to my surroundings. The metaphor "a fish out of water" is an apt one for describing this experience. Being of a non-dominant language or dialect made me much more aware of the fluidity that dominant language speakers have. They move through the world with greater ease and agility. I was a beached whale, capable of fluid thought and action but out of my element. I lived differently. I was different. I required assistance — a push in a helpful direction, splashes of familiar language to sustain me. Often I found myself silent when I would normally speak — staying put rather than exploring. Words were sounds or symbols without meaning. Language rushed at me in a torrent and still, I was parched.

Non-verbal communication became an oasis. Being alert to a broader array of sensory information was important. In unfamiliar language environments, I drew pictures to inquire and explain. I used gestures and facial expressions to convey and interpret meaning. Embracing alternate pathways to understanding and communicating helped me. A lack of access to the dominant languages and stories that circumscribed the places in which I lived and worked changed how I engaged with the world. This change limited me in some ways but expanded my communicative repertoire and awareness in other ways. I understood the shared environment differently from dominant language users. My interpretations were irregular. I could see patterns they were unaware of or that they assumed without consideration. Breaking from the norm was awkward and stilted but also intensely insightful; however, feelings of vulnerability, marginality and isolation kept me from sharing these insights with my host communities. In most of these instances I was living in these spaces as a foreign worker. My English (Western Canadian, White, urban, post-secondary educated) was both desired and resisted in these contexts. I was able to attain work because I had English fluency and (in Thailand and Taiwan) a desirable accent. However, as this kind of English speaker, the cultural expectations and economic power I had or the linguistic and sociopolitical power relations I appeared to represent were not always welcome. Though I may have been on the social margins locally I was not economically disadvantaged, and on a global scale my expressions and interpretations are more likely to be valued and disseminated than those of the non-English, non-Western, non-White communities in which I had inserted myself.

Taking this experience into consideration, I recognize that this dissertation and the research that has informed it lacks equity because it has been conducted primarily in English and relies heavily on written English in a specific academic genre. The various non-text representations in this document and the visual arts processes used during the collection and analysis of data are part of my effort to use non-text, non-English forms of language to communicate what I have learned.

University, Art School & The Search for Alternatives

When I entered post-secondary education at a Canadian university for the first time, I had an experience similar to what I felt when immersed in a foreign language/dialect and country. I was not acquainted with academic protocols and practices and I was not conversant in the genres of English that were considered legitimate for expressing knowledge in Canadian universities.

It had been a five-hour queue inching along the concrete walkway; my feet were sore and sweaty. Finally, sun-dazed, I shuffled into a large auditorium. It was a cave after the brilliance of the academic quadrangle. I squinted. Dozens of tables lined the perimeter of the space. Small signs written in large black marker were taped to their edges. Each sign provided the name of a course. Looking down I saw a mass of tiny slips of numbered paper. Thousands of them, abandoned by their owners, scattered across the floor like leaves. My slip of paper had five digits. I was in the last wave of students scrambling for a place in whatever courses were left. English 110: The Essay — 350 student maximum — still had a few spots available.

Seemed like a good prospect. Learn how to write, right?

Two months in, I had abandoned my seat in the nosebleeds of the lecture hall. The professor was a speck in front of a tiny blackboard at the bottom of a pit. I was intimidated by the size of the space and the number of students. The accompanying tutorial had the opposite effect. Twenty undergrads squeezed around a large table in a tiny windowless room with our TA once a week. He was fired up, seeking our critical analysis of the famous essayists we were reading.

Ahh…what? I don't know what I think about the genre bending and use of "in medias res" in Reading Number 2. In fact I don't know that I will ever come back to this table after two sessions of feeling like an imposter on a hot seat. How many more minutes until I can escape your frustrated pause as you avoid the waving hand of my effervescent classmate and look to the passive majority for an articulate response? I thought we would learn to write essays not take them apart.

I enjoy intellectual challenge. As a child I aspired to go to university. But as a beginning university student the language, the spaces, and the assumptions of academic procedures were alienating.

I thought I was smart…but maybe not.

My first year of university (1990) was at a large institution located on top of a mountain. It took me three hours, two buses and a train, to get there. There were about 20,000 students. I felt like an ant but without the insect stamina or instinctive knowledge of how to fall into line. I did not understand what was required or how to furnish it in a way that made sense to me. The institution seemed indifferent to my potential contributions. I felt diminished rather than enriched by the experience. So I ran away. The post-secondary experience as presented in that environment was not compelling. My life outside the academy required my attention and did not fit well with the structures, pace and monopoly of focus that the university assumed students should embody. Entering university was a culture shock. My identity as an eager, intelligent, and creative student was squashed by an inhospitable system.

Hospitality as a component of equity within the academy is discussed at length by Sámi scholar Rauna Kuokkanen in her book *Reshaping the University: responsibility, indigenous epistemes, and the logic of the gift* (2007). Focusing on the experiences of indigenous students Kuokkanen observes that academic discourses[9] and practices in the university exclude "other than dominant Western intellectual traditions, ways of knowing and conceptions of the world" (p.60) leading to alienation and silencing. She calls on the academy to conceive of indigenous knowledge as a gift and to work towards hospitable relations with non-dominant ways of knowing and being. Hospitality according to Kuokkanen requires continuous critical reflection on existing academic discourse and practices and "unconditional welcome" of alternative forms of discourse and practice. The goal is to create an educational environment that both attends to the needs of its diverse constituents and learns from the knowledges that they bring. To work towards equity,

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[9] When I use the term discourse I mean "a mode of organizing knowledge, ideas, or experience that is rooted in language and its concrete contexts (Merriam-Webster, 2016). When I write *academic discourse* I am referring to the way of organizing knowledge, ideas or experience rooted in the language used within different academic fields of study (such as fine arts or education) and the spaces (such as universities and art schools) associated with this kind of academic work. The term discourse can also be used to refer to other kinds of communities' ways of organizing understanding and experience of the world through language and context.

Kuokkanen claims, academic institutions must strive to understand their limits and be open to on-going change and exchange rather than requiring students to assimilate dominant paradigms. My solution to the alienation I experienced upon entering university was to gradually withdraw from participation and finally to leave. My social position as a white, Western woman whose family expected her to pursue post-secondary education gave me the confidence to seek, and feel I was entitled to, an alternative. Art school, I believed, would enable me to learn in ways and spaces that permitted more flexibility and self-assertion. My art school experience was a better fit in many ways. Classes were smaller (the largest one, an art history course, was 40 students) and we learned, for the most part, by engaging in practice and then reflecting on it as a group. The teacher/student power dynamic felt a bit more balanced. Personal experience was permitted to infuse the form and content of work products more directly. The approach to teaching and learning was usually student-centred; however, conceptions of what counted as good art, who made art, and how art should be produced and consumed, still reinforced boundaries and unequal power relations between different artists and between artists and broader social contexts and communities.

It seemed to me that success in the art academy — and the professional art world students were trained to enter — required a kind of unquestioned, self-confidence and self-promotion. It was competitive. Criteria for evaluation of students and their work were not always transparent. Self-aggrandizement and the cultivation of art stardom were common among students and faculty. The majority of those gaining the most attention were white and male but even among the favoured with non-dominant identities a kind of machismo (strong or exaggerated sense of power and right to dominate) seemed to prevail. Artists were manufacturing both themselves and their work as products for consumption. The artist's prestige created an aura or assumption of talent. The assumption of talent encouraged audiences and perhaps even the artists themselves to assign value to the products of this talent. There was a lot of buying and selling of personas going on. In order to sell well and appear talented a particular kind of performance was required. This performance then paid off in higher marks and accumulation of referees / networks that opened the doors to further opportunities for exhibiting, selling, or funding future production.

The past few sentences could just as readily describe the majority of academic disciplines and many of the professions that participate in global systems of capitalist production and

reproduction.[10] Ultimately the production of star artists requires investment in a select few and usually the neglect of the majority. Gregory Sholette (2011) describes the professional art world as "a system that mechanically reproduces prolific failure" (p.3) and NSCAD artist-professor Bruce Barber extends this definition to art schools (2009). Art Schools tend to reproduce prevailing systems of cultural and social capital, through the disciplining of curricula and the embedded hierarchies within their social practices. As a young undergraduate student I assumed that art school would be more accepting of difference and that students would be more willing to challenge the status quo.

> The evening after my very first day of art school, I was hit by a car. In the few seconds that I flew through the air, realizing what was happening, I thought, "Well…I guess I don't have to worry about that assignment for the second half of orientation tomorrow" and as I hit the ground, "I suppose someone should call my parents." Then the pain started.
>
> I had been riding on the back of a friend's Vespa. As we waited to go left in the turning lane of an intersection, the driver in the car behind us was focused on adjusting his radio. Afterwards, he was very apologetic standing a few feet away explaining his actions to me as I writhed on the pavement. Paramedics argued above me about whether to remove my helmet and if I needed a neck brace and spine board. The driver of the car whimpered in the background turning to my friend for comfort — my friend, who had also been hit and was staring in shock at the fray around me. The whimpering pissed me off.
>
> *So what if you are temporarily dismayed. What are you going to do to back that concern up? On advice of police and the provincial insurance brokers you will clam up. I will deal with the injuries from this mishap for the rest of my life and you will never have to encounter me again. The only impact on you is a bump up in your auto premium. Get out of this space, let these people help me, and allow me to figure out how to heal.*
>
> My friend tried to console the driver and as he was doing so the ambulance packed me up and drove off leaving my friend behind. He had to explain to the police on the scene that he had also been hit and needed to go to the hospital. When he found me there — his arm in a sling and me immobilized by braces and sandbags behind a worn pink curtain — he burst into tears and blamed himself.
>
> I was lucky. No broken bones, just severe bruising, internal bleeding and some permanent muscle, nerve and joint damage. I went back to art school a week later. Members from my orientation group saw my crutches and said, "Oh, so that's why you didn't return the next day. We thought you had just bailed."
>
> First semester was a little more challenging than I anticipated. My fellow students were a lot less helpful, or perhaps just more oblivious, than I expected. I could not walk without a cane or carry things easily. Getting to, from, and around campus was difficult. Instead

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[10] See *capitalist reproduction* in the glossary p.xii-xiii

of interacting with or assisting me, classmates tended to avoid me. Gradually as I became more mobile, less visibly injured, and able to negotiate spaces like a "normal" person, social interaction with other students became easier and more plentiful.

I share my car accident story and the alienating impact it had on my first semester of art school because it compels me to reflect on the ways that difference is experienced and responded to even in institutional contexts that we assume are more welcoming of difference. Despite an avant-garde reputation the professional art world and post-secondary art schools echo many of the same inequities that appear in other disciplines and institutions. I think about how monumental the sense of alienation or exclusion is for students who contend with multiple levels of chronic visible or invisible systemic marginality. By systemic marginality I mean existing within a system that has been constructed in a way that excludes or disadvantages one's ways of knowing and being. Students experiencing chronic systemic marginality might include people whose identities, social networks and life experiences do not easily map onto to the academic context.[11] I also think of the guilt experienced by the driver of the car that hit me, and how angry his guilt made me feel. I understood his feelings, but in that moment he gave his desire to assuage his guilt precedence over attending to the injury and healing of my friend and me.

> *Instead of telling me how sorry you are that you hit me with your car and asking me to give you absolution, how about figuring out why it happened in the first place and doing something to ensure that it doesn't happen again. Right now I cannot hear your requests for assistance. I am in pain and I need to heal. I am not capable of granting you absolution. Ask of yourself what you might do to repair the damage of this past event as you move into the future. Earn respect. Build trust. You may never get absolution.*

In much the same way, post-secondary institutions, academic disciplines, and individuals, have attempted to provide justification for and explanation of practices that marginalize and negatively impact people who are different from the dominant. In efforts to work towards equity members of dominant groups have used spaces of shared social action as sites for expressing their guilt or asking non-dominant peoples to help them unpack their privilege. In doing so — like the driver in my story who caused the accident and my injury through his own negligence then sought solace from my friend and I when we were in crisis and needed care — members of dominant groups are appropriating key moments, spaces, or initiatives in ways that, yet again, put them and their feelings first. Those who are marginalized are asked to console and educate

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[11] See also *Figure 1. The Wheel of Intersectionality* for examples of aspects of identity that may be marginalized, types of discrimination and systems that reinforce inequity.

those who are privileged (Catalyst Project, 2015). Privilege me in this space so that I can understand my privilege. Yet if equity workers and activists from marginalized groups express anger, frustration, or a desire for some separate spaces for thinking through and advocating for equity they are frequently critiqued as being too aggressive, hypocritical, or engaging in reverse discrimination.

In any form of collaboration there are power imbalances at play especially in efforts to work together across difference. If these power imbalances are not named and if their impact on relationships, groups dynamics, or actions is not spoken or explored, I believe these efforts cannot achieve equity. I have come to realize through much trial and error, in situations where I was dominant and where I was not, that it is unfair to always ask those who have the least power to be the ones who must name it or call it to account. I also believe it is unfair to suggest that people who have been made vulnerable through systemic marginalization are working against equity if they seek spaces and opportunities to work solely with others who share similar identities and experiences. In November 2015 I attended Emergence, a symposium in Toronto on art and equity's role in leading social change. In a session called "Reconciliation and Community Arts" an audience member asked how they might begin processes of reconciliation with indigenous communities.[12] The Coast Salish poet, author, and teacher Lee Maracle was part of the group presenting. She responded that the first thing people should do is figure out who they are, where they come from, and how they are implicated in colonization. In order to resist or to change systemic marginalization we must begin by understanding our own place within it.

The joy art school offered me was the opportunity to explore and reflect on things that were important to me using mediums I found exciting. Another important offering was behind-the-

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[12] Reconciliation is "the act of causing two people or groups to become friendly again after an argument or disagreement" (Reconciliation, n.d.). The Canadian government in collaboration with the Catholic Church engaged in a long-term process of cultural genocide and assimilation of First Nations Peoples that has severely impacted generations of First Nations communities, families, adults and children. As Jean-Paul Restoule, Associate Professor of Aboriginal Education at OISE points out "contemporary expressions of racist and colonial policies of cultural genocide and assimilation continue to this day" (2015, n.p.). Engaging in reconciliation is a complex process that requires long-term commitment to teaching, learning, advocacy, policy change and relationship building. Regarding reconciliation Restoule says, "The reality is that we all have different strengths, abilities and areas of influence… All of us can consider our role in respecting and honouring Aboriginal title and Treaty relationships…We each need to look within ourselves and see what's within our own power to do…The potential exists for a new era of mutual respect but we each need to reflect upon our relationships and responsibilities towards each other" (2015, n.p.). Restoule describes reconciliation as a process that "has to be co-created, reflected upon and acted upon continually to remain relevant and alive" (Restoule, 2015, n.p.).

scenes access to the processes leading up to the creation of artwork. Witnessing, learning about, or participating (through discussion and/or collaboration) in these processes was transformative. New ways of looking at and communicating about the world opened up for me. I developed new relationships with artworks that I had previously dismissed and I became part of verbal and non-verbal dialogues about art and life that shifted my perceptions of experience. For me the most valuable aspects of art school were also the most ephemeral.

I produced work that I considered excellent and work that was far from what I considered excellent. But what makes something excellent? This is a simultaneously excruciating and delicious question. I was somewhat disillusioned by the dominant processes for ascribing value to artwork that I encountered in art school. To be a successful artist assumed primary authorship or control of creative processes and the presentation of artwork within certain legitimized contexts. I wanted to share the excitement and transformative capacity of the arts that I experienced, with communities that I was part of beyond the boundaries of the school. Upon graduation I sought work with various non-profit organizations that used arts-programming as means for engaging with local communities. My hope was that such work would offer an alternative to the competitive and self-focused style of art practice I was exposed to in my formal education. I found that, though this work was very collaborative, there was little time and opportunity for critical reflection on form and process. I also felt that the work tended to emphasize art as a form of celebration rather than a means of investigation. In response I sought out post-secondary education again but this time in a program and discipline where social justice education was an explicit goal—the Master of Environmental Studies program at York University. My experience there was mixed; the flexibility and support I found within the program was still somewhat hindered by the institutional context.

Much of the work I have done as an artist, teacher and researcher has moved back and forth between the academy and community-engaged arts/social justice initiatives. As a result, I have often felt like an insider and an outsider in both settings. My liminal[13] status offers me freedom and restricts me at the same time. I have access to both spaces but my unclear role can make it difficult to build trusting relationships. This research examines a university certificate in the Faculty of Environmental Studies at York University that attempts to link these two worlds. I

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[13] The Oxford English Dictionary [OED] On-line defines liminal as "Occupying a position at, or on both sides of, a boundary or threshold" (Liminal, n.d.).

wonder. Can a powerful, large, slow moving institution like a university that embodies many manifestations of systemic inequity be a sustainable home to a program that aims to teach students how to engage in social change through community-engaged arts practice? In my experience, community arts practices that work toward social change are frequently fast-paced, constantly shifting and evolving fields of engagement that often question the forms of learning and legitimacy that the university represents. Will the Masters tools ever dismantle the Master's house (Lorde, 1984)? Public intellectual and activist Micah White (2016) describes Audrey Lorde's essay "The Master's Tools Will Never Dismantle the Master's House" as originally written in response to the heterosexual white bias in feminist academia which attempted to address gender inequity by emphasizing sameness of experience and consensus amongst women rather than embracing difference as a source of strength. Lorde, White claims, was demonstrating that this tactic simply reproduced patriarchal strategies that denied difference and reinforced oppression—using the same kinds of tools for a similar kind of outcome rather than redefining the terms and refashioning the tools that we use, in order to create a context "in which we all can flourish" (Lorde, 1984). If we do not critically examine our differences "…only the most, narrow perimeters of change are possible and allowable" (Lorde, 1984).

My question then, is what "tools" does CAP (as a university-based program teaching for social change) use to avoid recreating inequity in the disciplinary fields and contexts in which it functions? Can programs like CAP disrupt the oppressive mechanisms at play in the university if they must abide by those same mechanisms in order to be accepted as part of the university? What is the Certificate's role in challenging academic discourses about fine arts education and practice? "The mere fact of being collaborative, or participatory, is not enough to legitimize [art] or guarantee its significance. It is more important to observe how it addresses – and intervenes in – the dominant conventions and relations of its time" (Bishop quoted in Roche, 2006, n.p.). I have been an observer of and a participant in various initiatives that aim to imagine and create alternatives to much of the dominant pedagogy, practices, and paradigms that inform post-secondary fine arts education in Canada. Fine Arts education is one more place where equity must be investigated, articulated, and acted on. I believe the efforts that have emerged from the Certificate and the initiatives of many local Toronto community-engaged arts organizations that CAP has counted as community partners, provide a good starting point for investigating the possibilities, challenges, and implications of community arts education and professional development as a site of equity.

Equity and Identity

Speaking truth to power[14] is easier when the lens is focused on others. Speaking truth to power is much more challenging when we focus the lens on ourselves. How do I speak truth to my power, how do I speak truth to my privilege?

look at me

what do you see
what do you know
what can you only surmise

educated guesswork

in this moment
can judgment be made
action taken
futures decided

what will you imagine for me

In the academy we spend a lot of time theorizing about, documenting and producing things. Many academic traditions encourage us to understand a field of research or an academic discipline better than we understand ourselves. In the midst of the process of being or becoming a member of a post-secondary institution (student, staff, faculty, administrator) we are given very little opportunity to question the value of the everyday routines, rhythms and prescribed practices of the institution outside of the context of research. Most scholars are expected to adopt and abide by prescribed practices in order to achieve job security or even precarious employment. (Rockquemort & Laszloffy, 2008; Özbilgin, 2009). Precarity keeps change and challenge at bay, meaning that when someone feels vulnerable they may feel less able to take risks or push boundaries. Even when the content of research and teaching in the university focuses on identifying, naming, and proposing alternatives to injustice and inequity, it is often difficult for academics to enact such alternatives within their own contexts of employment. This difficulty may be a result of institutional structures and cultures that are tied to larger forms of social and

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[14] The phrase "speak truth to power" has been adopted by many social justice movements to mean, holding the powerful to account or stating truths about socio-political realities, and often inequalities, that those in power do not want to acknowledge. The phrase can be traced to a 1955 political document titled "Speak Truth to Power: A Quaker Search for an Alternative to Violence" written by The American Friends Service Committee part of the Quaker movement, a Christian Religious Society originating in 17th century England, known for its support of various social justice initiatives, anti-war movements, and the abolition of slavery.

economic inequity and this difficulty may be connected to lack of effort, access, opportunity, or means for engaging in critical self-reflection about our own roles, identities and practices.

White people are privileged by the marginalization of non-white people. I am white. I have been a beneficiary of this privilege in ways that I understand, in ways that I have yet to understand, and in ways that I will never be able to completely perceive or know. This is not to say that all white people are the same or that there is not complexity of identity and disparity within and amongst white populations. Nor do I claim that someone who is white will not experience discrimination based on their whiteness[15] or based on other aspects of their identities: sexuality, gender, ability, age, class, socio-economic status. I want to recognize that whiteness is dominant in a way that intersects with all other aspects of identity to provide a layer of privilege that can be difficult to see—white shapes on a white canvas—because whiteness is constructed, imposed, and reinforced as the backdrop of our public and private spheres. Whiteness permeates Canadian[16] society at every level in every field of endeavor. We are steeped in dominant ways of being, knowing, and doing; these ways become the medium through which we all must live our lives, the language that we must be fluent in to make our way in the world. I am fluent in the socio-economic culture and language of whiteness; so are many of my racialized and indigenous colleagues and friends. But I am not fluent in much of the socio-economic culture and language of other ethno-racial and indigenous communities, because I don't have to be to succeed socially, academically, or economically. Critical whiteness studies is closely linked to critical race theory.

"It recognizes that the category of 'White' is socially constructed, and takes 'Whiteness' to be a 'a set of assumptions, beliefs, and practices that place the interests and perspectives of White people at the centre of what is considered normal and everyday" (Gillborn 2015 as cited in Henry et al., 2017, p. 15). Whiteness serves to maintain the conditions of systemic inequality where the world views and interests of the dominant group are entrenched and normalized as unstated

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[15] It is important to recognize that experiences of racial discrimination based on one's whiteness tend to be particular (emerging from specific incidents or within specific relationships/contexts) rather than systematic, structural, and pervasive as they are in the case of racialized minority and Indigenous populations.

[16] I believe this to be true in many Western societies and I believe that the predominance of whiteness can be identified globally; however, how racialization is experienced in non-Western contexts is likely more complex. A student recently explained to me that in his experience, growing up in Nigeria, he did not necessarily identify as Black in the way that he now does as a student in Canada. In Nigeria he felt his Blackness was part of the social fabric whereas in Canada he feels that his Blackness is inherently resistant, standing out in stark contrast to assumed social norms.

stands against which "Otherness," including Indigenous and non-Western peoples and cultures, is marked as different (McIntyre 2000 as cited in Henry et al, 2017, p. 15).

I have experienced discrimination based on my gender, my socio-economic status, even my racial identity; but, more frequently, I benefit from most aspects of who I am or who I am perceived to be. Living within the medium of Whiteness means that I can afford to be ignorant. It includes the assumption of my belonging or my potential to belong within many privileged spaces and fields of endeavor. My Whiteness also allows me more leeway to challenge dominant paradigms without being read as a threat. It may even offer me the guise of altruism as if my anti-oppressive pursuits are somehow not beneficial to me.

I will always have to work at learning how to avoid perpetuating oppression—all people will, it does not happen without effort. But because of the insulation that my privilege provides I have more work to do. I must be willing to listen more and talk less. I must permit other languages of experience to be heard, valued, and learned from. I must make anti-oppression not a choice but a necessity. The medium of a PhD dissertation often seems a poor choice for pursuing an understanding of inequity and oppression in post-secondary education — so many of the forms and processes that a PhD embodies reinforce it.

In 2011-2012, I was completing research titled, The Arts & Equity Project, for the Toronto Arts Foundation in collaboration with Skye Louis, who was the coordinator of the foundation's Neighbourhood Arts Network at the time. The equity principles that emerged out of The Arts & Equity Project help to shape the conceptual framework of this dissertation. The Arts & Equity Project involved interviews, visits and workshops with workers from about 30 arts and social service organizations around Toronto, asking them how equity issues intersected with or emerged in their work, how they sought to address equity, and gaps in equity that they would like support with. Many of the people interviewed were people of colour, often working with marginalized populations. Asking these participants about equity was complicated not only because of context and content but also because of our identities, theirs and mine. Many of the interviews I did on my own but there were several where Skye joined me. I noticed how her presence could shift the dynamic of an interview. Skye is an incredible person, someone who has a wonderfully warm and engaging energy, that puts people at ease. Her way of listening makes clear that she is truly interested in what the different people she encounters have to say and that

she has respect for their realities. I strive for a similar kind of rapport when learning with others. But in the context of our equity research, I think the differences in our racialized identities had an impact on people's level of comfort. Reflecting on the project I later wrote:

> My whiteness is another layer of privilege that both facilitates and limits my ability to support others or address equity—so important, but not talked about enough. During the initial stages of the [Arts & Equity] project just as I was beginning to make connections and talk to people, my whiteness often felt like a suit or a bubble that shielded me and silenced or diluted difficult questions about race and representation and my role as an equity project coordinator. (Burns & Louis, 2012, p.111)

During that research project, critical reflection and relationships emerged as a key theme in community-engaged arts practice. "Reflecting on your own position and your practice and building relationships were things that people identified as key to equity...that came up in every interview" (Burns & Louis, 2012, p.108). Relationships were also important in the research process: the relationship between myself and Skye as co-researchers; our relationships with participants; and the relationships amongst participants that were cultivated during and following the project. Relationships remain poignant in this research process as well. Learning with and about other people helps me to understand a subject from multiple vantage points and experiences and the process of developing these relationships also helps me to learn about and critically reflection on myself and my experiences.

My whiteness is also complicated by other aspects of my identity and personal history that inform my engagement in anti-oppression work and research both inside and outside the university. I have been raised and I identify as a woman and this has resulted in my embodiment of many gender conforming roles or characteristics. My performance of gender (Butler, 1990) in terms of my physical appearance and social behavior is easily integrated into dominant conceptions of what it means to be female: I have long hair and often wear gendered or gender ambiguous clothing, I emphasize caregiving in my relationships, I try not to dominate dialogue, I often avoid direct challenges to authority. My family heritage is primarily composed of English speaking, Irish Catholic immigrants rooted in the lower middle class (Mother's family) and working class (Father's family) communities. My parents both went to university (my father was the first and only person in his family to do so) and encouraged me to value and pursue formal education. During my childhood my family moved many times and my family configuration and family dynamics were unstable. My childhood experiences shape my perceptions, patterns of

behavior, and forms of engagement as an adult. I suffer from anxiety but my facility with the English language (written and verbal), my skills in various art forms, and my ability to build rapport in social contexts enables me to mask this less socially accepted aspect of my identity in professional, academic and community-based settings. These various elements of my identity complicate my whiteness and act to my advantage and disadvantage in the various contexts in which I work.

My embodiment is intertwined with my actions, perceptions, and my ability to know. How I perceive and how I am perceived, how I engage and how others engage with me, how I exist in time and space and the times and spaces in which I exist, cannot be disentangled from one another or from my processes and productions of knowledge. At this moment as I write, with my hands, watching my words form on a laptop computer, I sit in a chair, at a desk in an artificially lit room, part of an institution that questions and challenges dominant processes and productions of knowledge and at the same time embodies them. As I have conducted this research about equity in community arts education, my embodiment has both put people at ease and made them uncomfortable. It gives me a privileged position that has offered me access and legitimacy; it gives me a privileged position which limits my access and legitimacy. My processes and productions for building understanding about equity are limited by the who, where, and when of this research.

This dissertation draft will be completed in a year (2017) that the Canadian federal government is marking as a celebration of the past 150 years of the Canadian nation state. It is two years after the publication of the Final Report of the Truth and Reconciliation Commission examining the impact of generations of abuse of Indigenous peoples in the federal residential school system. It is one year after a federal election in which the elected Liberal party of Canada received significant support from indigenous communities based on promises to take substantial and immediate action to address the extensive on-going inequities that indigenous peoples face in Canada. It is a time when refuge from violence and oppression is being sought by massive numbers of non-Western communities around the world and Canada has represented itself as a haven and an example. When I get up in the morning I often turn on CBC radio, boil the kettle, drink a cup of tea, and eat a piece of toast while I listen to people talking about what is and is not happening locally, nationally, and internationally. A lot of the happening and not happening is

about equity and inequity. And based on what I hear (not a scientifically derived hypothesis) there is still a lot of inequity happening and not enough equity going on.

In "Reconciling with The People and the Land" a chapter of the book *Cultivating Canada*, indigenous scholar and filmmaker Dorothy Christian [Cucw'la7], discusses the importance of relationship building in moving towards equity and reconciliation. She links building deeper understandings of who people are as human beings to the possibility or potential for reconciliation and "a peaceful co-existence with each other" (2011, p. 77).

> Over the years, I have witnessed how we come together oh-so-politely under the diversity policies that promote being tolerant of each other. I have sat in meetings where we are working together on a shared goal; however, when it comes to the human part of developing relationships, many people have to run to other meetings, answer phone calls/texts, or some other more important activities…One of the major things I have learned from my intercultural relationships with both white and non-white settlers is that it is critical to relate outside of the usual colonial binary of the colonizer and the colonized… individuals and groups within the nation-state of Canada need to formulate new models of interrelating outside a tolerance discourse (including diversity or multicultural policies) that literally paralyzes a substantive reconciliation in this pluralistic society…For me, part of reconciliation is taking the time to build respectful relationships and to create opportunities where we develop a new model of interrelating, a model that takes us beyond the usual multicultural sharing of food and dance and walks towards an authentic reconciliation. (Christian [Cucw'la7], 2011, pp. 77-78)

In this document I share many critical reflections that are particular to me. I do so not with the intent to make myself the centre; but, rather, to share elements of who I am. To attempt to acknowledge my humanity and the impact it has on building relationships with other people and bodies of knowledge working towards equity. Despite the privileges my whiteness, language, and level of formal education offers, I still struggle as a doctoral student and an artist to believe in my own legitimacy and to give myself permission to pursue my work and articulate my understanding in ways that are not always unconditionally welcomed in the university or the professional art world. My observations and experiences of inequity in post-secondary arts education is one impetus for this research. A second motive is to share my learning with other people involved in struggles with legitimacy inside and outside the academy. My hope is that this articulation can be part of a confluence and divergence of ideas and experience that help to create more welcoming spaces of social encounter and endeavor for more kinds of people.

I have been looking for that space
where my way of being is welcome
for a long time

could it possibly be here
that I make it

Figure 2. ☛ *Self-portrait: Dissertation behind the Screens*

A very long story

I got on the subway at Bay station after having an ice coffee at one of the five Starbucks nearby. It was just before rush hour, around 4pm. The train was relatively full but there was still enough space to move around or walk down the middle of the car from door to door. A subway car is an interesting space, liminal in its own way, moving just below the surface of the city. A bell chimes and you enter, voluntarily shut into a small metal box, a relatively intimate space, with people you likely do not know and would not interact with—not in such close quarters anyway—in the spaces outside, above ground.

What happens in this space seems different, less humane, but maybe it is just proximity squeezing you closer to realities, people, and sensory stimuli that you can't easily turn away from or escape—at least, not until the next station. We all have our methods of avoidance: body positioning, headphones, cellphone screens, books or magazines, leaning in to conversations or groups that we are a part of, lingering stares at advertisements.

We passed by St. George station, where I should have been, positioned as it is, directly below the Ontario Institute for Studies in Education, my shared office space, the skeleton of my dissertation.

This is the Bloor-Danforth Line, which has no above ground sections in the city centre. There is a brief glimpse of daylight between Broadview and Castlefrank as you cross the Don Valley but after that, nothing, until Dundas West. I'd say about 15-20 minutes of darkened tunnel outside the window between stops, if there are no delays that is. And there are often delays. Like this ride, stuck between Spadina and Bathurst, broken down air conditioning, garbled announcement over the PA – signal problems? medical emergency? smoke from combusted garbage abandoned on the tracks?

And on this ride there was something more, a man who defied the expectations and strictures of subway etiquette. He had boarded at Spadina, stomping in loudly as he polished off a mini bag of potato chips. His goal was to be seen and heard and he was angry, at all of us, at our desperation to deny his existence and his defiance and his pain. "This is my land," he shouted "This is Indian land! You're on *our* land." No one responded. He muttered and moved around the space, repeating himself, sometimes loudly, sometimes in a low grumble. People braced themselves as he loomed. Watching him, immobilized by my uncertainties and discomfort, I realized what a stereotype I was. The insulated academic too afraid to put theory into practice. The settler comfortable with the legend of First Nations peoples but not with their living, breathing, feeling, realities. Here, in this space, I could not escape myself. I could not deny my complicity. At least, not until the next station.

Re: a very long story

The following is an email exchange with a long-time friend and colleague. I seek feedback throughout my writing and composing processes from friends, family, colleagues and acquaintances, children and adults, who have a diverse range of backgrounds and experiences (academic and non-academic, arts and non-arts practitioners, familiar with social justice theories and movements and not familiar). I am interested in how the ideas and forms that I am articulating connect (or not) to their understandings and experiences. Do these stories have relevance? Do they spark dialogue and critical reflection? I include the exchange below because of the interesting questions posed, that encouraged me to think about how the story could be perceived differently by different people and the stories of everyday experience in the university and outside it.

Leah Burns 6:45 (21 hours ago)
to Pablo, Pariss, Traci

hi you guys
sending "a very long story" which is actually very short (1 page) for your review
as you know I am interspersing stories in my dissertation
not sure where this one fits yet -- perhaps in the equity and identity section
based on an actual event from a couple of months ago
let me know what you think when you have a chance
thanks!

Pablo Bose 9:38 PM (19 hours ago)
to me

Very interesting

So let me ask you this—are you posing this as the defining narrative of this moment? Because I would say that what's always interesting/challenging about such interactions is the different valences that it operates within. You're right that there's the words he is saying and your interpretation and action/inaction in response to it. But I had a hard time NOT reading it also as a particular performance of masculinity, or anger, bravado, and in almost a contradictory sense, an ability to claim a particular kind of stance within and against the space of the subway car (and it made me think of the whole set of memes about "man spreading" on subway cars in New York).
Again, I'm not denying your reading at all – it's just that it was hard for me to not also read other narratives within it

Leah Burns 10:22 (18 hours ago)
to Pablo

interesting take
I suppose it may have been read that way by other people on the subway in that moment too
The goal is not to determine how it must be read
I imagine many people on subway cars in different contexts may have experienced similar situations
and there are many layers of complexity there
I think such situations are often read first as the imposition of masculinity in a way that intends intimidation
and often, as has been discussed recently in examinations of police response to vulnerable peoples who transgress in one way or another, we may justify our responses such as disengagement, attempts at containment, etc.
(which may result in different kinds of violence) as a reaction to a perceived threat
It is important to take the particularities of context into account: this was a First Nations man, it was a relatively full subway car so he was out numbered, and he seemed confrontational but not violent
But it may not be possible to access those details from my description

Maybe the use of the words "angry" and "loomed" is a bit of a trigger
However, I think that the possibilities of oppressing and being oppressed are potentially present in many situations and identities. So multiple readings are important and I think if the anecdote is unsettling in that way perhaps it may support contemplation of these complexities

Also in terms of "man-spreading" which is a very familiar (and recently a relatively popular trope) --that sense of physical dominance in terms of 'entitlement to space' is of course very masculinized (I also think we should consider the challenging of gender normativity and binaries) but it is not just the purview of men, there are many ways in which people may "spread" or dominate spaces with their sense of entitlement in ways that intimidate or exclude (intentionally or unintentionally), not necessarily based on gender

Pablo Bose 10:56 PM (17 hours ago)
to me

And of course there's a big point here about how much one should try to read subtext when the overt message about being interlopers on 'Indian' land is made very clear to the audience. I suppose that was in many ways the point of your story. I think I struggle a lot with what is the dominant or preferred narrative of any story -- which is in no way to deny the fact that not every person has the power or privilege to determine how they will themselves be read.

I was just having this conversation with a former student of mine I had lunch with who is currently on an internship in Bangladesh (he's of Bangladeshi background) about his experiences returning to the US and what in these moments of especially profound and overt racism and Islamophobia (or general distrust of brown skin) what one does to allay the fears and anxieties of white people. There's a great article I assign to my students called "Why I whistle Vivaldi" which is all about that attempt to perform non-threatening-ness,

Leah Burns 8:41 AM (7 hours ago)
to Pablo

Yes, I know that article!
My student this year, originally from Nigeria, spoke about the same thing
He was going to his apartment in Liberty Village I think (near King and Lakeshore) one night and a White woman walking to the same building but just a few paces in front of him started walking faster as if in fear, like he was following her. So he took his keys out and started rattling them to try to indicate that he had keys and had belonging in the building. His thought, was that because he was Black, she might have assumed he wouldn't be living in that space and therefore his presence was suspicious. But as a class we also wondered what would have happened if he were Black and female or even smaller in stature (he is a very big muscly guy) and during the day with others around, so really it was not *just* his Blackness but how his Blackness intersected with other elements of his appearance/presence that might also be conventionally read as intimidating within a particular physical and temporal setting

Leah Burns 8:52 AM (7 hours ago)
to Pablo

Most Bangladeshi men are more likely to be threatened than a threat in the USA I imagine
It is such an irony (and tragedy) how brown and black men must consider how to avoid being a victim of violence by appearing non-threatening

Pablo Bose 10:06 AM (6 hours ago)
to me

It's been an interesting education for me about how race operates in the US and how different bodies have to perform in different spaces. When you're in the liberal bubbles of college towns like Burlington or many of the other spaces I've been in it is not nearly as noticeable but the differences are significant, even in more

"multicultural" cities like NYC or Chicago. I was just thinking about how different traveling used to be, especially after 9/11. I still remember the time I was coming back from the AAG in Denver with Sue, Traci and I believe Rich and how they were so totally unconcerned going through the security check at the airport and how it filled me with so much anxiety and confusion over which lane and which officer might give me the least of a hard time. And that trip to Honduras in 2003 and getting "randomly" pulled out for extra security pat-downs in Miami and such. I mean I certainly experienced some stuff when I was in Vancouver and Toronto but rarely quite so overt. It's one of the weirdest things about this last election here -- it's as if a whole bunch of (mostly white middle class liberal) people all of a sudden discovered that racism exists. I've also had some very different experiences myself crossing a border depending on my immigration status (it's gotten progressively better as I went from a J1 to an H1B to now a green card and I'm probably going to apply for citizenship now since I discovered belatedly that I don't have to relinquish my Canadian citizenship) and whether or not I have my parents or especially Alisha and Lily in the car or if I have a beard or not or even how thick it is. Crazy times.

Leah Burns 10:34 AM (6 hours ago)
to Pablo

Did I tell you about the time I went to France in 2011? I entered the country with an expired passport!
I didn't know it was expired (the dates showed only the last two digits of the year something like 10 08 15 and I thought 15 was the year and 10 was the month but it was the opposite).
I entered the country no problem, border official took only a few seconds to look at me, and it, and let me through
I didn't discover it was expired until the night before I was to return, by comparing my passport to my friend's
When I checked in to return at Air Canada I explained this and the reps couldn't believe I had been allowed in
But I am not sure that it would have been detected at all, even on the way back, had I not pointed it out
Leaving the country on an expired passport wasn't a problem either (after all that is what they want you to do anyway) but I didn't face any kind of repercussions. I don't imagine that would have been the case had I been you, or even, had I been travelling with you

Leah Burns 4:22 PM (18 minutes ago)
to Pablo

That was a really great back and forth
I like how it connects with equity and identity and the back and forth picks up on the metaphor that I am using to analyze my findings and which appears in some of my poetry and visual pieces
Would you be ok with me using this series of emails inspired by my story as an appendix in my dissertation?
Or even in my section on equity & identity directly after the story?

Pablo Bose[17] 7:59 PM
to me

Absolutely, no problem

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[17] Pablo Bose is an Associate Professor and Director of Global and Regional Studies in the Department of Geography at the University of Vermont. He was born in Calcutta, India and moved to Canada when he was 2. He moved back to India when he was 5 and then returned to Vancouver, Canada at the age of 11. We have been friends since 2000 when we met as graduate students in Toronto at the Faculty of Environmental Studies at York University. In 2006 he moved to Burlington, Vermont. Our dialogue about the dynamics of equity in our research, work, and lives, has been valuable source of learning, inspiration and support.

Chapter 3
On-Going Conversations & Lingering Questions

This chapter provides a review of some of the important conversations and questions that inform stories of equity and arts education in the Canadian nation state. Some of these conversations are more localized, some are more transnational, all of them have been or still are influential in the construction, maintenance, reform, or reimagination of art and art education in Canada. These conversations and the questions that they raise loom very large. It is not possible for me to do justice to their breadth and depth in the context of this dissertation. I have to be selective and choose what is most relevant to this case study. I write this not only as a justification to readers about this chapter's limitations but also as a reminder to myself that sometimes when writing and reading, less is more. Make it feasible. My review focuses primarily on Canadian contexts and contributors. In some places I do refer to voices and ideas that may reside or originate outside Canada but that inform Canadian conversations. This chapter is divided into three sections. Each section begins by introducing key questions about art and various attempts to answer them that have been influential within arts practice and arts education in Canada. At the beginning of the chapter are two micro-narratives and a series of images. The first micro narrative reflects my feelings of ambiguity in relation to the title of artist and how broad conceptions of what art is and what is *good* art, permeate everyday experiences. The second narrative refers to the challenge of attempting to realize alternative ways of being and knowing within contemporary constructs of time and space. The images that appear with these narratives explore traces of rhythm and pattern that connect seemingly disparate embodiments. In between the second and third section, I include a dialogue between myself and one of the permanent faculty members associated with the CAP certificate. The dialogue is titled Oscillations; it is an example of critical conversation in action. The chapter concludes by highlighting how these critical conversations and lingering questions inform my choice of Sites, Relationships, and Experiences as a focus for my examination of equity in relation to the CAP certificate.

Seriously[18]

My very first work session on the mural project was a hot and sticky Wednesday afternoon in the middle of August. Amidst the heat and a city-wide smog alert, I found myself packed into a small classroom with seventeen participants. They had been directed to work with me as part of their assignment in an employment and skills-building program for "at-risk youth." Faces were pretty non-descript, but I had the impression I was being sized up very thoroughly. I had planned to get the group to use collage and Polaroid photos as a way to begin exploring issues of identity through visual imagery. When I explained this, the first reaction I got was, "Man, we just did collage with our other supervisor this morning!" Already a bit nervous, this threw me off even more and I bumbled a little uncertainly as I gave instructions.

As everyone settled in and began working, I realized I didn't know what to do with myself. They were all talking and interacting while I just sort of stood there leaning awkwardly on the supply table trying to recover some confidence. One participant, turned to me suddenly and said, "Hey are we doing this right?" Relieved at having something to do, I had begun to walk over and lend a hand, when he proceeded to barrage me with all kinds of questions:

"How old are you?"
"I'm thirty."
"Can you draw?"
"Yes."
"Are you good?"
"I guess it depends on what you think is good."
"Well, are you *really* an artist?"
"Yes, but I don't always work in…"
"So you are an artist?"
"Yes."
"No, SERIOUSLY, are you *really* an artist?"
(slightly exasperated) "No, I'm just pretending. I'm faking it, but don't tell the staff, OK?"
(laughter from round the room)

Well, I wasn't entirely joking. This interaction, although it put me on the spot, did ease tensions. The humor broke some of the distance I was feeling from the group and I relaxed a bit. But the question was actually really poignant. I've ever been completely comfortable with claiming the title of "artist," largely because of a lot of the connotations and stereotypes associated with it. The exercise was meant to get participants thinking about their own identity, but it also raised questions about my position, I was struggling with issues of identity myself. How should I present myself to this group? How did I want them to see me? Who was I? Why was I there? What kind of background did I have to be able to be in this position leading these people? Sometimes I did feel like an imposter.

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[18] This story was previously published in: Burns, L. (2006). Seriously…Are You Really an Artist. In D. Barndt. (Ed.). *Wildfire: Art as activism*, (pp.25-26). Toronto, ON: Sumach Press.
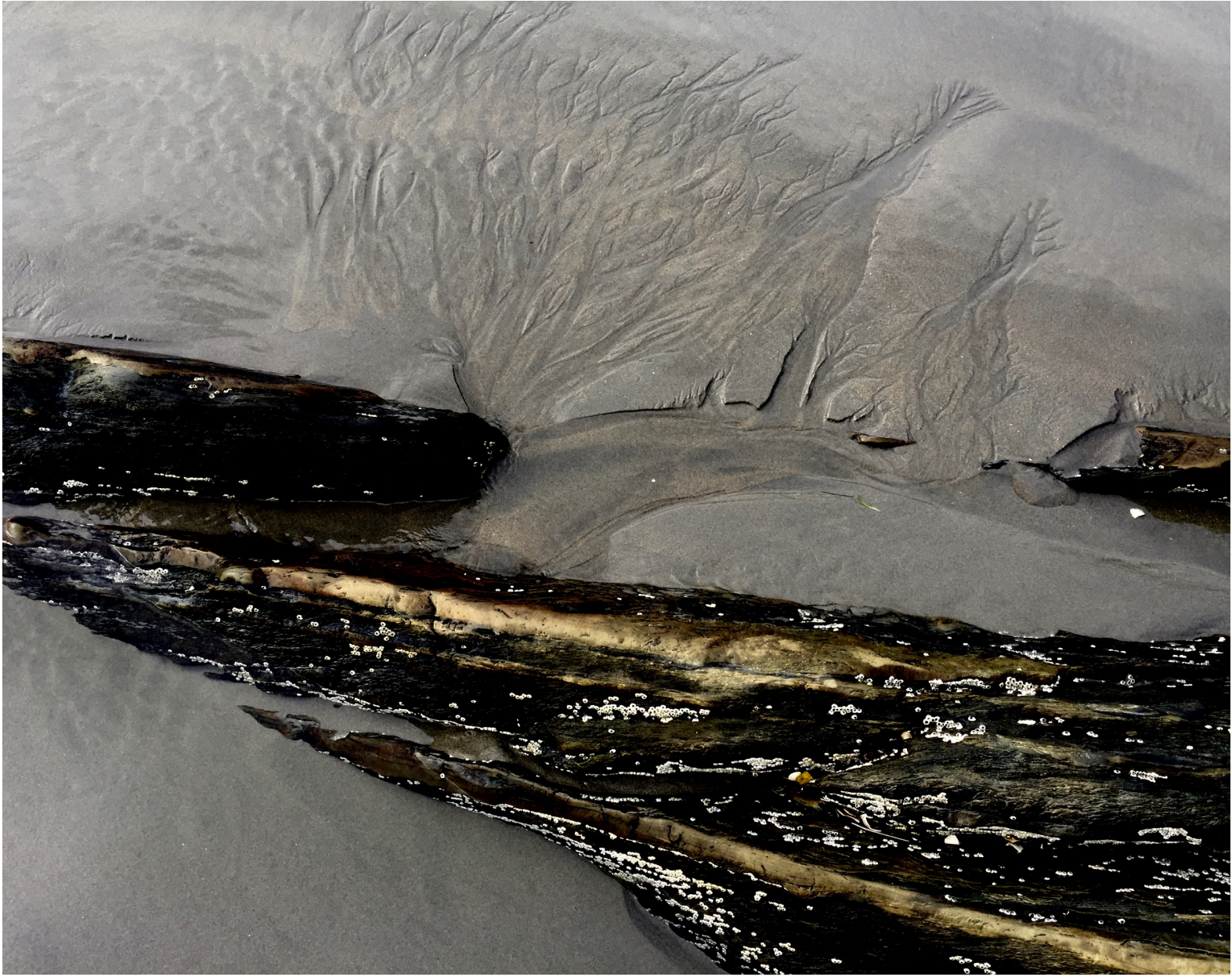
Figure 3. Micro Macro

Convenience and Compromise

Squished into a window seat on a flight from Halifax to Ottawa to Toronto, my feet freeze while my torso swelters. The air vents and the propellers combine to create a loud hum that I try to ignore or assimilate. It is bothersome but these are necessary conditions to move so quickly at such an elevation.

The beauty and overwhelming scope of the aerial view distracts from my discomforts.
I stare out the window. Lakes and rivers break up the patches of brown and green or knit them together. They extend like the neural pathways of a sentient landscape. These patterns resound through many geographies. Macro echoes micro. The panorama repeats shapes and configurations also found in the most microscopic views of life: veins of leaves, rivulets of water, brain tissue.

Finally, I look away, grip my book, and attempt to focus. Andrea Fatona writes incisively about governmentality and the construction of art by the Canadian state. Her words excite me. She captures precisely the sharp prick of a persistent problem, like the pinch of a too narrow shoe. The definition never really fits and yet you have to walk in it or go barefoot—cultural and systemic paradigms rubbing the wrong way until they provoke bleeding or blisters that must be managed with a bandage.

Or abandon? Can we kick the shoe off altogether? What if we allow ourselves to feel and respond to the composition of a particular topography, make our way with more awareness and less insulation? Humans create so many containers, attempts at management.

What is art and who makes it? Is there a policy for that…a philosophical paradigm to do it justice…curriculum to capture and cultivate its complexity? Can we fit it all into one semester, three hours a week?

I look out the window again. We pass through some clouds, water vapour, but we can't feel their dampness. Yesterday I squished my head into the grit of a wet beach seeking a seaweed portrait. Today I click the digital file on my laptop adjusting exposure as I fly up and away, skimming the surface for the sake of efficiency. Traversing the terrain up close would be too disruptive, too costly. It would keep me away from my routine for too long.

Figure 4. Grit
(see following page)
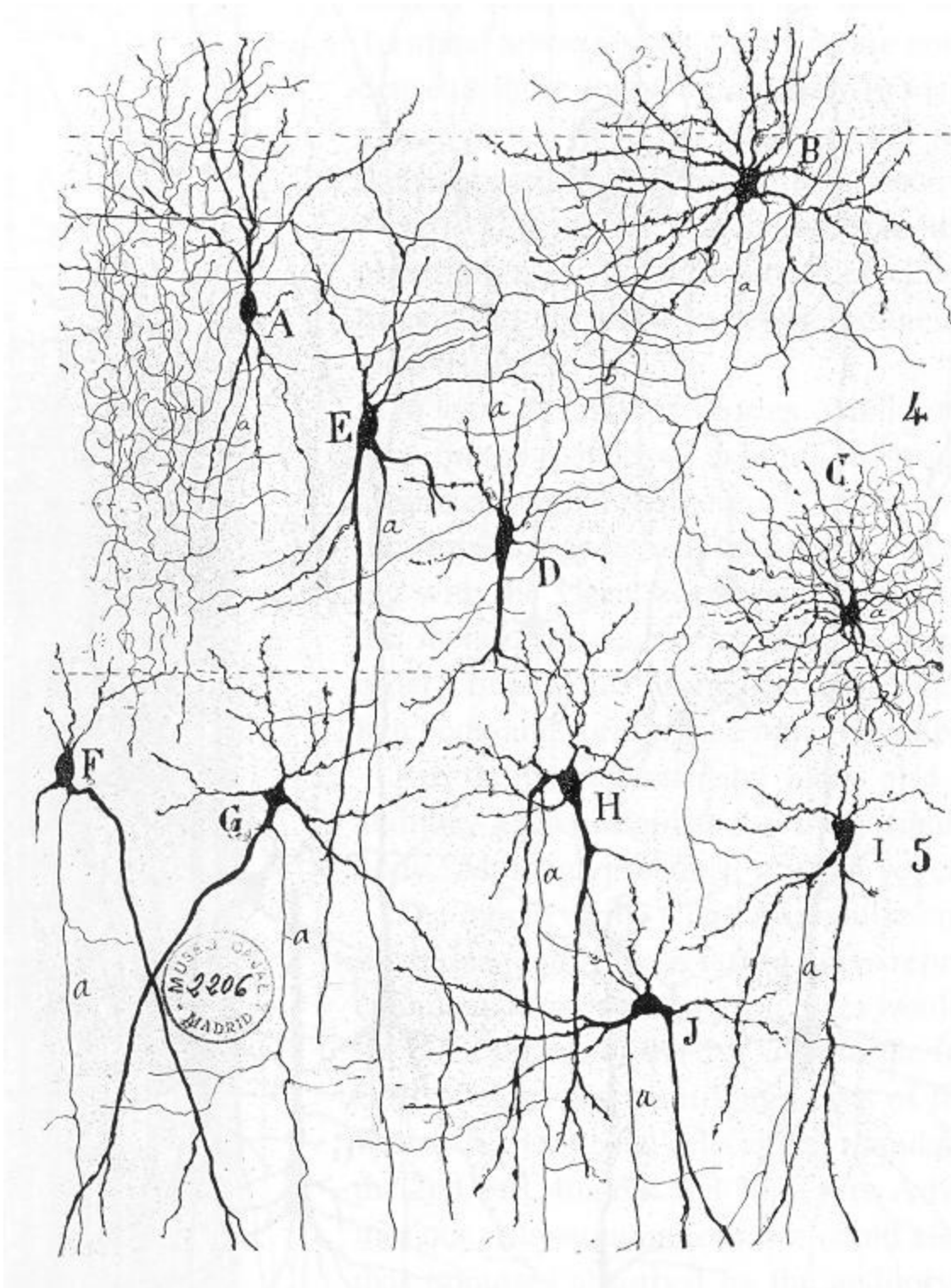
Figure 5. Illustration of Human Neural Pathways by Ramon Y Cajal. This image is in the public domain.

"Camillo Golgi's discovery in the 1870s that nerve cells could be colored using silver nitrate opened up new opportunities for their study. Santiago Ramón y Cajal [1852-1934] began using this method in 1887 [and creating illustrations of what he saw]" (Santiago Ramón y Cajal – Facts, 2017, n.p.). He amassed a large collection of drawings documenting the human nervous system during his career as a professor of anatomy at universities in Valencia, Barcelona, and Madrid.

What Is Art and Who Makes It?

This is a big one. What is art? So many people have been working on this question for so long: different philosophers, religions, governments, historians, anthropologists, critics, curators, royal commissions, funders, activists, even artists — staking out territories and constructing definitions. Manifestos, policy documents, religious texts, catalogues, reviews, scholarly publications, grant applications, diatribes, all of these genres have been used as means for seeking an answer. It is clearly not very clear. To me anyway. Not everyone agrees with me however. When something is amorphous and elusive it is difficult to manage. Pinning that something down might be pretty satisfying especially if it is something useful, inspiring, perhaps even essential. When something has these characteristics then cultivating it is probably a good idea. Right? Then access to it should be guaranteed. Correct? But then, what is it? Who is going to make it? How do we keep it going? Where should we put it? More big questions. And maybe an even bigger one is who are *we* anyway? Why is it up to *us*?

Daunting. So who has attempted this monumental task? And what did they come up with?
In this physical space and conceptual place called Canada, who has been doing the defining and making of "art"? Considering that the idea and construction of Canada is an on-going nationalist and colonialist project, most attempts to define art in Canada have been informed in some way by articulations of what is and what is not useful for promoting certain values amongst Canadian citizens. I think this representation can be accurately applied across the political spectrum from the far Left to the far Right. With the exception of Indigenous resistances, and the parallel nationalist project in Quebec – another colonial paradigm, most discourse on what does or does not, what should or should not constitute art in Canada has focused on inclusion within dominant systems of cultural, social, political, and economic production (Walcott, 2001; Robertson, 2006; Fatona, 2013; Leger, 2013). What is art and who makes it in Canada, has been very much linked to the tides of local and global socio-economic and political movements and ideologies.

Drawing on Bell, Roberts, Irani, and Murphy's (2008) story-based framework for analysis outlined in Chapter 5 many of the definitions of art and artists that have emerged in Canadian contexts can be understood as attempting to tell different kinds of stories about belonging. What and who belongs in the categories of art and artist? Some of the most persistent stories of art and artists in Canada are stock stories. Stock stories are the stories that dominate a particular social

sphere, posing as natural or normal representations of that sphere. Stock stories maintain status quo understandings. These are the kinds of stories that have been used to construct the nation state and to design the ideological, structural and procedural foundations of many national and regional cultural institutions. They are entrenched. They create the stage on which the action happens. They structure how the action occurs and who is a legitimate actor. Some of the most dominant stock stories about art and artists in Canada have been generated by various national, cultural policy initiatives many of which resulted in the creation of key national, cultural institutions. The goal of these institutions was and is to contribute to the creation of a Canadian common good through the cultivation of Canadian art/culture and artists/cultural producers; but what and who qualifies as Canadian art and artists and the meaning or implications of "good" has and continues to be a key site of contestation.

One of Canada's foundational cultural policy initiatives that specifically addressed definitions of art and artists as well as how and why to cultivate them was the Royal Commission on National Development in the Arts, Letters, and Sciences (RCNDALS) of 1949-1951, commonly known as the Massey Commission after its chair Vincent Massey.

> In Canada, government documents such as these have drawn sustained analysis far beyond what one finds in… other sites [such the U.S. and U.K.]: in Canada, institutions, agencies and government programs are not only as important as popular culture artifacts and commodity culture, but perhaps more so. (Mookerjea, Szeman, & Faurschou, 2009, pp. 516-517)

The Canadian "fine arts" sector, unlike its neighbour the United States (U.S. scholarship and professional practitioners tend to dominate discourse in this discipline as they do in many others), relies much more heavily on funding from public (state-based) institutions at the municipal, provincial, and federal levels. There are very few private sources of funding for the arts in Canada to which applicants can apply directly. In the U.S. by contrast, as of 2012 private foundations provided approximately 13% of annuals arts funding, individual giving made up 42% and earned income 41%, only 4% of all arts funding in the US comes from public sources (Horowitz, 2016). Canada's reliance on public funding has advantages and disadvantages. On one hand, arts and cultural practitioners, educators and scholars are more invested in sustained advocacy for and critical evaluation of public support for the arts in Canada. Their efforts have resulted in increased attention to issues of equity in terms of resource distribution, access, and assessment within the sector (Tator, Henry, & Mattis, 1998; Lum, 1999; Kin Gagnon, 2000;

McKay & Paterson, 2001; Abu-Laban & Gabriel, 2002; Robertson, 2006; Barber, 2009; Smith, 2012; Caldwell, Leung, & Leroux, 2013). This engagement has also fore-fronted how arts and culture are intertwined with politics. On the other hand, heavy reliance on public funding has often resulted in the arts, and equity in the arts, being subject to more direct intervention on the part of particular political parties and the interests that they serve, in terms of allocation of budgets and the development and implementation of arts and cultural policy. A major preoccupation that has and continues to inform debates, funding, and policies about arts and culture in Canada is the threat of United States' cultural imperialism and the domestic and international promotion of a unified and distinct Canadian identity. The main thrust of the Massey Commission and its report was to advocate public funding of the arts in order to develop a Canadian culture and consolidate a sense of Canadian identity (which was seen as regional, dispersed/fragmented and therefore weak) as a stalwart against American cultural assimilation which brought with it the potential for political infringement. The report of the Massey commission recommended policies aimed at discouraging American cultural encroachment by building up a fortification of Canadian cultural institutions and Canadian content.

> The work with which we have been entrusted is concerned with nothing less than the spiritual foundations of our national life. Canadian achievement in every field depends mainly on the quality of the Canadian spirit. This quality is determined by what Canadians think, and think about, by the books they read, the pictures they see, the programs they hear. These things, whether we call them arts and letters or use other words to describe them, we believe to lie at the roots of our life as a nation. (RCNDALS, 1951, p. 217)

The Massey Commission held public hearings in 16 cities in 10 provinces, received 462 briefs and listened to 1,200 witnesses reviewing a diverse range of sites, forms and practices (RCNDALS, 1951 p. 8). However, *who* was doing the reviewing as well as *who* was doing the constructing and implementing of policy did not reflect the diversity of lived experience, identity and understanding present within the diverse spaces of what was constituted as Canada. Vincent Massey a lawyer, Canada's former ambassador to the United States and Britain, and its future Governor-General, and his fellow commissioners, social scientist and priest Georges-Henri Lévesque; history professor Hilda Neatby; university president Norman Mackenzie; and engineer /prominent businessman Arthur Surveyor, were all white, upper-class, white-collar professionals whose education and outlook was steeped in Western European, history and culture. Their backgrounds shaped the findings and the proposals of the Commission on National Development

in the Arts, Letters, and Sciences. "The underlying ideology of the report was that Canada did not yet have a national culture that was as valuable as the national cultures of France and England, or one that could withstand the influence of American culture" (CanLit Guides, 2016.)

This bias is evident throughout the report in terms of its use of cultural references as well as its use of language, terminology and categorization of people and cultural forms of production. For example, the introduction recalls the undoubtedly "common experience" of the church choir and the British trained organist. Many such references to Anglo-European culture are used to appeal to an audience or reader assumed to share these paradigmatic cultural experiences. The pronouns he, his, him are used consistently to represent the artist or citizen. "Indian" arts are described as disappearing or a relic of the past and the "Indian" community is discussed in very paternalistic terms, where the authors speak as experts who recommend that Indian Art be handled by the Ministry of Indian Affairs or a separate Amer-Indian Arts council. There is no mention of non-Western immigrant communities or communities of colour or any cultural contributions on the part of these communities. The report categorized arts and culture within specific disciplines which conform to Eurocentric conceptions of what qualifies as art and how it is practiced.

Music – The commissioners focused on supporting composers of "serious music", "professional musicians" and symphony orchestras (RCNDALS, 1951, pp. 184-191). It was recommended that Folk-music be collected and published implying documentation but not professional support.

The Theatre – The report refers continuously to the lack of "legitimate theatre" which is associated with European traditions of staging and presentation and to the absence of any facilities for "advanced training in the arts of theatre" (RCNDALS, 1951, p. 193).

Ballet –

> [C]lassical ballet for so long thought exclusively indigenous to Russia, Italy and France, can be successfully transplanted; and, still somewhat self-consciously, with other English-speaking people, we are beginning to discern the fallacy in the ancient maxim, "no sober man ever dances", on which our attitude toward the dance has for so long been based. (RCNDALS, 1951, p. 201)

Ballet was the only dance form presented in the report. Dance was perceived as a legitimate art form only when it was strictly controlled and professionalized "in the ballet, as in surgery, there

can be no amateur status" (RCNDALS, 1951, p. 202). Ballet was a highly regimented form derived from European traditions and met the virtues of rigor implied in the report through the descriptions of high achieving dance companies such as the Winnipeg Ballet which benefitted from a local population "people of Slavic and Central European background to whom the dance is a natural and habitual form of self-expression" (RCNDALS, 1951, p. 202).

Painting – All the examples of painting and painters provided in the report emphasized specific individuals or groups emerging out of English or French speaking communities such as "The Group of Seven, a "group of young Montreal painters" and "Alfred Pellan" who was said to be making major contributions to Canadian painting by bringing with him influences from Paris. There was no discussion of the form that painting might take, again implying an assumed understanding of form (paint on framed canvas) as echoing that used by the painters mentioned.

> Canadian painting, through its honesty and its artistic value, has become above all the other arts the great means of giving expression to the Canadian spirit…But in order to perform his civilizing function, both within and without our country, the Canadian painter must receive appropriate encouragement. (RCNDALS, 1951, p. 211)

Sculpture – Sculpture was described primarily as stationary, fixed in place and connected to architecture (made of wood, plaster, metal or stone). Lack of portability was a concern regarding sculpture's viability for promoting national cohesion and shared culture. However, the report states that sculpture indicates "a fixed intention to dwell together in one place permanently and agreeably" (RCNDALS, 1951, p. 212). Close association between sculpture and architecture was encouraged to make it more economically viable and to emphasize its public endurance and symbolism. "Sculpture has been and still is the most permanent of the arts…The use of sculpture has always been symptomatic of a mature society." (RCNDALS, 1951, pp. 212-213). The report quotes the Sculptor Society of Canada's submitted brief that sculpture was a remedy to the "over-emphasis on transient art…[and] trend toward transience in the population…symptomatic of a habit of thought which can never fully appreciate nor produce a complete culture" (RCNDALS, 1951, p. 212).

Architecture and Town Planning – The report cited the need for urban planning and architecture to be intertwined. Based on numerous presentations and briefs from architects the report also warns of the detrimental effects of mass produced materials and buildings that are void of aesthetic concerns, over-reliance on architectural styles of the past (in particular Greek

and Roman decorative features and materials such as marble), and general ignorance of the public about the importance of architecture and planning. All references to planning and architecture are premised on Eurocentric concepts and architectural innovations with one exception. The use of local materials and the placement of buildings to take advantage of "commanding views" in British Columbia was named as a possible model for pursuing a more Canadian architectural style. Despite this innovation the commission finds hope for the architectural future, in "those few sound traditions of the past which have survived our rapid industrial expansion… the many fine old houses of Eastern Canada which prove to us that our ancestors had a sense of form and of dignity in living" (RCNDALS, 1951, p. 218).

Literature – The section on literature starts with the following sentence, "The ancient capital of Canada was founded in 1608" (RCNDALS, 1951, p. 222). It goes on to question whether there is in fact any Canadian literary tradition and cites various presenters who claimed that a nation cannot claim a national literature until its literature is recognized by other nations as distinct. Therefore, it is recommended that support be provided to authors of both Canadian languages: English and French. The authors cite a brief which exclaimed Canada's privilege of being able to benefit from "all that is best in English and French culture" (RCNDALS, 1951, p. 223). They claim "our writers are the heirs of the two great literary traditions of the western world" (RCNDALS, 1951, p. 224) and thus they suggest that Canada must pursue the development of literature along these two parallel but different routes.

Publishing – Discussion of publishing focused on books and the importance of the quality and amount of production as a means for increasing sales and wider distribution. Recommendations included preferential rates for distribution by air and post and demands for "reciprocal treatment in the commercial exchange of books with all other countries" (RCNDALS, 1951, p. 231). The three categories of literature cited were fiction, poetry/drama, and general. All presenters represented either French Canadian Presses or English Canadian presses.

Folklore – The language used to describe Folklore throughout the report represents it as traditions of the past to be preserved. The commissioners describe themselves as "sympathetic to a point of view frequently suggested to us that folklore forms an essential part of Canadian culture" (RCNDALS, 1951, pp. 233-234) but they make no recommendation for its future cultivation. They only recommend archiving it as a reference to the past. The report mentions the

collection and preservation efforts of museums, universities and local historical societies but disparages local efforts as uncoordinated.

Handicrafts –

> It will, we trust, not be misunderstood if we observe that to none of us in the early stages of our work did it occur that we should be receiving submissions on…folklore…and handicrafts. We were however promptly and pleasantly informed about the diversity and the energy of our fellow-citizens, and we recall with particular pleasure the spirited and good-humored *assaults* made upon us by societies and individuals concerned with the fostering and growth of Canadian handicrafts. (RCNDALS, 1951, p..235)

Although the authors concede that handicrafts are an important part of Canadian society the tone that they use in their description of the kinds of things they categorized as handicrafts and the kinds of people who made these things was patronizing and often belittling (Their descriptions ranged from "highly-skilled full-time professionals" to "invalids" "Indians or Eskimos" "house wives" "cellar-workshop hobbyists"). The commissioners felt that handicrafts were not their purview and that they should be the responsibility of provinces and volunteer associations. They did suggest that handicrafts could be usefully documented through film as a means of providing instruction in their production and that they would make good displays in hotels and railway stations (RCNDALS, 1951, pp. 235-238)

Indian Arts – The commission received briefs on what they title "Indian Arts" from the British Columbia Indian Arts and Welfare Society, and members of the Federation of Canadian Artists who took an interest in Indian art work, and several groups in Alberta. It is unclear however if they heard from any indigenous groups directly. Throughout their report they cite that they "heard of" Indian artists and Indian art practices. They mention many ways in which indigenous people adopted materials and practices and innovated creating their own interpretations and representations within and of these forms. They cite the immense diversity of indigenous arts and how they are reflective of local geographies and cultures. The commissioners also discuss the sacredness that many indigenous communities held for certain arts objects and practices, though the commissioners appeared to interpret this as an impediment to its dissemination. What is most remarkable however is the extraordinarily patronizing attitude displayed in the language and rhetoric used to discuss indigenous people and their work and the consistent suggestion that indigenous culture is neglected and not understood or appreciated not only by the white community but also by "Indians" themselves especially the younger generation. They

recommend that a special separate body be created (Alternatively it was suggested that it become a part of Indian education and be handled by the Ministry of Indian Affairs) to foster Indian arts and crafts as a means of promoting Indian education and welfare suggesting that it needs to be handled very carefully.

> There is general agreement that help, though essential, must be given with much care; otherwise it may do harm, rather than good. High standards of quality must be maintained through interest and encouragement. The Indians should be reminded of the value of their own traditions and the beauty of their traditional designs but should be free to work in the form and pattern which they prefer. In these ways they may be persuaded to avoid the slavish copying of novelties which attract them, or which they think may be better only because they come from the white man. (RCNDALS, 1951, p. 242)

Given that Canada was more sparsely populated than it is today and that travel by air was still rare, geographic barriers to cultural access, dissemination and exchange were also a concern. Technology and its relationship to culture at this point focused on radio and the new medium of Television. Radio was perceived as having a positive impact on dissemination of culture to Canada's dispersed communities and similar hopes for TV were high. Technology was also thought to have disadvantages, in particular the fear that it would increase passivity in relation to citizens' engagement with culture by encouraging consumption without active participation.

Though not all recommendations in the Massy Commission's report were followed, it is credited with leading to the development of the National Library and Archives, federal aid for universities, increased conservation for historic places, the creation of Canadian content legislation, and the establishment of the Canada Council for the Arts, the primary federal body that supports and funds artists in Canada and administers awards, and setting the Canadian precedent for policies of "arms-length" funding[19] from government to public arts funding bodies. The Massey Commission's conservative approach to definitions of the arts and arts disciplines was ultimately adopted in the 1957 Canada Council for the Arts Act. It included architecture, the arts of theatre, literature, music, painting, sculpture, the graphic arts and other similar creative and interpretive activities and like the Massey report it excluded or marginalized

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[19] Arm's-length public funding in the arts is used as a means of distancing the political leanings of the government from direct decisions about what art is funded. Instead funds are granted to applicants by arts councils who convene juries of peers (other professionals) from the applicant's field of endeavour. Jurists decide what applicants/projects will be funded.

non-Western arts forms, perspectives and representations as well as continuing the favouring and fostering of "high arts" (e.g. ballet and literature) verses "low arts" (e.g. oral cultures and folk traditions). Despite the Massey commission's concerns regarding passivity brought on by technology its own recommendations and that of the Canada Council favoured arts practice in which a divide between artist (creator) and audience (consumer) was assumed.

The Federal Cultural Policy Review Committee (FCPRC) of 1980-82, also known as the Appelbaum-Hebert report after its two lead commissioners, was the next official review of cultural policy in Canada focused on the arts. The primary emphasis of this review was to assess arts funding policies in light of the changing cultural landscape and emergence of new forms. Taking a similar approach to the Massey Commission of visiting and inviting presentations from cultural organizations and institutions across Canada the review committee affirmed many of the Massey Commission's findings and retained a Eurocentric disciplinary perspective. The Applebaum-Hebert report continued the recommendation that arm's length funding of the arts be maintained and reiterated that the socioeconomic status of artists continued to be very low with most funding supplied personally by artists. The commissioners also cited a lack of infrastructure as an impediment to cultural production and called for new facilities such as: museums, theatres, galleries, community centres, archives, libraries, film and recording studios, publishing houses, etc. as well as funding to establish the human resources required to inhabit these venues such as orchestras, artists collectives, production groups, service organizations, and professional associations. It also recommended strengthening Canadian content legislation (Report of FCPRC, 1982). Unlike Massey, the Applebaum-Hebert report was not as discouraging of commercialization within certain sectors of the arts, especially in television recommending that the CBC forgo TV production and purchase programs from independent producers. It proposed that funding for the arts needed to be diversified and not as reliant public sources. The review committee also favoured increasing funding to improve the distribution and dissemination of Canadian pop music to better enable consumption and the development of Canadian content. Their recommendations regarding pop music have had a significant long-term impact leading to the establishment in 1985 of FACTOR (in Toronto representing English language music) and Musicaction (in Montreal representing French language music). In 1991 the Canada Music Fund (CMF) was established to provide federal funding for the recording industry in Canada this funding is administered by FACTOR and Musication (Canadian Encyclopedia, FACTOR, 2017, n.p.).

Canadian art and the creation of Canada's arts funding systems and iconic arts institutions was intended to be a means for cultivating a Canadian culture and public identification with Canada through this shared culture. The foundation of what it means to be Canadian was based on an intentional exclusion of non-White, non-Western, non-English/French speaking populations. It is part of the reason that I (a white middle class woman, a native English speaker) can travel internationally or even domestically and not have my Canadian-ness questioned when I claim it (domestically I may receive inquiries about my heritage but rarely if ever my nationality). I do not doubt my belonging.

Cultural policy since then has not dismantled this foundation; rather, it has attempted to renovate through addition and revision without attending to the underlying problems of structural integrity. The Royal Commission on Bilingualism and Biculturalism of 1963-1969 (RCBB) helped to establish the Official Languages Act (1969) that entrenched English and French as the official founding languages (and nations) of Canada and laid the foundations for functional bilingualism (at least within most public institutions). It also highlighted and promoted the official adoption of the concept of multiculturalism as an important part of Canadian identity. In 1971 the federal government under Prime Minister Pierre Trudeau introduced the adoption of a policy of "multiculturalism within a bilingual framework" as a means of "promot[ing] diversity, recogniz[ing] the rights of Aboriginal peoples, and support[ing] the use of Canada's two official languages" (Canadian Encyclopedia, Multiculturalism, 2016, n.p.). In 1973 the Ministry of Multiculturalism was established. The 1982 Canadian Charter of Rights and freedoms refers to preserving and enhancing the multicultural heritage of Canadians and in 1988 the Mulroney government passed the Canadian Multiculturalism Act. The act stated a commitment to "promote the full and equitable participation of individuals and communities of all origins in the continuing evolution and shaping of all aspects of Canadian society and assist them in the elimination of any barrier to that participation" (Canadian Multiculturalism Act, 1988 3[1] c).

The language of the Canadian Multiculturalism Policy and Act provides the appearance of a government seeking equality for all citizens. Yet, critics call attention to the historical contexts surrounding its introduction which provide a counter story of a federal government attempting to contain increasingly politically active Indigenous and Francophone communities and a growing non-Western, non-white racially diverse public. Changes to immigration policy in the early

1960's to emphasize education and skills rather than country of origin as preferential criteria for entry, led to an increase in non-White, non-European immigration. In 1969 the Federal government attempted to introduce legislation, known as the White Paper, to completely assimilate indigenous people through removal of any special legal status through the abolition of the Indian Act and the abrogation of treaties and land claims. This was successfully countered by Indigenous groups. In addition, growing Quebec nationalism and demands for francophone language rights called Canadian national unity into question. As Eve Haque points out in her analysis of the limits of Canadian multiculturalism, Canada's diversity was not perceived by the RCBB commissioners as a fact "to necessarily be celebrated, but rather as one to watch out for" (2013 p.29). She cites an internal commission memo that stated "the most striking characteristic of Other Ethnic Group immigration is its increased strength at the expense of the British element…the imposing growth of the number of Other Ethnic Groups has disturbed the balance of the core societies' strength" (Wyczynski 1966 cited in Haque, 2013, p. 30). Scholars argue that multiculturalism has functioned as a strategy to distract from and contain challenges to a Canadian unity based on white cultural hegemony (Walcott, 2001; Robertson, 2006; Haque, 2013; Fatona, 2013). In 1971 Prime Minister Trudeau asserted "although there are two official languages, there is no official culture, nor does any ethnic group take precedence over any other…Multiculturalism within a bilingual framework [is] the most suitable means of assuring the cultural freedom of Canadians" (Library and Archives Canada, 1971). Trudeau's statement attempts to deny the power and privilege that "official" languages wield in the shaping of culture via the language of governance, education and all of the encounters with language that we have on an everyday basis through formal and informal communications (forms, signage, announcements, packaging, publications, media, advertising). Culture and language are intertwined. Language lives through everyday embodied practices. Our embodied and materially signified experiences of language help us to form and articulate our understandings of the places that we inhabit. Multiculturalism within a bilingual framework therefore ensures "a racialized hierarchy of national belonging" (Haque, 2013, p. 18).

If you do a Google search for "Canadian Mosaic" images such as the one in Figure 6 and others similar to it are scattered all over the internet in people's personal twitter and blog posts, in government, arts, cultural and educational organization websites, and in numerous news media publications.

Figure 6. Visual representation of Canadian Multicultural mosaic.

Figure 6 presents a Canadian Flag composed of hundreds of small squares or "tiles" that contain photos of the faces of Canadians of various racial and ethnic origins. The much touted Canadian multicultural mosaic[20] has become a prominent metaphor for Canadian diversity appearing in government and popular media as well as public school classrooms. The Canadian mosaic was presented as an alternative to the United States' Melting Pot, with its notion of newcomers melting into one cohesive mass. However, ultimately, the mosaic has the same problem as the melting pot. All the varied tiles of the mosaic look shiny and beautiful but they are only pasted onto the surface. As numerous equity scholars continue to demonstrate and try to convey these efforts remain tokenistic if structurally entrenched biases are not dismantled (). But challenging the happy story that the mosaic cultivates, also challenges the most significant feature of Canadian identity that many of us hold dear, the notion that Canada is different (and perhaps even "better") because we value difference. This story is used as the glue or the mortar applied to our collective consciousness as a means for keeping this vast country together and as a means for demonstrating how Canada is distinct from the United States and other parts of the world.

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[20] John Murray Gibbon published the book *Canadian Mosaic: The Making of a Northern Nation* in 1938. His concept that each cultural group contributed to the nation while retaining a distinct identity has influenced Canadian immigration and cultural policy. In 1965 sociologist John Porter wrote *Vertical Mosaic: An Analysis of Social Class and Power in Canada*. He critiqued the concept of the mosaic and emphasized that despite Canada's diversity, socio-political power remained primarily in the hands of a culturally, racially and economically privileged elite.

In fact, it is usually only the diverse tiles that adhere to the foundation, that stick to the stock or dominant story of Canada-the-good, that are promoted as posters of a diverse Canadian citizenry. It is easy to pop nonconforming tiles off. Some examples that I can think of off the top of my head include, our systematic attempts to reprogram and disappear Indigenous populations through residential schooling, adoption, and displacement; the recent reforms to Canadian immigration law to extend the deportation of refugees, permanent residents and those holding dual citizenship (or who could potentially claim another citizenship) if they are found to have committed crimes (domestically or abroad) regardless of what conditions they may face upon deportation; the medical inadmissibility rules of Canadian Immigration that bar many people with illnesses and disabilities from immigrating to Canada; the internment of Japanese Canadians during World War two stripping them of their property, rounding them up, and imprisoning them in isolated work camps with dire living conditions; the Chinese immigrant head tax of 1885-1923 that attempted to deter the Chinese laborers (who built much of Canada's transportation and urban infrastructure at their peril) from sponsoring their families to immigrate; the neglect and destruction of the Black community known as Africville in the city of Halifax during the late 1960's to make way for a bridge, a shipping facility, and public park, forcibly relocating many of the area's residents using city dump trucks; Operation Soap, the February 5, 1981 raid on gay bathhouses by Toronto police in which over 300 gay men were arrested (one of the largest mass arrests in Canadian history); the on-going racial profiling and attendant violence towards Black and Indigenous people on the part of our various police and security forces; the on-going bungling of the inquiry into Missing and Murdered Indigenous Women; our former prime minister Brian Mulroney sending condolences to the Indian Prime Minister for the 328 victims of the Air India Flight 182 bombing in 1985 most of whom were Canadians despite their brown skin and ethnic origins.

The Air India insult was compounded by the complete and intentional neglect of the investigation of the bombing (before and after it happened) by the RCMP and the refusal to recognize it as a terrorist attack against Canadians. This neglect eventually led to a federal commission of inquiry that documented "in appalling detail, the many security, intelligence and investigative lapses that led to the destruction of Flight 182. But it did not, and could not, document the failure of empathy that cleared the path for those disastrous blunders" (Brethour, 2010, n.p.). Justice John Major in the opening remarks of the report stated "I stress that this is a Canadian atrocity. For too long the greatest loss of Canadian lives at the hands of terrorists has

been somehow relegated outside the Canadian consciousness" (Major quoted in Smith, 2010). Yet another memorable incident that I saw play out in my high school classroom — a microcosm of the broader Canadian public response—was the overwhelming popular rejection of sprinter Ben Johnson when he was accused of steroid use after winning gold in the men's 100 metre race during the 1988 Olympics. His disavowal was spectacular in its swiftness, one moment Canadian hero, the next moment Jamaican cheater. No doubt many, myself included, participated in this quick renunciation, ignorant of how it was premised on racist foundations.

I name these different past and on-going events because they are the concealed or neglected stories that inform and reflect Canadian culture just as much as the happy ones that are commonly known and celebrated. "Diversity is our strength" is the official motto of the City of Toronto. If Canadians truly believe that cultivating racial, ethnic, linguistic and cultural plurality is a pathway to equity then the questions of what is art and who makes it need to be examined alongside the questions of what is Canada and who makes it.

voices so loud and endless
I'm swamped
my brain is crowded
can't hear myself think
when I open my mouth
silence
apprehension
doubt

In 1990-1991 The Canada Council for the Arts responding to both grassroots advocacy from racialized artists across Canada and to the need to comply with the 1986 Employment Equity Act and the 1988 Canadian Multiculturalism Act "retained the services of artist and…administrator Chris Creighton-Kelly" (Robertson, 2006, p. 53) to aid the council in the development of policy and procedure attending to culturally diverse and Indigenous arts. At the time, all members of the council staff were white. "At the request of Creighton-Kelly, the Canada Council established the First People's Advisory Committee and the Advisory Committee for Racial Equality to assist him in this process" (Robertson, 2006 p.53). Artist and academic Richard Fung was a member of

the 1991 Advisory Committee for Racial Equality. He described himself as pleased with the efforts and recommendations of the committee to "eradicate and redress" systemic racism within the Canada Council; but he also described the process as stressful and anxiety inducing and that there was a palpable sense of fear emanating from Canada Council staff, "that work might be disrupted, that art might be over-politicized, or that the process might engender a political backlash" (Fung, 2002, n.p.) Another committee member Marlene Nourbese Phillip "quit at the outset over the Council's 'refusal to accept an explicitly anti-racist framework'" (Bailey 1992 quoted in Robertson, 2006, p. 54). Despite these tensions the Advisory Committee for Racial Equality made recommendations in 12 areas: Communications, Human Resources, Juries and Advisor Committees, Board Appointments, Organized Review, Designated Funding in Sections, Definition of Professionalism, Voluntary ID and Database, Continuing Commitment, Accountability, National Conference, and Press Release. The First Peoples Advisory, which submitted its report a year and half later made recommendations in 5 areas: Access, Development, Human Resources, Communications and the creation of an Equity Coordinator (Robertson, 2006, pp. 54-55). The committees also insisted that the Council's Board of Directors respond to their recommendations and that both the recommendations and responses be made public. One of the key barriers identified in the report of the Advisory for Racial Equality in the Arts was the framework of Multiculturalism and its use of a rhetoric of inclusion "that cannot properly address the politics of exclusion—systemic racism" and that does not acknowledge "the fundamental issues of power (who has it and who doesn't) and power sharing (what will have to change if this is going to happen)" (Creighton Kelly 1991 cited in Robertson, 2006, p. 53).

In a 2015 issue of the prominent journal *Canadian Art* authors Cooley and Morgan-Feir conducted a small survey of prominent art galleries across Canada, to determine if their hunch — that white privilege was still a substantial issue in the visual arts sector in Canada — might be illuminated. Although there was variation regionally, Figure 7 represents an average of what they found when they consolidated their findings from across Canada.
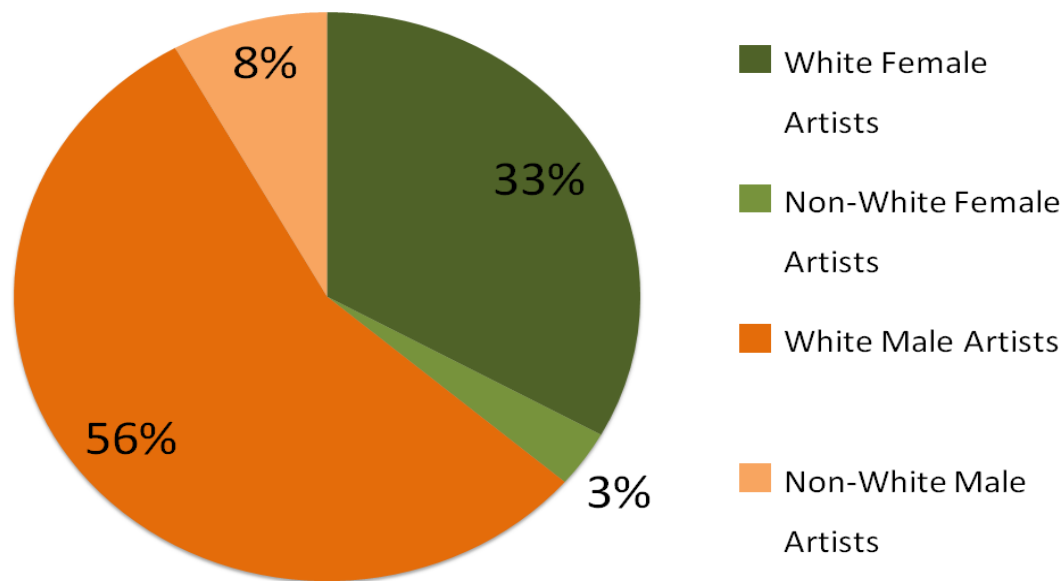
Figure 7. Average percentage of artists with solo exhibitions at prominent Canadian art galleries (January 2013-April 2015) broken down according to categories of race and gender.

The authors explain their research process and rationale for creating the graph below:

> [We] have collated information on institutional solo exhibitions, as we feel that these shows function as a critical measure of artistic success, a marker of establishment and a necessary step in an established artist's career…To gather these figures, we looked back through solo exhibitions held since the beginning of 2013 at a major art institution in each province (in addition to the National Gallery of Canada). Focusing exclusively on living artists, we averaged out the artists, looking for the gender breakdown (men and women), and racial distribution (how many artists of both genders were non-white). (Cooley, Luo & Morgan-Feir, 2015)

Though their survey was quite cursory (and adhered to gender binaries) it reveals that even a quick inquiry identifies many gaps in equity regarding the rates of representation of non-white artists in contemporary Canadian visual arts venues.

Gregory Sholette (2010) uses the metaphor of dark matter to describe the concealed but simultaneous existence of non-dominant arts and cultural practices that "circulate within the shadows of the formal art world" (p. 1). In astrophysics, Sholette explains, "dark matter" is an unseen force that makes up the majority of the universe and holds the universe together through

its gravitational force. It is invisible but it is also essential. Within the context of dominant systems and narratives of arts and culture Sholette proposes that dark matter includes:

> makeshift, amateur, informal, unofficial, autonomous, activist, non-institutional, self-organized practices…some of which might be said to emulate cultural dark matter by rejecting art world demands of visibility, and much of which has no choice but to be invisible. While astrophysicists are eager to know what dark matter is, the denizens of the art world largely ignore the unseen accretion of creativity they nevertheless remain dependent upon. (Sholette, 2010, p. 1)

He suggests that continued existence of contemporary art institutions, arts markets and art elites relies on the mass of people and practices that constitute arts and cultural dark matter. It is a system of legitimization and evaluation (a story of art) that relies not only on those who define its parameters (the narrators) but also on its acceptance as valid by those who are excluded from it. The story cannot hold as "the story of art" or "the story of Canada" if the hidden voices, whose silencing or acquiescence sustain it, choose instead to tell it like it is. "By grasping the politics of their own invisibility and marginalization they inevitably challenge the formation of normative artistic value" (Sholette, 2010, p. 4). In 1992 African American author Toni Morrision, wrote *Playing in the Dark: Whiteness and the Literary Imagination*. In it she identified how in the United States white writers and white America positioned themselves as "unraced authors of the universal" (Darda, 2017, n.p.) constructing both a national literature and a story of nation that relies on both the presence and absence of non-white Americans. Their presence is necessary to the claim of freedom and democracy for all and the absence of their stories is necessary to maintain the myth of freedom and democracy for all. The social and political structure is constituted by a system that centres one category of identity as universal (the story) rather than acknowledging it as specific (a story) thus attempting to render it neutral or transparent. "It is as if I had been looking at a fishbowl…and suddenly I saw the bowl, the structure that transparently (and invisibly) permits the ordered life it contains to exist in the larger world" (Morrison, 1992, p.17). In Canada we have plastered the exterior of the bowl with multicultural decoration but despite the Massey Commission's attempt to prescribe policy for development of Canadian arts and culture to counter American cultural imperialism and differentiate Canada from the United States our narrative of nationhood may be more alike than Canadians care to admit.

Off The Top of Your Head

Do you want to know what people think about art in your communities?
Conduct a survey.

Ask:
A stranger that you encounter
Your closest human companion
A group of children
Someone somewhere that you go almost everyday
Someone somewhere that you have never been before
A group of people having a conversation in a public place
A group of people having a conversation in a private place
Someone sitting on the street
Someone siting behind a desk
A librarian
A police officer
A teacher
A student
Someone working on public transit
Someone using public transit
Someone you interact with on the internet
Someone you interact with on a phone
Someone else
Yourself

Off the top of your head
What comes immediately to mind
When I say
"art"

Without thinking about it too much
Who do you picture
When I say
"artist"

What about Canadian art?
What about Canadian artist?

What is the first thing that comes to mind
When I ask
"Where and why does art happen?"

How many people said painting?
How many people said drawing?
How many people said Group of Seven?
How many people said in a gallery/museum…Oh maybe a studio?
How many people said I don't know?

Where and why does art happen?

> I really think that Western museums have totally failed in their role as contemporary institutions. They have not progressed with the times. They are still stuck in some 19th century time capsule where there was a belief in one proper way to experience art: religiosity. Art and Artists were removed from everyday life, connected to higher spheres of cognition…Museums are still presenting aesthetic objects completely divorced from any kind of reality. (Serge Guilbaut speaking during the 1990 Voices of Fire Symposium hosted by the National Gallery of Canada quoted in Barber, Guilbaut, & O'Bryan, 1996, p.191-192)

In 1990 The National Gallery of Canada made a controversial $1.8 million purchase of the abstract expressionist painting "Voice of Fire" by artist Barnett Newman. The painting is a very large canvas 18' tall x 8' wide. It consists of three vertical stripes of colour that are equal in size (they are plain flat stripes with little if any detectable texture). The stripe in the centre is red and the stripes on either side are the same deep blue colour. Although the painting had been on display for two years without incident, its purchase by the gallery for such a large sum fueled a very public debate across the country. Cartoons mocking the purchase appeared in newspapers, news casts featured debates, politicians weighed in and expressed concern about how public money was being spent. The debate that I quote from above was held at the National Gallery shortly afterwards to create a public space for discussion. Since the purchase, the value of the painting has increased twenty-fold or more. As a financial investment, therefore, it may be conceived of as an economic success. The debate that ensued also drew a lot of attention and public participation that can also be interpreted as valuable. However, the question remains, what art is valued and why? The increase in the cost of this work is premised on the critical importance of the artist who created it which is determined by art experts. Who are the experts and why are some artists' works critically important while so many other artists' works are not, even if the forms that they create are similar? Much of this work's value resides in where it is located, both physically and canonically.

Understandings of what art is and who makes it clearly inform the discourse about where and why art happens. Many of the debates surrounding these questions are premised on either an assumption of or a questioning about what art is and who qualifies as an artist. And no matter where on the spectrum of the debate you fall, qualification to speak or to have one's voice be taken seriously about where and why art happens is often always already premised on levels of

expertise regarding discourses and histories of art that are dominated by Western, Eurocentric participants, rhetoric, and worldviews. This is not to say that disciplinary expertise is not challenged as the 1990 debate about the Canadian National Gallery's purchase of the abstract painting "Voice of Fire" by Barnet Newman illustrated. Rather it is that experts do not often *seek out* the perspectives of non-experts in their efforts to plumb the depths of their particular discipline. What insight could they offer? How might it be incorporated?

Audience member at the 1990 symposium on Voices of Fire:

"How can a lay-person critique state decisions about art in the face of the so-called experts? What kind of criticism of art purchases or sanctioning of art in institutions and museums is available to the layperson?" (Barber, Guilbaut, & O'Bryan, 1996, p.186).

Brydon Smith, National Gallery Curator of Contemporary and Modern Art, responding:

"[I]guess that points towards the impossibility of bringing order to what amounts to very, very many diverse points of view." (Barber, Guilbaut, & O'Bryan, 1996, p.187).

Expert reticence to seek out or reimagine popular participation in definitions, analysis and engagement with the fine arts in Canada has been challenged by the spread of digital technologies, increasing pressure to justify financial expenditures with the expansion of neoliberal thinking, and by the persistence and insistence of voices and practices that have existed alongside dominant arts discourse but which have been contained or relegated to the margins because their authors' identities and/or forms of production did not fit into existing disciplinary categories or conceptions of what it means to be Canadian or to embody Canadian content.

Just like the what of art, its why and where have been centred within European paradigms of thinking and articulation. "The development of the philosophical ideas of aesthetics and art which inform the practices of art galleries are intricately intertwined with histories of colonialism, racism, and Eurocentrism" (Fung, 2002, n.p.). The same can be said in relation to other art forms such as theatre, dance, music, literature, film, etc. The elite spaces of art encounter and dissemination are charged with social, economic and political power. They have been founded on European practices and constructions. Elite spaces offer prestige and the appearance of importance to art work and artists. What art and how art is experienced in these elite spaces and which artists' processes are discussed and represented within them has impact on both popular and professional assumptions about what art is valuable, how and where art should

appear if it is valuable, and how we are meant to interact with "good" art. It determines how discourse about art is constructed. It has direct economic and professional impact on artists' careers in the same way that publication in elite journals has impact on academic careers. Why art happens and where it resides is all tangled up in histories of art practice and debates about art practice most of which have been dominated by text-based explanations in European languages. I suppose I am carrying on that tradition. I hope to do so with a measure of reflexivity that acknowledges the limits that the medium of my articulation imposes. Is participation in this discourse always in part capitulation or complicity? I can never get out of the way of myself.

In April 2015, Eve Tuck, K. Wayne Yang and Rubén Gaztambide-Fernández proposed a citation challenge to scholars in an issue of *Critical Ethnic Studies*. They asked:

> Whose work do you build on to make arguments, describe the field and the problems you engage in your work? Who are you citing, and why do you cite them (and not others)? Who do you choose to link and re-circulate in your work? Who gets erased? Who should you stop citing? (Tuck, Yang, & Gaztambide-Fernandez, 2015)

They draw on Sarah Ahmed's (2013) discussion of how citation practices build and reproduce disciplinary fields based on the selections of what and who we cite. Our choice of the forms and voices to learn from and refer to in our continuing construction and enactment of fields of inquiry are telling. They are telling others who we value and who we think we need to include to demonstrate legitimate knowledge of our disciplines. Tuck, Yang, and Gaztambide-Fernandez challenge scholars to reflect on their choices and attempt to take a more equitable approach in our selections that does not just represent the usual suspects. This proposal incites debate that is complex and fraught with "Okay, but…" If you can't show that you know the dominant voices in the game can you claim to be a masterful player? The concept of canonical works has been critiqued many times (Barzman, 1994; Jadin, 1996; Locher, 2012; Glaser, 2016; Iskin, 2017) but it still haunts academic endeavor in all its forms and disciplines. There is an underlying assumption of a need to know what is and has been dominant in order to legitimately oppose that dominance. But can dominance ever been contested if we have to refer to it every time we want to demonstrate legitimacy? Can we propose a game changer that doesn't pay homage? Claire Bishop is a British author whose voice has been prominent in debates about the many forms and practices of "community art" which also has many names: community-based art, socially-engaged art, littoral art, dialogic art, social practice, social justice arts, participatory art, etc. I

quote her in Chapter 2 (p. 22) making a claim about how art's legitimacy and significance resides in "how it addresses – and intervenes in – the dominant conventions and relations of its time" (Bishop quoted in Roche, 2006, n.p.). I use her claim to help shape some of the overarching research questions of this dissertation — how does this case study of CAP address and intervene in dominant conventions and relations of art education and arts practice? But I wonder whether the significance and legitimacy of CAP resides more within the relations it cultivates rather than the conventions it intervenes in.

Bishop was also the editor of the book *Participation* (2006)[21] in which she selected texts by various people writing about "the social dimension of participation" in order to provide a historical and theoretical lineage for socially collaborative art. In her introduction she suggests that "[a]s an artistic medium…participation is no more intrinsically political or oppositional than any other" medium (p.12). Bishop also writes that those who practice participatory art determine legitimacy based on whether or not the experience of engaging in participatory art is able to promote individual/collective agency (p.12). She is skeptical about the subjectivity and relativity of this aim. How can this agency be accounted for? In what way shall we interpret the outputs and embodiments of participatory practice? Amongst the works that she includes in the volume on participation is "Poetics of Relation" by Édouard Glissant (1990), a poet, philosopher, and literary critic from Martinique who has been influential in Caribbean philosophy and cultural commentary. Glissant questions the assumption that a politics that challenges the status quo needs to be formed in opposition. He argues that opposition creates a limitation from the beginning where the dominant is represented as one and everything else is Other, creating a binary of opposites. "Decolonization will have done its real work when it goes beyond this limit…The thought of the Other cannot escape its own dualism until the time when differences become acknowledged" (Glissant 1990 in Bishop, 2006, p. 75). Bishop struggles with the challenge of defining a methodology of criticism with which to evaluate participatory art. Part of her difficulty is that where and why participatory art takes place frequently moves outside of conventional observation, documentation, or evaluation. Its aim is not to create a practice in opposition to conventional forms; its aim is to create a form that is different. Its difference

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[21] Participation is one volume in a series called Documents of Contemporary Art

requires a different approach to interpreting and representing why art has value and where arts'
value resides.

The game changer comes back to the ideas of mastery and objectivity. Within Western
paradigms, mastery is often assumed to be a necessary precursor to claiming expertise in relation
to a body of knowledge or field of endeavor. Mastery implies complete understanding. In order
for understanding to be complete one has to assume that there is a finite amount of information
that can be grasped and that an individual's identity will not influence their ability to grasp all of
that information—in other words their understanding is objective, neutral, not based on who they
are or where they come from. Conventional Western discourses of art are founded on attempts to
provide clear definitions of what art encompasses as well as how it should be evaluated. Value is
often connected to where and why art happens as well as who makes it, who consumes it and
how it is made and consumed. Art thus becomes a field of endeavor rooted in Western
definitions and values that attempt to delineate its boundaries and worth. Art expertise is
attributed to people who strive for mastery within various parts of the territory that art
encompasses. But when new territories are encountered or created, boundaries are tested and
mastery is called into question. Experts must maintain their expertise by projecting their
definitions and values onto these new territories. They use the claim of objectivity to justify their
right to determine whether these new territories can be included within the field of art and to pass
judgment on their value within that field. In this way they maintain a position of authority that
entitles them to the appropriation of the new territory. I now pronounce you a form of art. Art
discourse can be a colonizing practice. Participatory art practices resist generalization and easy
capture or containment. They resemble what Glissant describes as errantry a "quality, condition,
or fact of wandering" in relation (Errantry, n.d.). Glissant describes errantry as a decolonized
approach to the formation of understanding and identification. Errantry according to Glissant
strives to know the world "but willingly renounces any claims to sum it up or possess it"
(Glissant 1990 in Bishop, 2006, p. 71). Errantry is relational, dialectical and changing. It is part
of what Glissant calls Relation Identity a form of identification that does not seek to
circumscribe the world but to explore the "conscious and contradictory experience of contacts
among cultures" (Glissant 1990 in Bishop, 2006, p. 78). Relation identity does not participate in
the hidden violence of hierarchy or attempts to define legitimacy and entitlement. It circulates as
an uncertain perpetually redefined form, a "poetics of relation, in which each and every identity
is extended through a relationship with the Other" (Glissant 1990 in Bishop, 2006, p. 71).

So back to Clair Bishop and her concern with the evaluation of participatory art. I focus on participatory art here because it is closely associated with the curricula and practices that the CAP certificate incorporates, though CAP uses the name "community arts". The evaluation of participatory art raises issues not only similar to questions being raised about arts practice within CAP classes but also in relation to the evaluation of CAP itself as a site of learning. In 2012 Bishop published a book based on several years of extensive research on contemporary participatory art practices. She found that the process of the research required more intensive and sustained engagement with participatory arts practitioners and their processes than the arts forms that she usually examined. "[I]t is an art dependent on first-hand experience, and preferably over a long duration…very few observers are in a position to take such an overview……which led me to understand that all of this work demands more on-site time commitment than I was habitually used to as a critic of installation art, performance and exhibitions" (Bishop, 2012, p. 6). Her academic position and relatively small budget also limited the time she could devote to the research and the places that she could go to engage with participatory work directly. The necessity of more intensive engagement led Bishop to question whether or not she was able to maintain sufficient critical distance.

> The more one becomes involved the harder it is to be objective – especially when a central component of a project involves the formation of personal relationships, which inevitably proceeds to impact on one's research…my comfortable outsider status (impotent but secure in my critical superiority) had to be recalibrated along more constructive lines. (Bishop, 2012, p.6)

Bishop describes the participatory art practices that she encountered in this process as different because where, why, and how they are practiced transgresses not only conventional art spaces, forms and purposes but also some of the deeply embedded paradigms that shape arts discourse. Participatory art she claims is not about rewriting art as a discipline or demanding more inclusion so much as it is claiming art as inherently interdisciplinary. Its social ambitions (why art is made) and its symbolic representations (where art resides) "are embedded in the world *and* at one remove from it" (Bishop, 2012, p. 7). They are self-conscious acts and productions. But, she explains, a positivist approach that emphasizes "demonstrable outcomes" as the locus for evaluation is inadequate (Bishop, 2012 p. 7) for understanding art in general and participatory art in particular. "Rhetoric of effects" is a term used by arts education scholar Ruben Gaztambide-

Fernandez to refer to the tendency to justify the value of the arts and arts education by referring to the various *effects* that art and art education have. He suggests that the two dominant rationales for arts education, *intrinsic* (the arts have their own inherent educational value and support the development of "aesthetic perception") and *instrumentalist* (the arts support the development of skills that can be applied to other fields of learning or endeavor, "academic achievement"), both resort to rhetoric that justifies art and art education based on what they *do*. Gaztambide-Fernandez claims that this "rhetoric of effects" reproduces a positivist logic where value is based on the production of outcomes. A focus on effects thus maintains hierarchies of evaluation where positive identifiable outcomes must be directly linked to art forms and to learning to prove their worth (Gaztambide-Fernandez, 2013). Bishop concedes that because participatory art's primary outcomes are social and artistic experiences generated through collaborative processes, they and their value are not easy to track or translate using existing measures of value in art markets and art systems. Their worth is not something one can easily acquire outside of their processes. However, she also rejects the over simplified binaries of active and passive that are circulated within participatory practices where the active participation of non-professionals in art is represented as inherently more socially just than the passive audience of conventional art forms. Bishop is determined to seek a method for judging the value of participatory art by paying attention to "the modes of conceptual and affective complexity generated by socially oriented art projects…in order to render them more powerful and grant them a place in history" (Bishop, 2012, p. 8). Ultimately I tend to agree with Bishop (2012) about where value resides within participatory arts practices, "[w]hat matters are the ideas, experiences and possibilities that result from these interactions" (p. 9). But I am not sure about her reasons for evaluation: "to render them more powerful" perhaps, but to "grant them a place in history" feels like what Glissant calls "the hidden violence" of filial grasping. It becomes a patronizing gesture masquerading as an equitable one. Now that *I* know how to evaluate you *I* grant you a legitimate place in the canon. Maybe a place in art history is not the *why* of participatory art and therefore not the *why* of seeking a means for evaluating participatory art. Maybe participatory art is attempting to move towards, or back to, what Glissant calls errantry or relation identity — a practice that is not just interdisciplinary, but transdisciplinary, moving beyond the colonizing tendencies of disciplines and dominant discourses to new formations that recognize (rather than define) how fields of endeavor are multiple and at the same time part of a constantly fluctuating totality.

I agree with Bishop that more critical reflexivity within and about participatory art is needed. The qualities of the mediums used, the dynamics of the relationships involved, the impact of the locations inhabited, and the variety of experiences derived within participatory art practices should be reviewed and reflected on, both during and after these processes take place. If the purpose of participatory art is to collectively explore and seek out embodiments, representations, and understandings of social justice via participatory art, then it is important to consider if participatory art's mediums, relationships, locations and experiences consistently challenge inequity/injustice or whether they unwittingly reproduce it. Does participatory art truly value process? If the process is the primary product of participatory art, then as Bishop argues, finding means for evaluating it is justified even though process is ephemeral and dispersed. I think that much can be learned in this regard from research and evaluation in fields of education which grapple with similar process verses product conditions and dilemmas as well as from other more holistic paradigmatic traditions and from attention to more than human means of making ways in the world.

We are trained to devalue the process behind the products that we consume. Art is no exception. I argue that we are trained to devalue process; because, if we did value it we would want to know more about it. We would want to know not only all the ingredients used to create something but the entire recipe: the reason particular ingredients were chosen, how those ingredients were obtained, the proportion of different ingredients used and why. We would seek to learn the steps that were taken to bring those ingredients together, the details of those steps, and the potential missteps in the process that might have caused the recipe to be started again, or reformulated, or abandoned for a different recipe altogether.

Oscillations

The following dialogue was part of an interview with Honor Ford Smith and has been included here with her full knowledge and permission. Honor had invited me to her home in the Parkdale neighbourhood of West Toronto to chat about community arts and the CAP program. The conversation started off with many useful gems about ethics and community arts practice and her connection to CAP as a faculty member. Part way through she had a phone call that she had to take; so I paused my recording. Or at least I thought I did. It turned out that I had actually fumbled my recorder and ended up turning it on when the phone rang. I had missed the whole previous half hour. I realized what had happened as Honor was attending to the phone call and as I waited for her to finish I madly scribbled notes trying to recall everything she had said. What follows is not what I managed to recall. Instead it is everything that came after, when I let go a bit of the research agenda and just seized the opportunity to connect and talk and think out loud with Honor about many of the different ideas and questions that haunt this research and me and arts equity more broadly. It was a gift, lingering with Honor in a kind of littoral space as she made coffee and moved around her kitchen and walked to the window to puzzle at an unknown figure pacing near her gate.

I was wondering about this argument that has taken place in many different ways and many different times about what is good art. There has been a debate about the quality of community art or art that explicitly attempts to make communal decisions about how things will be made or how art should address certain community needs. At York there has been a tension especially in the Fine Arts faculty that has effected not only the CAP certificate but also the choice to dissolve that faculty's interdisciplinary department. I'm referring to the tension between what is perceived as a deeper skilled engagement or facility with and knowledge of a discipline or art form and the desire to cross boundaries either through intermingling disciplines or by working in a way where control of a creative process is not only in the hands of people who are deeply versed in that medium. Can art be excellent, can it be intellectual, if it is not created in a site, in a form, or by a person accredited with expertise? If its focus is to make connections across rather than drilling deeply in one direction, does it lack rigor? And on the other hand, is art relevant? Is art something that can be useful to us in our lives and our worlds? Is art that doesn't explicitly strive for social connection exclusionary? This dialogue begins at the point where I ask Honor what she thinks of this debate.

Honor: "So you know this argument...I just don't find it a very productive argument. I feel like it is a polarizing dichotomizing argument. It's like Marx's argument about the base and the superstructure. Eventually Foucault found a way around it. I think it's not a productive argument. So I think that that argument about skill...and the reason I think it's not productive is it shuts down spaces for people to produce and it creates a hierarchy of proper art practices."

Leah: "It always feels to me, as well, that this idea of good art as intellectual...Often the way in which it's framed it's not about good art that's intellectual…it tends to be more that art is seen as good if it is fitting into the academic, art institutional concept of what is good, not whether it's really an intellectual engagement on the part of the person producing it. There's this idea of the form somehow."

Honor: "Well it's the Kantian idea right…so you know, that art must have autonomy that beauty has its own value. It all comes from that idea of art as this transcendent object that exists in an autonomous realm that has its own value for its own sake. Now what I don't like about the argument also, is that the people who take the position that, you know, artists are a bunch of snobs and the proletariat have got it right. Everybody should have the right to produce and it should all be very democratic and so on. Those people also don't realize that you can actually use transcendent art and highly sophisticated art to make a strong social critique. So, for example, people like Andy Warhol, he made a strong social critique of capitalism, in my view, with his work. He was taking a particular notion of art as autonomous and turning it upside down and therefore showing the extent to which the market and commodification has infused art for art's sake but it's starting from the place of the professional artists and using that to turn it around. So I think as a critique that serves us well as artists. It is a critique that doesn't try to generalize in such broad terms but tries to recognize that relationships with art can be very complicated and you have to judge things by where they are located at particular moments in time and you have to have a kind of relational, I would suggest a more relational approach to the whole thing. When you think

of work that moves you or that is important to you, you think about it in different ways. You intersect with it in different ways...you read the poetry of somebody like Dionne Brand and you don't dismiss it because it has big words in it. You read it and you enjoy it and it's very sophisticated poetry with strong political critique and then you work with a group of women who are survivors of domestic abuse on creating something and you also learn and expand in certain ways. The two experiences are not the same kind of experiences but each one is very, very important and each one teaches you different things. So why would you want to throw the baby out with the bath water? This is what I don't get. Why would you want to say that a portrait of so and so is rubbish and we must only have Boal? It just doesn't make any sense to me. I just don't get it.

This argument that I'm making. I guess I believe that art is a form of strategy and that the way that you practice art strategically...your work, you evaluate your work as an artist in a strategic kind of way...it's what you hope to do at the particular time in the context that you are working in and you make the decisions about the kind of practice that you immerse yourself in based on what you are doing. So I have done my own work. I have done poetry...I wouldn't really call it popular poetry. It was poetry I wanted to do motivated by my own internal ideas of working through grief; but, it was a personal project. I think it had political validity because I was exploring the political forces that produced certain kinds of subjectivity at a particular moment. But I was working with poetry in formal ways. The elegy, the sonnet, etc. And then at the other end of the scale, I do other kinds of work which is much more participatory that doesn't necessarily require that people are familiar with the particular genres that they are working in. They can create things that express their own social issues but each of these strategies I think is important. They're not reducible to each other."

Leah: "What do you think about this idea of the transcendent versus art for art's sake? I understand you have already addressed art for art's sake but there are a lot of claims, for example, about how art transcends...that art can achieve a different kind of resonance or engagement that can move people in different ways than other kinds of exploration can and maybe transcend certain boundaries. For example, art is being promoted within the academic context as research...the idea of arts-informed research is that art can provide a way of both understanding different kinds of phenomena and understanding phenomena in different ways than other approaches to inquiry can. What do you think about that? Does art have important qualities that are missing in more scientifically grounded research practices? And what do you think about the promotion of art as valuable because of its potential to make people feel good and connected...for well-being, which kind of comes back to the intrinsic value of art in some ways, except that the concept of art for wellness is often used in contexts like health and community building, where the idea of art as autonomous, art for art's sake, is questioned or may even be frowned upon. At the same time in these contexts, they are using the idea of art embodying transcendent qualities as a way of promoting what they are doing."

Honor: "I think it's really interesting because it's again the productivity of ambivalence. I'm just thinking of it, not only in relation to art, but in relation to other things as well. I'm thinking in particular of a Jamaican artist. She's dead now but she was an artist...she was this sort of mother of nation figure and she was a poet and actress. She became identified as the post-colonial nation coming to voice and she was sort of the institution of her time. But when you look at her work, she's working very much with the stereotypes, racist stereotypes of the time. To you, for example, or to people of your generation they would be like, "This woman is supposed to be anti-colonial?" "She looks like the most colonial mammy you can think of. She looks like Aunt Jemima." But, she's using the figure to undermine the figure and its only by using the figure that she is able to get the attention that she can get. In other words, everybody has to enter from a particular moment and there has to be a place where you can be heard and this is what discourse is about, creating subjects. This is where I think Foucault is useful, that the language that we have for talking about things creates certain subjectivities from which we are able to speak and we cannot be heard properly outside those discourses to some extent. So we are caught in this ambivalent practice of using the things that we are struggling against to justify what we are doing. And it's not that we are sell outs; it's just that we are all caught in a situation where we use those discourses to create new ones. That's what I think is very interesting, how you create these responses... and in situations where people think they have made a complete rupture...Cuba 1959, Cuba 1968...total rupture. And then 40 years later, you find, well no it's not. They're actually depending on the same concepts of progress and rationality and social hierarchy that have been characteristics of modernity all along and in the end it comes back to haunt them. So I guess I would see it in that way now and that, I think, is a function of age, that…in the end I see these great

moves for rupture, total rupture, and then I notice in the end the total rupture never is a complete rupture. The repressed comes back, haunting in a sense.

So I also think that the question of transcendence is not as simple as it looks. Artistic transcendence can also be revolutionary. If you look at Neruda the poet. Neruda is in many ways a Kantian type. His work is very transcendent but yet it produces and provokes. I mean, he's not a Kantian type in many ways but his work is poetic in ways that transcends the noise of everyday life. It's beautiful work but beauty is out of style at the moment. It strives for beauty. It does have a notion of beauty and these are all Kantian ideas but it is also profoundly revolutionary. So I don't think it's as simple as people want to put it. I think it's quite complicated and you can have a situation where thousands of people come out to Neruda's funeral because he's a popular poet. But that wouldn't be the case with another poet who maybe was in a different society at a different moment...for example Garcia Lorca, who ended up murdered. So it depends on so many factors and I think you can be profoundly revolutionary and political and using Kantian ideas in an ironic kind of way. But you can also do it using the ideas of Boal or the ideas of Brecht or the ideas of Guillermo Gomez Peña who created an uproar. So I feel that the artistic strategy that you select has to be determined based on a lot of different things that are in operation. Who you are, what the context is that you are working in, what it is that you want to address, what your own formation is, what your strengths and skills are as an artist, what particular vocabularies you are competent in, how you envision collaboration, the terms of the kind of collaboration that you see yourself wanting to work with, your notions of art as intervention. I think there are lots of things that get flattened out of the equation when we reduce it to skilled VS unskilled. I think it's not a useful paradigm not a helpful one.

On the question of arts-based research, and I know I do it too in my own work. There are different knowledge paradigms, I guess that is where I will start. What is knowledge and what knowledge can you produce using particular paradigms? It varies depending on the method that you use. I do think that the method that you use is very much based on epistemological assumptions about the way that you understand knowledge to be constituted. I do think that artistic production has a different method. What's the difference between art and science—well, method. There is a difference in method, although the two do overlap."

Leah: "Do you think there is a difference between arts production and what some people are labelling arts-based or arts-informed research? When I first encountered the terms I wondered, does this assume that arts practice isn't a form of inquiry already...does it need to have research added on?"

Honor: "Yes, that is a question. Is it the social scientificization of arts-practice? But it's so difficult to categorize. I don't understand what's the difference. Why don't you just go and produce the piece of art? Is it a genre? It's like the professionalization of creative writing in a way. You have to have a degree to write a novel or you have to have gone through one of these programs that teach everyone to write in the same way...the MFA programs that have proliferated in the last whatever years...similar to the institutionalization of community art. It's nice that you have a space to think about it and so on but its professionalizing something that had a bit of wiggle room before really."

Leah: "Is defining it restricting it?"

Honor: "Yes, it is I think. Defining both restricts and opens up. It does both. That is what power does."

Leah: "It's like a translation. A translation from one language into another language. It opens up, perhaps, communication with other audiences and maybe it makes connection using that new language in ways that the other language couldn't but it also loses something of the initial."

Honor: "Every choice there's something lost. I was editing a play that I just did and it was in Jamaican Creole and it just drove me mad trying to make decisions. And I realized that every choice I made, at every word, something was lost and something was gained. And the things that were lost were very valuable things. So there's always that, but the thing is it's a question of power. Power comes about through having access to resources and through an institutionalized form. If you don't have access to those institutionalized resources and

you don't have access to a discourse and a way of talking about it then you don't have any power and then you are reduced to being seen as a lunatic or a charming but irrelevant cultural object. So this is where I think Foucault is helpful. And Bourdieu, both of them are helpful in trying to understand what's going on. Foucault points out that power is not just repressive. It is also creative. So I think any power grab through these discourses [art as research or community art in the university] is creative as well and there's going to be interesting things created but there's also going to be some degree of repression and violence that accompanies it. And so how can you make this ambivalence in some way productive? Can you ever really get outside of this discourse? Well, no, I don't think you can completely."

Leah: "It's interesting. Because for me this question of arts-informed research has come up at OISE in adult education. And this past year I worked with a community-based arts organization to try to create a form of evaluation using art...because they are constantly required to provide evaluation to funders, to demonstrate whether it was a worthy investment. What they felt was missing...usually this evaluation focused on measuring the amount of participation or the number of products that were created, or how many people came and saw it; or, if it was a skills development thing, how did the people develop and how was that demonstrated...and the forms used to demonstrate this were often written reports or statistics at the end. And they felt that didn't tell the whole story. They wanted to develop a way of using arts processes that were built into the project so that people could use them to reflect on the project as it was going on. And we called it arts-informed evaluation but I wonder about the label and what labelling in that way does."

Honor: "You know it's so difficult because the language of policy is not the same...it's a discursive thing. One of the reasons why I left the work I was doing in Jamaica was because we had to rely exclusively on development funding, from these so called Caribbean development agencies that channeled resources to working class people who had not had formal education. But this development discourse is so rigid. It's a language and it is a real colonizing language. It is a highly modernist discourse that prioritizes particular issues and that understands the advancement of those issues in highly utilitarian ways, in terms of deliverables. At a point you become very constrained by that kind of language you can't get outside of it. And you find that there are certain areas of exploration that you might want to undertake that would be outside the terms of those deliverables or outside the terms of that notion of progress and social progress and modernization that this language would allow. And in the end I had to leave because I couldn't...I felt that this language was suffocating because what it closed down was something where a lot of the critique of what it was advancing was lodged. It closed it down by not allowing a language for speaking about it. So we would talk all the time about multiplier effects and water pipes and access to clean water which are important things but that's different than talking about water as a symbol of how life begins. That's a different language. What is your main research question?"

Leah: "Well it shifts, I'm interested to know, community arts education, is it a valuable thing to undertake in an academic context? Who is it valuable for? Who is coming into the program? Who are the students and why are they motivated to come into the program? How does it benefit them? There are these partnerships with community groups that CAP attempts to foster. Do the community groups benefit? When students go out and do these placements they are providing some support. But what is that relationship? How is community arts being defined and taught in the context of the institution? And how does the institutional context, as you were saying, provide both potential and limitation?"

Honor: "I think the very important thing is what the work is that they are doing. And that is critical. I think all of those questions are important and you can critique them blah, blah, blah. I think the big problem for me is the work itself. I think it's important to have a notion of what is the work? What are the kinds of work that is being practiced and what are the actual discussions and expressions that are being generated by the work?"

How should art be cultivated?

"Since the promotion of universal education was endorsed within the democratic movement that built the rise of nation states, education has been promoted and experienced as both emancipatory and regulatory" (Allen, 2011, p. 12).

The question How should art be cultivated? connects to "core value[s] regarding the purposes of art education…[h]ow a field defines…the objectives it seeks to attain, is critical for virtually all that follows…the kind of research [associated with it], preparation of teachers…the way the field [interprets itself] and intersects with the larger community…are all shaped by policies pertaining to the fundamental functions of the field" (Eisner & Day, 2004, p. 4). In practice, however, many functions of art education are not presented explicitly as intentional aims and may even contradict official policy documents. As many critical pedagogical theorists have argued, the practices, procedures, rules, relationships, and structures of education (Martin, 1983) both inside and outside the classroom may embody a "hidden curriculum" whose function undermines the goals or purposes officially articulated within school mandates, visioning documents, or syllabi. My own experiences of artist identity formation and teacher/student relations at art school, described in Chapter 3, can be interpreted as elements of a hidden curriculum that supported adherence to certain hierarchical social practices. These practices implicitly advocated understandings of what being a professional artist required (e.g. competition and self-promotion) that, to me, seemed inconsistent with the fine arts' popular representation as culturally avant garde.

Henry et al. (2017) argue that the disjuncture between official policy and the hidden curriculum of educational practices, procedures, relationships and unwritten rules continues to substantially impact equity within postsecondary education in Canada. In 2001 James Elkins published the book *Why Art Cannot Be Taught.* Despite his tendency to disparage arts education theory throughout the volume and his self-proclaimed "pessimism about what happens in arts schools" (Elkins, 2001, p. 1) he goes on to give many intricate accounts and reflections on various art school practices (for example, the common practice of art critiques or "crits" where students' artworks are publicly evaluated by teachers and fellow students in the studio classroom). He also

points out that, contrary to art education in elementary and high schools, "we know very little about how we teach or learn" in art schools at the postsecondary level. He ends with the claim "it does not make sense to try to understand how art is taught" (Elkins 2001, p.190) and that if it "were possible to produce [such an account]…"it might be a boring, irrelevant, pernicious document something that should be locked away" (Elkins, 2001 p,191). His self-deprecation and uncertainty about the benefits of reflecting on teaching practice speak to me not of the endeavor's futility; but, rather, of the mystique that artists, philosophers and others have cultivated in relation to arts practice and creativity—the cult of genius and talent that tends to obfuscate the everyday un-magical effort and exertion that makes moments of inspiration and transformation possible. dian marino in her teaching and practice as an artist and critical pedagogical theorist sought to dispel this myth: "I know now that creativity is greatly enhanced by the act of producing many versions of what would otherwise appear to be the same thing, and that the process of making art is not such a magical or exceptional pattern it can be learned" (marino, 1997, p. 27).

Learning about how art comes to be produced and learning to reflect on how we cultivate its production does not devalue the power or enchantment of its resonant qualities. Instead it can help to support understanding that part of why art may "move" us is because it resonates with some element of our perceptual, physical, ephemeral, and material experience. The human experience is embodied. Our understanding and articulation is derived from engagement with the various worlds in which we live and these are worlds that we share with other people and/or other species and phenomena. The arts therefore cannot avoid the fact that they are ultimately a relational practice. Coming to know someone or something does not, as Elkins fears, require that we "understand it thoroughly" or "know it perfectly" (Elkins 2001, p.190). Critical reflective inquiry in any medium may seek clarification but it does not need to be crystalline. Elkins (2001) attempts to illustrate how in some fields (not the fine arts) clarity is needed in order to apply principles to practice whereas the fine arts often aim to play with or reconfigure assumed understandings (p.190). What he does not acknowledge is that the fields of science and engineering that he evokes, frequently require that principles be tested and retested because conditions are changeable and cannot be relied upon to remain constant. These fields therefore also require experimentation and on-going processes of getting to know the worlds that they seek to understand or act within. In addition, many artists have sought to represent universal values and aesthetics via their creative undertakings (e.g. The Modernist era in art and design

epitomized by "De Stijl" and the work of painter Piet Mondrian, who felt that he could literally distil the essence of reality through painting that relied solely on primary colours, values, and directions).

Reflecting on and asking questions about what happens and what does not happen in art schools does not necessarily seek to distil a unified or clear prescription for art education practice. As Eisner and Day explain "theory and other conceptual apparatus needs to be appraised not by its formulaic contributions to problem solving in the practical world, but by the insight and guidance it affords practitioners in addressing what are always uniquely particular circumstances" (2004, p. 4). Poet and educator Carl Leggo writes, "I do not ask the question in order to answer the question. I ask the question again and again in order to know the question" (2001, pp. 177-178). Reflecting on our embodiment as we engage in processes of teaching, learning and mentorship within post-secondary fine arts education can offer insight into things that we do. It may permit us to reframe assumptions about arts practice and professional development in the same way that arts production can permit us to reveal or reframe meanings within other aspects of our lived realities. What we do is informed by who we are, our embodied human experience, which is unique, and shifting even as it is embedded within shared social sites and endeavors. Critical reflection on and creative articulation about how identities and ways of being intersect with and shape shared social and professional worlds is an important part of making those worlds more equitable. Elkins' statement that fine arts faculty know very little about how they teach or learn is an accurate description of postsecondary faculty in many fields. If universities and other institutions of higher learning in Canada and elsewhere are to make equity more than just a myth (Henry et al., 2017) then critical accounts of practice should not be locked away they should be disseminated and discussed with vigor and courage.

One such account of postsecondary art education in Canada, which in my estimation has not received enough attention or review, is Ashok Mathur and Rita Wong's 2007 report, *Possibilizing the impossible: equity in postsecondary arts institutes*. It is "based on the findings of a research team [that]…interviewed students, graduates, faculty and administrators from five [prominent Canadian] art schools – to determine both the effects of previous and the potential of current equity work to address changing demographics and social conditions in arts training in this country" (Mathur & Wong, 2007 p. 7)

Their findings revealed that though each of the institutions they examined had "made some efforts, ranging from feeble to vigorous, to address employment equity," insufficient (if any) attention had been given to incorporating "anti-racist pedagogy and practice into the fibre and fabric of its spaces" (Mathur & Wong, 2007, p. 9). In their report they describe the postsecondary employees they interviewed as "half-hearted" — acknowledging that change was needed but not perceiving it as urgent. The authors explain that their report and its accompanying recommendations were motivated by a desire to align with the goal of decolonization and "to foment real and immediate, rather than cosmetic and glacial, change" (Mathur & Wong, 2007, p. 10). Without radical change they claim Canadian art education institutions will remain impossible places in which "people of colour [circulate] around an undeclared but still dominant white centre [that] needs to be reoriented in terms of how it speaks to historical and contemporary power relations" (Mathur & Wong, 2007, p. 11). The problem, they point out, is systemic. Employment equity or recruitment of a more diverse student body, like the Canadian multicultural mosaic acts as window dressing distracting from the "Eurocentric curricula, questions of student support, inadequate funding, [inequitable] labour conditions, the need to strengthen connections to communities that are underserved by art schools and much more" (Mathur & Wong, 2007, p. 13). Their report makes nine recommendations and provides both rationale and practical strategies for realizing them. The following recounts each of the recommendations (minus the extensive detail) which appear on pages 33-46 of the report:

1. "Serious resource allocation to outreach to racialized artistic communities inside and outside the institution" (Mathur & Wong, 2007, p. 33) Diverse students need access to diverse faculty, mentors and role models both inside and outside the institution to feel supported and connected to an inclusive community of practice.

2. "Hire more racially and culturally diverse faculty and administrators" (Mathur & Wong, 2007, p. 35). Emphasize tenure-track positions and creating new positions that give status and importance to racial and cultural diversity.

3. "Interdisciplinze hiring criteria" (Mathur & Wong, 2007, p. 37). Existing hiring criteria are founded on a Eurocentric bias and education system that has privileged Western knowledge and white students. Look for artist researchers with less traditional backgrounds and those who may engage specific racialized artistic communities.

4. "Go outside the safety of institutions for hiring expertise. This means consultants, external bodies on hiring committees, external audits to determine how best to create new positions that serve the community" (Mathur & Wong, 2007, p.38)

5. "Implementation of affirmative action until equity is achieved. Equity should be addressed in various ways: What does your student body look like? Your city? The nation? All of these things need to be taken into consideration to determine how to proceed" (Mathur & Wong, 2007, p. 39).

6. "Curriculum audit to determine where and how to offer more inquiry and research based courses that allow students to match materials and content to a more culturally valid approach. Key in on research that is necessary to such a project of diversity" (Mathur & Wong, 2007, p. 41)

7. "Add courses and materials that are specifically geared to more diverse approaches to representation. This means remodeling how we think of art history as an exclusively or mostly European domain" (Mathur & Wong, 2007, p. 42).

8. Exchange programs for both students and faculty [with culturally diverse international institutions to broaden faculty and student perspectives and expertise] (Mathur & Wong, 2007, p. 44).

9. "Compulsory diversity training for existing faculty and administrators" (Mathur & Wong, 2007, p. 45)

Mathur and Wong's report highlights how the retention of culturally and racially diverse faculty and students at Canadian postsecondary fine arts institutions has been limited. Students "find no point of identification, no support for education that supports their particular interests" and faculty find there is "insufficient support for changes surrounding diversity that [they] may wish to implement" (Mathur & Wong, 2007 p. 44). These findings affirm that postsecondary fine art sites of learning in Canada need to develop more meaningful and deeply embedded relationships with Indigenous, racialized and culturally diverse faculty and students both through transformation of the institution and through on-going cultivation of relationships with underserved communities beyond the institution. A major component of these efforts requires de-centering the pervasive Eurocentric notion that the value of artwork and the artists that produce it may be gleaned through autonomous aesthetic standards that somehow elude social particularity. Instead, educators must "begin to look at art in its larger socio-political-economic context [and judge art]…by its role in the larger social" (Blocker, 2004, p. 190-191) world, discovering as Clair Bishop suggests, how art intervenes in the dominant conventions and relations of its time. Only through the cultivation of such relationships and relational understandings of art's value can postsecondary sites of learning begin to support more equitable experiences of arts education.

Too legit to quit

I sit here in a space that does not feel like my own
A house on a street in a city
Contemplating who I am, where I come from, and why I feel this undercurrent of illegitimacy
Like a hidden stream seeping
Into my consciousness, my sense of identity, my belonging

Who am I in relation
To the different spaces and communities with which I intersect
How do I engage honestly and meaningfully
With these environments and beings
How do I engage honestly and meaningfully, with myself
Who am I
Who are you

I stare out the window at a plant that has taken root
In a small crack of crumbling concrete
It appears to be thriving even though it seems out of place
Even though the patch of soil is very small
And the surrounding space is not plant territory

I admire its tenacity and persistence
I declare it a protected species
I hope it doesn't blow over

It moves with the breezes
Indifferent to my consent
Maybe
I could learn something

Figure 8. ☞ *Site of Learning*

Chapter 4
Conceptualizing Equity

In this chapter I discuss two different approaches to understanding and examining equity in community arts and arts education. I draw from each of these approaches to understand how issues of equity emerge in the case of the CAP certificate. The first approach that I discuss, is derived from a community-based research initiative that took place in Toronto in 2011-2012 called *The Arts & Equity Project*. The initiative identified five community-derived principles for equity in community arts practice. These principles are the primary lens through which I analyze equity in the case of CAP. The second approach emerges from *Equity, the Arts, and Urban Education: A Review* (Kraehe, Acuff, & Travis, 2016), "This review examines empirical studies of educational equity in and through the arts with broad implications for urban education" and proposes a multidimensional framework for educational equity (p. 220). Kraehe et al.'s (2016) approach supports and extends my primary lens. I begin with my rationale for using the Arts & Equity principles as my primary lens of analysis, an explanation of each principle, and how each principle will be applied to CAP. I then explain the second approach and how it informs, intersects with, and enriches the Arts & Equity lens.

The Arts & Equity Lens: Community Derived Principles

Some of the principles that inform my conceptual lens, the tools used to identify and examine equity in the case of CAP, are derived from a local community-based research initiative in Toronto[22] called the Arts & Equity Project. The project sought "to develop a better understanding of some of the challenges in relation to equity and professional development [faced by community-engaged workers in the arts, cultural, and social service sectors] and the kinds of strategies they use to address these concerns" (Burns & Louis, 2012, p.99). The project was an initiative of the Neighbourhood Arts Network (NAN) with the support of Manifesto Community Projects.[23] NAN is a community arts service organization that supports community-engaged artists and organizations

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[22] Toronto is the largest city in Canada and the fourth largest city in North America. It is often referred to in popular media and government representations as one of the most culturally diverse cities in the world. The population is estimated at approximately 2.8 million people. English is the dominant language and language of governance in Toronto however 49% of Toronto residents as of 2011 reported that their first language (or "mother tongue") was not English (Statistics Canada, 2016).

[23] Manifesto is a non-profit, youth-powered platform based in Toronto designed to cultivate multi-disciplinary artistic and professional development for young people and artists across mediums

across Toronto. In the last two decades the community arts sector in Canada has received more attention and funding from federal, provincial, and municipal governments through public arts funding bodies.[24] NAN came into being in 2009 under the umbrella of the Toronto Arts Foundation/Toronto Arts Council a public institution that is funded by Toronto's municipal government. The founding goal of NAN was to "act as a catalyst for new discussions and relationships, facilitate capacity building and professional development, collect research and share information, and facilitate a shared vision around the place of arts in community development" (The Neighbourhood Arts Network, 2017 n.p.). NAN provides free membership that includes access to events, online resources, strategic community partnerships, and awards.

In 2010 NAN in partnership with several community organizations, hosted a series of public forums in different parts of Toronto as a form of needs assessment for the community arts sector. Many of these forums surfaced practitioner and community member concerns about barriers to arts production and participation on the part of marginalized populations within the city and the need for professional development for practitioners in order to better understand and address inequity within the community arts field. The Arts and Equity project was proposed as a means for further investigating these issues with the community and collaboratively developing resources that would be practical, relevant and freely accessible to individuals and organizations across the sector. Many community arts practitioners share philosophies and strategies of practice that are similar to those found in the field of education and in participatory action research (PAR): experiential learning and praxis are two examples. Experiential learning, as defined by educational researchers Kolb and Fry (1975), has four main components: concrete experience, observation of and reflection on that experience, forming of concepts or theory based on reflections, testing the new concepts. These four components are repeated as part of an on-going process of learning. The term praxis originates from Greek philosophy, meaning theory that is enacted or embodied. Various 19th and 20th century philosophers have used the term praxis in different ways. In relation to the field of education for social change, one of the most influential theorists espousing praxis is Paulo Freire. Similar to the components of experiential learning, Freire defines praxis as a dialectical process where dialogue emerges out of learners'

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[24] See Chapter 2 Section 3 for more discussion of the reasons why community arts have been prioritized. These funding bodies often take the form of public arts councils. Arts councils are intended to be "arms-length" organizations, meaning that although they receive their funding from governments how those funds are allocated to support the arts community through grants etc. is determined through a peer-review process. The goal is to prevent the agendas of the political parties in power from having direct influence over who is and who is not funded.

actions and experiences; critical reflection on experience is engaged to challenge understanding/interpretation of experience and seek new perspectives and information that can be explored and learned from. New knowledge is then integrated into lived contexts to determine if/how new understandings may help to inform or reshape lived experiences and actions. Freire was committed to engaging in education with marginalized communities as a means for challenging their oppression. Participatory Action Research (PAR) similarly embraces an objective of research for political action and social change that involves a "cyclical process of fact finding, action, reflection, leading to further inquiry and action for change" (Minkler, 2000, p. 191). In PAR, community members are active contributors at all stages of a research process. Community members in collaboration with researchers determine the focus of research and, ultimately, how it will be acted upon within local contexts. As one may observe from Figure 9 the research process engaged in the Arts and Equity Project reflects the cyclical and interactive nature of learning and inquiry espoused in experiential learning, Freire's concept of praxis, and PAR. The project involved a 12-month participatory research process that included: interviews with practitioners, a series of workshops, and the creation of a toolkit.
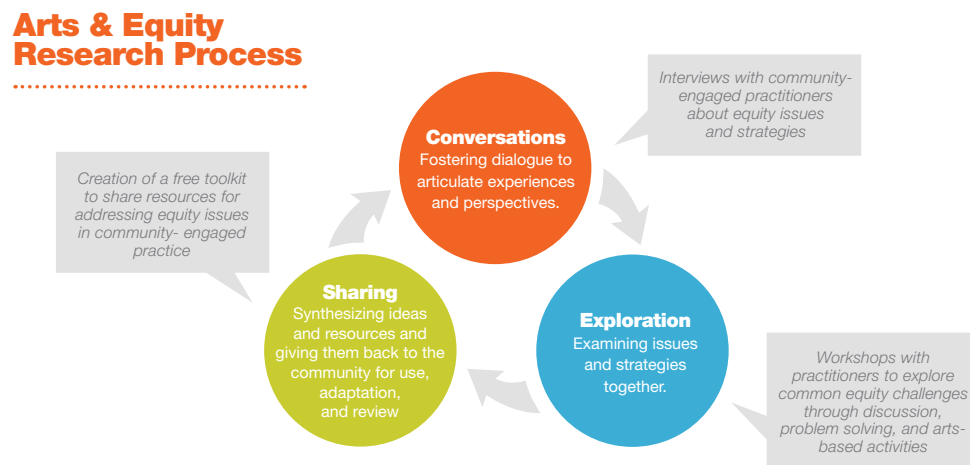
Figure 9. An illustration of the Arts & Equity research process.
Louis, S. & Burns L. (2012). *The Arts & Equity Toolkit.* (p.5). Toronto, ON: Neighbourhood Arts Network

The Arts and Equity Project was initiated based on needs identified by the community. The focus of the project was determined by the community and refined based on feedback from community

participants during all stages of the research process. The data collected to generate an understanding of the issues under investigation was based on participants' articulations and reflections on practice in the communities and organizations in which they were situated. The first stage of the research project involved interviews with 30 community service organizations and community arts practitioners serving different regions or groups across the city of Toronto. This data was synthesized by the research coordinators and used to identify four priority areas for professional development in relation to equity.

In the next phase a series of four workshops (each workshop targeted one of the priority areas) were collaboratively designed and implemented by the research coordinators and a selection of community participants. The participants involved had identified[25] as having implemented effective strategies for addressing one or more of the four priority areas. In each workshop a panel of participants shared strategies that they used to address equity in the four priority areas through presentations, experiential learning activities, facilitated dialogue and informal discussion. Documentation and participatory evaluation were carried out for each workshop.

The NAN research coordinators used the resources, data and feedback generated from both the workshops and the interviews to create a toolkit on Arts and Equity that included: an articulation of five equity principles that had been identified by synthesizing the input of the research participants; strategies for how to reflect on and implement learning processes that put the five principles into action; and stories of how specific local community-engaged organizations had implemented some of these strategies in their own communities. Feedback from community participants on various components of the *Arts & Equity Toolkit* was sought at different stages in the drafting process. The purpose of the toolkit was to function as a reflexive resource that could be used as a starting point for further inquiry and initiatives enacted by community-engaged practitioners with their own organizations and constituents. The dialogue generated by the Arts and Equity Project highlighted that working towards equity required opportunities for community arts practitioners to engage in professional development activities such as: self-reflexive inquiry, organizational analysis, networking and sharing learning with other practitioners. It also emphasized the need for cross-sector partnerships and knowledge building

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[25] They identified themselves in their interviews with us, or they were identified by other practitioners during interviews, or the research coordinators identified their use of particular strategies through interviews and examination of materials and processes shared with us by the practitioners/organizations.

between community arts organizations and practitioners in other sectors such as health, education, environment, social services and organizational management.

Expanding on issues surfaced by the Arts and Equity Project, NAN continues to emphasize equity and professional development through a variety of initiatives in partnership with local community organizations: EMERGENCE 2015 a 3 day symposium with over 200 cross-sector participants, facilitators, and presenters that included critical dialogue, leadership development, creative self-reflection, mentorship and cross sector collaborations; My Art, My New Land a series of workshops for newcomer artists (in partnership with Airsa Art and Thought Association, City of Toronto, North York Arts); and The Courage Lab an on-going series of participatory events where practitioners can propose, present, explore and try out responses to equity issues emerging in their everyday practices (in partnership with SKETCH).

The Arts and Equity Project was a local community-driven initiative intended to mobilize for social change within the community arts sector. Many of the community organizations involved in the research process are community partners of the CAP certificate. CAP students have completed internships/placements with these same community partners as part of their CAP requirements. In addition, a number of CAP students attended some of the workshop components of the Arts and Equity Project and CAP students have been participants in many of NAN's on-going equity initiatives. Community partner input has been sought in the design and implementation of the CAP certificate at various stages. York University promotes CAP as enabling students to "learn to work collaboratively with groups for social change." CAP's core courses "involve visits from practitioners from across communities and disciplines" and the certificate culminates in a "practicum, where students work in partnership with seasoned community artists in placements with local cultural agencies and community organizations" (CAP Website, 2016). Given the significance assigned to community partners, in the CAP certificate's structure, curriculum, and promotion, I argue that the equity principles from the Arts and Equity Project—principles that many of CAP's community partners participated in creating—are an appropriate lens for assessing the equity possibilities and challenges of the CAP certificate.

A second point of support for using these principles is that I am familiar with them and how they evolved. As one of the research coordinators of The Arts and Equity Project, I participated in

their production in collaboration with many of the CAP community partners. This relationship gives me insight into the principles' subtlety and complexity as well as how community members interpret and apply them. In their book *Research and Rigor: How Conceptual Frameworks Guide Research* (2011), Ravitch and Riggan describe conceptual frameworks as devices that "seek to identify 'presumed relationships' among key factors or constructs to be studied…the justification for these presumptions may come from multiple sources such as one's own prior research or "tentative theories" as well as established theoretical or empirical work found in the research literature" (p.8). In using these principles as a lens I am drawing on prior research with CAP community partners to identify a relationship between definitions of equity in the field of practice the CAP certificate prepares students to enter and how these definitions align with equity in the CAP certificate itself.

CAP documents, my interviews with CAP faculty and students, and my classroom observations highlight the importance of the certificate's community partners. Many critical analyses of University-Community Partnerships (examples refs) describe tensions and unequal power dynamics, between partners in the university and partners in the community. A frequent critique is that the University dominates the relationship. Despite its emphasis on social justice, CAP is not immune to these kinds of critique. Using this complement of 5 community derived principles as a conceptual lens supports the goals and values of research and education for social change () by providing an opportunity for a shift in partner relations whereby a community framework emerging out of praxis is applied to the university context for the purpose of analysis, evaluation and reflection on university practices. As one FES faculty member has asserted, "the praxis that is in action in the world is in advance of the theory that names it" (C. Cavanagh, personal communication, February 2011).

Don't Be Surprised

I sat in a large room full of chairs. The chairs were plastic and metal, the type that could be easily stacked and pushed back against a wall. But at that moment, they were spread out forming a semi-circle of uneven rows curving inward and separated in the centre by a narrow pathway. There had been a bigger group of people in the space earlier that exited to go to smaller workshops in smaller rooms. As they left, the chairs shifted leaving traces of their passing, like a younger sibling's scribbles over their elder's tidy composition. The rows became bent and twisted, lines leaning into one another. Here and there a chair off on its own, stood like a random mark or a smudge; was it intentionally pushed away from the group or had it arrived there by accident?

Now, there was a just a smattering of people huddled in chairs near the front, facing a panel of three presenters. Perhaps the group seemed small because of the size of the space. Or maybe I was just feeling deflated, as if, after the symposium's opening remarks the room had exhaled expelling the majority of its occupants and their hum of energy. I was on the fringe of the huddle. Earlier I had left to get a quick snack and returned just as the session was starting. Worried about causing a disruption I quickly took a seat at the back. The presenters had started by asking the audience a question and one by one people answered, a ripple of response moving through the space heading in my direction. I wasn't sure I understood the question: How would you describe your relationship to this land? Or maybe I just didn't understand how to answer it. Maybe I didn't know. I listened intently to what those sitting around me were saying.

One of the presenters seemed a little more solid to me than the rest. She appeared confident, comfortable, in a way that moved beyond that particular moment. She sat on one side of the panel smiling, laughing, sometimes shaking her head, as she listened. I couldn't tell if her amusement was a reaction to what people were saying or if it was elicited by a larger view of the whole situation. Did these micro expressions repeat a bigger pattern that she had seen before? We were there to talk about equity and reconciliation in community arts practice. "How does one begin?" one White woman in the audience asked, expressing a desire to ally with Indigenous communities. "With yourself," said the bemused presenter matter-of-factly. "Who are you, how are you implicated? You can't start a relationship if you don't know what you are bringing. Well, I guess you can try, but don't be surprised if it doesn't work out," she chuckled.
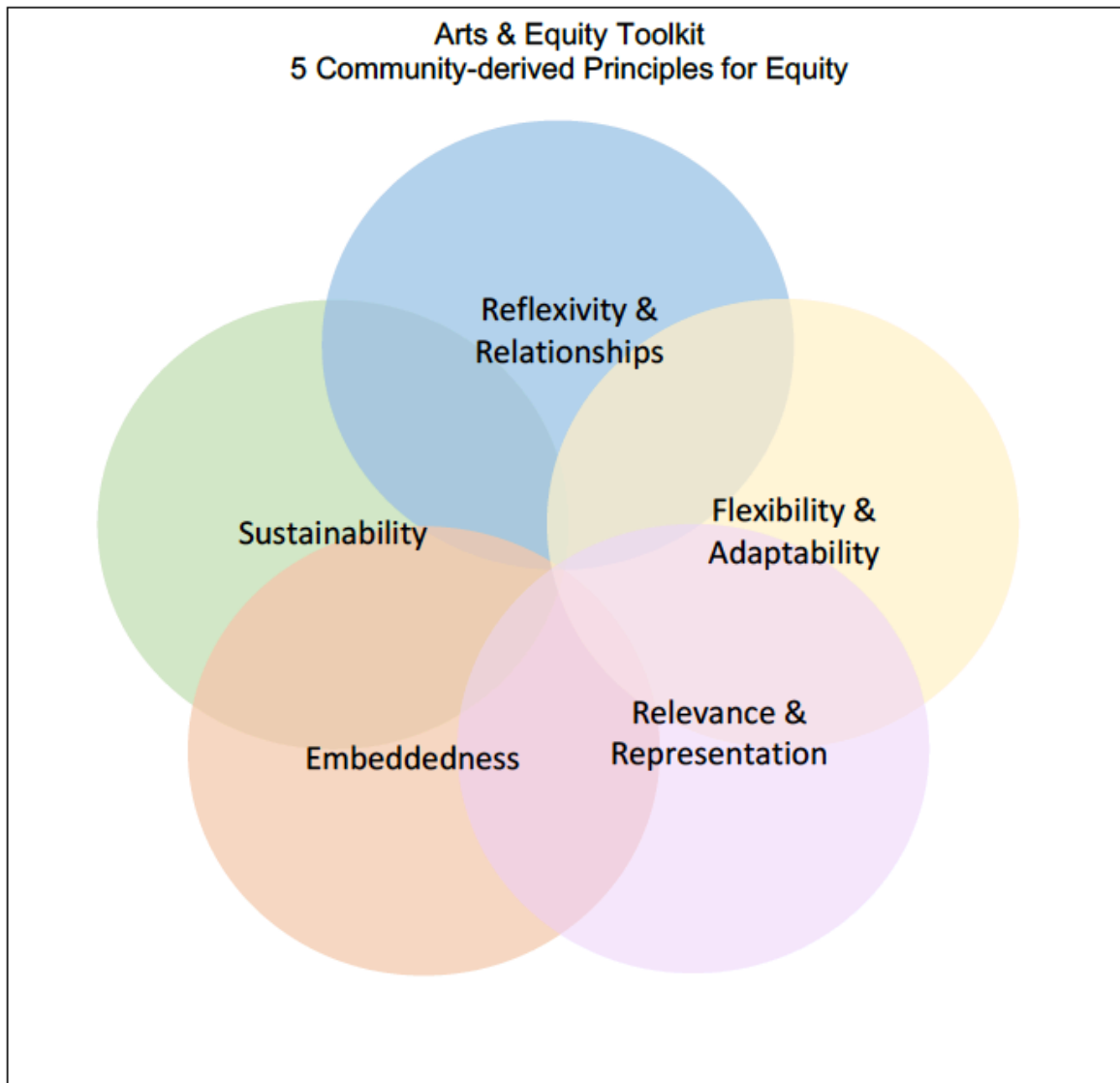
Figure 10. Illustration of the 5 Arts & Equity Principles

5 Principles

The five equity principles identified by the Arts and Equity Project are: 1) Reflexivity and Relationships, 2) Flexibility and Adaptability, 3) Relevance and Representation, 4) Embeddedness, and 5) Sustainability. As demonstrated in Figure #, all the principles overlap and intersect with one another. The principles are presented in the *Arts & Equity Toolkit* (Louis & Burns, 2012) as resources for reflection and consideration that welcome readers to engage with them on their own terms.

> We do not envision this lens as a set of rules to abide by. What has been most valuable [in the Arts and Equity Project] is the dialogue, the talk: telling, articulating, and reflecting on stories of experience together. Through this process, relationships were started or deepened and things began to gel. It is this gelling of ideas that you will find represented in this toolkit. Not a rigid lens but a malleable one that is open to change and renegotiation. It needs to be refocused by each particular set of hands according to each particular context. (Louis & Burns, 2012, p. 9)

The stories of practice shared in the *Arts & Equity Toolkit* offer examples of different strategies that specific practitioners use to attempt to embody equity within their communities and organizations. This case study is a story of the CAP certificate. I use the five principles to consider how CAP may or may not embody equity and I reflect on what the CAP story might contribute to conversations about equity in relation to: art, post-secondary art education, and community art.

Reflexivity and Relationships

"The principle reflexivity and relationships starts with critical self-reflection; reflecting on how our own position (identity, skills, motivation) fits with those we aim to work with. This reflection helps when working to build and maintain relationships. Equitable relationships require time, transparency, and teamwork" (Louis & Burns, 2012, p. 18).

I present the principle Reflexivity and Relationships first because in the Arts and Equity Project it was the one principle that every single person we interviewed and/or collaborated with (there was not a single exception) named as essential to the process of realizing equity. The importance they placed on this principle is consistent with movements for social justice and research findings about social justice initiatives globally across time. An important recent example of this in Canada is the 2015 report of the Truth and Reconciliation Commission (TRC). A defining feature of Canadian history is the attempted genocide and forced assimilation of First Nations peoples. The Truth and Reconciliation Commission sought to inquire into this history,[26] its past

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[26] The Commission focused in particular on the impact of the Canadian Residential School System. This system was implemented on behalf of the Canadian Government by various Christian Orders with the purpose of "eliminat[ing] people as distinct peoples and assimilat[ing] them into the Canadian mainstream against their will" (Truth and Reconciliation Canada, 2015, p. 6). Generations of First Nations children were removed from their families and sent

and present impact, and strategies for redress. The report defines reconciliation as a commitment to "establishing and maintaining mutually respectful relationships" (Truth and Reconciliation Canada, 2015, p. 6). It also describes what establishing and committing to long-term mutually respectful relationships requires in the case of First Nations and non-First Nations people in Canada. Some of the commitments that these relationships require include: constructive action, shared responsibility, integration of Indigenous knowledge systems and protocols, substantial investment of resources, joint leadership, accountability and transparency, trust building, and sustained public education and dialogue (Truth and Reconciliation Canada, 2015, pp. 3-4). The discussion of Reflexivity and Relationships in the *Arts and Equity Toolkit* echoes many of the qualities, commitments, and actions outlined by the Truth and Reconciliation Commission. I use this principle to guide my examination of the various relationships within the CAP community (based on interviews and participant observations) as well as examples of and opportunities for critical reflexive practice within CAP (drawing from curriculum, interviews and observations).

Flexibility and Adaptability

"The principle of flexibility and adaptability focuses on being responsive to community needs, skills, interests, and contexts throughout the development, planning, implementation, and evaluation of projects, programs, and organizations" (Louis & Burns, 2012, p. 14).

The main ideas behind the principle of Flexibility and Adaptability are based on putting the needs of the communities that you are working to support at the centre of any initiative. In community-engaged arts this may be the community or communities with whom an artist(s) or organization(s) is collaborating on a particular project or it may be a community with whom a longer-term relationship is sought for the purpose of providing services, collaborating on arts initiatives, or engaging in learning processes. "[E]quity is about accommodation of differences rather than sameness. Choosing and adapting art forms and creative processes so that they are appropriate for each community context and for the different individuals involved is essential.

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to live in isolated residential schools that did not permit them (and often punished any attempts) to speak their own language, practice their own cultural and spiritual traditions, live in their own family and community groups. These children were physically, emotionally and often sexually abused. The impact of this system is still being felt today by survivors and their families and it is a key contributor to the various social, economic and political crises that First Nations in Canada have and continue to face.

Artists and community workers may have a wealth of experience and skills but expertise about a community tends to come from the community itself" (Louis & Burns, 2012, p. 13). The Arts & Equity Toolkit suggests that responsiveness is the heart of this principle. It identifies four main ideas about Flexiblity and Adaptability to assist practitioners with equitable collaboration: 1) *Flexibility of Thought and Structure* "Keeping an open mind and creating processes for thinking through or rethinking ideas together"; 2) *Prioritizing Community Contributions* "[Creating and/or] adapting organizational structures, programs and processes to fit the community context and enabling comm1unity input throughout different stages and organizational levels"; 3) *Planning for Spontaneity* "Leaving room in plans for unforeseen developments and responding to issues as they arise"; and 4) *Being Proactive* "Preparing facilitators and participants to accommodate differences and adapt to change" (Burns & Louis, 2012, p. 14). I track the flexibility and adaptability of the CAP certificate through its initial development processes and the changes in its administrative structures, curriculum, faculty, partnerships and requirements. I also examine how flexibility and adaptability is taken up by CAP faculty, students and community partners through their teaching and learning experiences.

Relevance and Representation

"The principle of relevance and representation is based on the premise that community-engaged art should consider social value beyond art for art's sake. It also encourages arts practitioners and organizations to rethink the who, what, and where associated with art practice" (Louis & Burns, 2012, p. 20)

This principle is often the most contested and difficult to discuss within large, longstanding powerful institutions such as museums, art schools and universities. These institutions rely on reputation to secure investment (both financial and social investment). They cultivate prestige by marketing expertise (faculty, curators, exhibited artists) and selling legitimacy (certificates, diplomas, degrees, exhibition records, publications). This principle suggests that in order to work towards equity, how art, arts practice, and artists are valued and evaluated needs to be reconsidered. It also suggests that where authority resides and how legitimacy is bestowed needs to be rethought.

Calling "art for art's sake" into question has generated numerous debates. Many champions of the arts have read this as an unfair demand for quantifiable outcomes based on the direct "use value" of disciplines whose impact may be inherently indirect and unquantifiable. However, in the case of the *Arts & Equity Toolkit*, social value and "art for art's sake" are linked to relevance and representation. Whose values are represented by what art for art's sake? According to the *Arts & Equity Toolkit* "When artwork is relevant it meets the needs of those who engage with it, it is pertinent to their lives, and it has social applicability" (Burns & Louis, 2012, p. 19). Social applicability need not be quantifiable. Much of the expertise claimed and cultivated by institutions of higher education in the fine arts in Canada has been founded on Western Eurocentric conceptions of what art is, how art should be taught and practiced, as well as who qualifies as an artist. Similar to the other two frameworks discussed in this chapter the *Arts & Equity Toolkit* calls for attention to equitable representation to achieve greater relevance. This includes "multiple layers of representation: representation with regards to people (who), representation in terms of form, process and content (what), and representation with concern for setting or environment (where)" (Burns & Louis, 2012, p. 19). I will inquire into equity in relation to relevance and representation by identifying who is represented in terms of CAP faculty, students and community partners; what is represented in terms of CAP curriculum content, pedagogical processes and forms of arts practice; and where participation in CAP takes place.

Embeddedness

"The principle of embeddedness requires that community-engaged practice be rooted within existing community contexts and initiatives. Embedded practices recognize the conditions of people's lives and demonstrate a consideration of community priorities and a clear benefit for community participation" (Louis & Burns, 2012, p. 22).

The principle of embeddedness is premised on the understanding that no initiative is created within a vacuum. It encourages taking account of what is happening in the social, political and physical contexts that you wish to work in. When planning a new initiative or restructuring an old one this principle recommends becoming informed about the communities that you hope to work with or serve. What kinds of needs or objectives have these communities already identified that they would like to address? What community initiatives already exist? Where should a new

initiative take place in order to make it accessible? "Embeddedness may involve physically locating programs or projects within specific geographic communities and neighbourhoods so that they are easier to get to and so that the spaces are more familiar. Or it may mean utilizing… technologies…that the community regularly accesses. People may feel more at ease participating in activities if they are at ease in their environment." (Louis & Burns, 2012, p. 21)

The Arts & Equity Toolkit states, "cultural workers and organizations…need to understand themselves and their programming as part of a surrounding whole" (Louis & Burns, 2012, p. 21). If, as CAP promotional materials suggest, the certificate aims to embody an approach to arts practice that emphasizes social justice, how has equity been embedded within the planning and implementation of the program? What communities and initiatives has CAP included or built on in its development? Does CAP use spaces and technologies or mediums for communication and learning that support the participation of communities that are conventionally excluded from post-secondary fine arts education? Examination of CAP documents, interviews with core faculty, administrators and community partners, and observations will provide insight into how CAP does or does not address the principle of embeddedness.

Sustainability

"The principle of sustainability refers to practices that can endure and nourish individuals, communities, and organizations into the future. It takes into account the social, cultural, environmental, and economic well-being of all stakeholders" (Louis & Burns, 2012, p.24).

In the past few decades, sustainability has often been associated with environmental initiatives—using materials or engaging in practices that do not do harm to planetary ecosystems. The Arts & Equity Toolkit extends this meaning to include other forms sustainability as well. It describes sustainability as a "holistic" approach. Such an approach considers the needs of individuals, communities, organizations and environments both within and beyond the field of practice. In relation to individuals an equitable approach to practice considers and accommodates people's "physical, social, emotional/psychological, and spiritual needs" (Burns & Louis, 2012, p.23).

> Each person brings a life experience and a life context with them— they do not leave it behind even when an arts experience is transformational or when it aims to offer refuge.

Creating environments that sustain people may involve provision of food, transportation, secure and accessible spaces. It may also involve learning about, acknowledging and accommodating a range of learning styles, living conditions, or life responsibilities beyond the community arts context. (Louis & Burns, 2012, p.23)

Applying a sustainable approach to engagement with specific communities may emphasize commitment to relationships and programs/projects over the long-term. However, longer term goals do not assume that change will not occur. Sustained engagement usually requires evolving interactions, goals and activities. "Rather than seeing a particular initiative as an isolated endeavor, it should be considered in relation to the impact it will have over time. How does the project contribute to the well-being of the community? What social, cultural, economic or environmental benefit will the community arts initiative support moving into the future?" (Louis & Burns, 2012, p. 23)

The concept of well-being in relation to sustainability in community arts also includes the well-being of community-engaged arts organizations. The Arts and Equity Toolkit cites not only the three R's associated with "greening" – reducing, reusing, recycling but also two additional ones: rethinking and renewing. In equitable community-engaged arts organizations sustainability extends not only outward but also inward. So beyond ensuring that various forms of consumption and production in everyday practices are environmentally friendly, sustainability takes into consideration organizational structures and practices that sustain equity.

It might focus on rethinking how an organization is structured to sustain, motivate and nourish staff by supporting less hierarchical models and/or increased communication and feedback between staff at all levels as well as building professional development into staff roles and responsibilities. Rethinking may extend to finances and seeking out ways to diversify financial support through partnerships, resource sharing, cooperatives, or social enterprise. (Louis & Burns, 2012, p. 23)

Rethinking finances also requires a commitment to equitable remuneration in the arts sector where labour and skills are often undervalued and underpaid compared to other professional fields. This kind of precarity in employment may not be sustainable for individuals and groups from lower socio-economic strata. Due to the correlation between low socio-economic status and racialization, poor remuneration and precarity of employment may add to the systemic exclusion of these populations from professional arts practice. Renewal is also closely linked to equity. The concept of renewal espoused by the Arts & Equity Toolkit echoes many of the concerns raised

by scholars such as Roderick Ferguson (2012) who calls for "reorder" in seeking equity in the university, and Christian [Cucw'la7] (2013) who calls for "reformation" in seeking social justice for Indigenous peoples. The toolkit describes organizational sustainability as including:

> [A] commitment to the on-going review, revision, and re-articulation of defining concepts and practices. This commitment supports the potential of emerging voices and provides flexibility so that those who are already deeply invested are able to renegotiate and renew their relationship to practice in response to new learning. (Louis & Burns, 2012, p. 23)

The toolkit goes on to describe evaluation and mentorship as key components of organizational renewal. "Participatory and collaborative forms of evaluation can be used to assess and improve programming and organizations" (Louis & Burns, 2012, p. 24). Mentorship is described as mutually supporting for both mentors and protogés. Both experienced and emerging practitioners can benefit from mentorship relationships. Emerging cultural workers are able to gain experience and put some of their ideas into practice with guidance from seasoned colleagues. Long-term practitioners are able to share their lived experience and knowledge of the field but also benefit from new insights gleaned from practitioners who are newer to the field. Mentorship may also be cultivated between community arts practitioners and members of the communities they serve, as well as across sectors such as between health, social services, education, and the arts. "Supporting and valuing one another will sustain commitment and keep practices vibrant" (Louis & Burns, 2012, p. 24). Equity scholars (Kuokkanen, 2007; Mathur & Wong, 2009) call for interdisciplinizing our criteria of expertise, seeking guidance from outside institutional contexts, and valuing the knowledge and practices of non-dominant individuals and groups. How does CAP sustain the individuals, communities, organizations and environments that it encompasses? What sustains CAP? Participant observations, CAP administrative and curriculum documents and interviews will provide insight into how sustainability is addressed within the CAP certificate.

Kraehe's Multidimensional Framework for Educational Equity

In addition to the community derived principles from the Arts & Equity Toolkit I draw on another research project that investigates equity in arts education, "Equity, the Arts, and Urban Education: A Review" (Kraehe, Acuff, & Travis, 2016). This study was conducted as a review of

available research on equity in arts education in the United States. "The review pursued two questions: What is known about equity in arts education in the United States? And what role does arts education play in maintaining and challenging educational disparities?" (Kraehe, Acuff, & Travis, 2016, p. 220). The review examined existing research on equity in relation to three key areas: arts education policies, arts instruction, and arts learning. "Findings suggest widespread macro- and micro-inequities produced in and through the arts" (Kraehe, Acuff, & Travis, 2016, p. 220). Although there are substantial differences between the structuring and implementation of public education, arts policy, and arts funding between Canada and the United States there are also significant similarities. Canadian scholars participate in the various major educational/arts research associations in the United States (American Educational Research Association- AERA, National Art Education Association -NAEA) which are influential in developments in arts education across both countries. In addition, similar kinds of colonialist paradigms based on white supremacy have served to shape the socio-political conditions and constructs of both Canada and the Unites States.

Examinations of (in)equity in the arts and arts education in the United States, therefore, may offer useful insights and investigative strategies for Canadian contexts. The review conducted by Kraehe, Acuff, and Travis selected empirical research on equity in arts education from 2008-2013 focusing on urban contexts. The researchers used Kraehe's Multidimensional Framework for Educational Equity (2014) to conceptualize equity and organize the analysis of their findings. Similar to the Arts & Equity Toolkit's principles, Kraehe's framework conceives of equity across multiple interacting dimensions. "Each dimension works in tandem with the others, thus contributing to a more comprehensive consideration of the challenges of educational equity" (Kraehe, Acuff & Travis, 2016, p.223). The authors claim that because educational equity is conceptualized in different ways within different practices "whether one is taking part in everyday practices of education, the construction of legal arguments, policymaking, or research…it is overly simplistic to conceptualize educational equity using a singular lens or metric" (Kraehe, Acuff & Travis, 2016, p.223). To understand the range of material, symbolic and experiential aspects of (in)equity and what may be needed to "redress the educational debt (Ladson-Billings 2006) accrued from histories of racial and economic oppression that continue to shape contemporary urban communities" (Kraehe, Acuff & Travis, 2016, p.223). Kraehe has identified six dimensions for conceiving and assessing educational equity: 1) distribution of resources, 2) access, 3) participation, 4) recognition, 5) effects, and 6) transformation. The six

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dimensions are illustrated by Kraehe in a circular figure (See figure 11 below, modeled on Kraehe's original 2014 diagram) to represent their non-hierarchical and interactional relationships to each other (similar to the representation of the Arts & Equity principles in Figure 10 of this document).
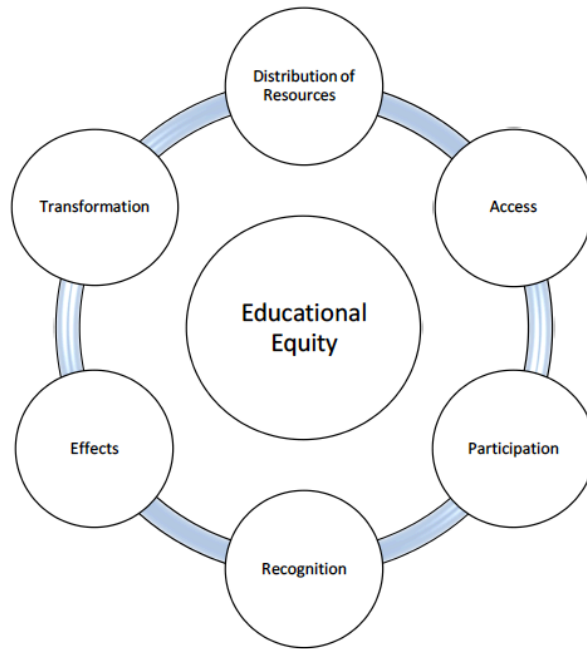
Figure 11. Kraehe's Multidimensional Framework

Distribution of Resources

This dimension refers to "the allocation of material and human assets needed to create conditions for a quality arts education" (Kraehe, Acuff & Travis, 2016, p. 223). Kraehe et al. describe the *distribution of resources* as a "key starting point" for examining or moving towards equity in the arts (Kraehe, Acuff & Travis, 2016, p. 228). This dimension calls for attention to how resources are distributed in terms of quantity and quality and how resources are utilized once they have been distributed. The authors provide a list of key indicators for this dimension: supplies, equipment, space, time, trained art instructors, availability of arts education, characteristics of arts education programs, presence of arts instructors, integration of arts disciplines with other school subjects, and arts assessment (Kraehe, Acuff & Travis, 2016, p. 228). According to their

review, research suggests "inequities are produced and maintained through the maldistribution of a range of arts educational resources" (Kraehe, Acuff & Travis, 2016, p. 228). They identify educational policy as having a significant impact on this dimension of educational equity and they recommend further examination and implementation of arts education policies using the lens of distributive equity.[27] The *distribution of resources* dimension connects with and adds to the Arts & Equity principle of *sustainability*. It supports analysis of CAP in relation to sustainability by drawing attention to how material and human assets are distributed in ways that do or do not sustain equity in relation to CAP.

Access

The *access* dimension of equity in arts education according to Kraehe et al. examines the existence of "available arts education opportunities and unobstructed pathways to participation" as well as "the degree to which members of different groups are likely to know about and be able to take advantage of available arts education opportunities" (Kraehe, Acuff & Travis, 2016, p.224). This is another dimension where policy may have a significant impact on equitable access. This may include governmental/institutional policies regarding the prioritizing and provision of arts education. It may also include how arts institutions and organizations (e.g. York University and CAP) communicate about arts education opportunities and address barriers to participation in arts education opportunities. Both the Arts & Equity principle of *flexibility and adaptability* and the *principle of embeddedness* are linked with Kraehe's dimension of *access*.

Participation

A third dimension of equity in arts education described in Kraehe's framework is *participation*. The *participation* dimension builds on and complicates the *access* dimension. The authors explain that simply providing access "does not necessarily mean that historically underrepresented groups and those peripherally involved in the arts will automatically avail themselves of arts educational opportunities as they are currently configured" (Kraehe, Acuff, & Travis, 2016, p. 224). They describe the *participation* dimension as "investigat[ing]…physical

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[27] Distributive equity emerges out theories of economics that are concerned with social justice.

presence and active inclusion in arts educational environments, particularly as it relates to underrepresented, subordinated groups" (Kraehe, Acuff, & Travis, 2016, p. 230). Research documented in their review underscores how high rates of participation in arts education are often correlated with socioeconomic status (Rabkin and Hedberg quoted in Kraehe, Acuff, & Travis, 2016, p. 231) and "how systemic, institutionalized and normalized oppression feeds into either the presence or absence of historically underrepresented social groups in sanctioned arts and arts education activities" (Kraehe, Acuff, & Travis, 2016, p. 231). On the continuum of art education as one moves from public schooling to post-secondary education and professional training the impact of white privilege and the systemic oppression of racialized and Indigenous populations on *participation* in arts education increases dramatically. Kraehe et al. call for further research into "pathways for participation, including research about recruitment, support and matriculation of arts educators of color, support for students of color in advanced high school arts courses, minority serving arts-focused schools, and college scholarships for arts students of color" (Kraehe, Acuff, & Travis, 2016, p. 231). The dimension of *participation* is linked in various ways to all of the principles in the Arts & Equity Toolkit; however, as conceived in Kraehe's framework it provides a very specific and significant indicator that may be used to assess equity. In the case of the CAP certificate who is physically present and actively included? How does CAP address *participation* in relation to underrepresented and subordinated groups?

Recognition

A fourth dimension of educational equity identified by Kraehe's framework is *recognition*. This dimension functions in two ways: "the inclusion, acknowledgement, and valuing of diverse cultural expressions and perspectives" in arts education policy, arts instruction and arts learning (Kraehe, Acuff & Travis, 2016, p. 224) and the ability for members of marginalized communities to recognize themselves in the re-presentations of art and artists.

> Recognition is principally concerned with the way symbolic violence, privilege, and exclusion denies non-dominant group members full and equal participation in the making of culture (Fraser 1995). Social and cultural participation are shaped by vastly unequal relations of economic and political power that limit the possibility for genuine representation of the aesthetics, practices, ideologies, and desires of marginalized communities. Such inequalities tend to privilege the dominant perspectives, creating a distorted and distorting social framework that renders the voices of non-dominant groups inaudible and unrecognizable. (Kraehe, Acuff, & Travis, 2016, p. 224)

Recognition as defined by Kraehe's framework is closely connected to the Arts & Equity principle *relevance and representation*. Does the CAP certificate challenge hegemonic paradigms in arts education by incorporating a diversity of art forms, arts practices and pedagogical approaches? Does the CAP certificate reproduce symbolic forms of exclusion? In their review of research on arts education and equity Kraehe et al. identified *recognition* as a significant factor in "parity of participation." They site multiple studies that demonstrate how "student identification and disidentification" (Kraehe, Acuff, & Travis, 2016, p. 233) with arts disciplines has an impact on whether they pursue or find value in the arts and art education. Their review found research that indicated how race, gender, and socioeconomic status intersect with *recognition* in arts learning in ways that discourage non-dominant groups from identifying with the arts. Recognition "both contributed to and was reflective of (in)equitable conditions" (Kraehe, Acuff, & Travis, 2016, p. 233). Are non-dominant groups able to identify with the curriculum, pedagogy, and faculty of the CAP certificate?

Kraehe et al.'s review found studies that demonstrated how instructors' "identities, backgrounds, experiences, and perspectives on their place in society and role in education, art, and change'' (Kraehe, Acuff, & Travis, 2016, p. 282) can significantly impact their consciousness of and commitment to equity which in turn impacts the design, implementation and quality of arts educational experiences. They also discuss the importance of an equity centered curriculum where the sociopolitical implications of form, content and process are explicitly engaged. They critique the use of multicultural rhetoric that acknowledges non-dominant arts paradigms but does not reform arts instruction so that non-dominant paradigms are part of the foundation for arts teaching and learning. Arts instructors, according to Kraehe et al.'s findings, cannot be "misrecognized" as depoliticized technical experts if equity is to be achieved. The authors recommend that instructors "acquire cultural knowledge and/or bring in outside cultural experts to assist in developing culturally responsive curricula" (Kraehe, Acuff, & Travis, 2016, p.233). Instructor accountability as outlined by Kraehe et al. reflects the Arts & Equity principle *reflexivity and relationships* and provides data that demonstrates how a superficial rhetoric of inclusion can impact instruction and reinforce inequities in participation, representation, relevance, and relationships within arts education and professional arts practice. The dimension

of *recognition* points to curricula (content and development) and instructor identity as key sites for examining equity in the case of the CAP certificate.

Effects

Kraehe's multidimensional framework for educational equity defines *effects* as "what occurs and is accomplished as a result of arts education processes, practices, program structures, or policies." (Kraehe, Acuff, & Travis, 2016, p. 234). Kraehe et al. describe this as a shift in focus from inputs to outputs. They suggest that when there is disproportion in the effects of education on specific groups (some benefitting significantly more or less than others) it calls into question fairness and any assumed neutrality of the existing education policies and practices. If it can be demonstrated that these policies and practices consistently afford certain beneficial or detrimental effects for certain groups over others; then, it can be concluded that they privilege certain groups and marginalize others. How do the opportunities provided through educational structures afford particular outcomes for those who engage in them? In arts education, tracking direct effects has been a challenging and controversial endeavor. In their review Kraehe et al., cite various examples of the effects of art education: heightened orientation towards equity and social justice; higher rates of college attendance, participation in community service, and volunteerism; reductions in high school drop-out risk; improving educational outcomes across the entire school curriculum. (Kraehe, Acuff, & Travis, 2016, p. 234-235). Kraehe et al.'s results suggest that programs such as CAP which aim to provide arts educators and practitioners with critical, social justice oriented frameworks for understanding and engaging in arts practice may contribute to increasing equity in arts education and community art practices. They also cite examples of how engagement in equity oriented forms of arts education can be academically, socially and professionally beneficial for students of diverse identities whether or not they chose to pursue arts-based careers. In the case of CAP this data is only anecdotally available. It has not been documented in any consistent or comprehensive way. The dimension of *effects* therefore is useful in this study for considering how CAP faculty and students perceive the effects of the program via the recounting of their own experiences of CAP (See also discussion of "The Rhetoric of Effects" Chapter 6 or glossary). It links to the Arts & Equity principles of relevance and sustainability in that it draws attention to how CAP is relevant for certain kinds of achievement and how it sustains or nourishes the future directions of its participants.

Transformation

The sixth dimension of Kraehe's framework, *transformation*, emerged "inductively" in response to research findings that employed a "notion of equity" that didn't fit within the other five dimensions (Kraehe, Acuff, & Travis, 2016, p. 227). Kraehe et al. distinguish the dimension of *transformation* from the dimension of *effects*. Effects focuses on specific symbolic or material conditions that have resulted from arts education whereas *transformation* focuses on "dynamic, unfolding processes of individual, group, and social change" (Kraehe, Acuff, & Travis, 2016, p. 224). In other words, the dimension of *transformation* involves "individual and group psychological empowerment and action aimed at altering power relations and achieving structural change" (Kraehe, Acuff, & Travis, 2016, p. 236). Kraehe et al. illustrate this dimension using 3 potential forms. Individual transformation through intrapersonal moments of revelation and empowerment. Group-based transformation, through interpersonal sharing and solidarity across difference. Social transformation through individual or collective action that reforms or reconstructs the world in more socially just ways (Kraehe, Acuff, & Travis, 2016, p. 236). The majority of research on *transformation* in Kraehe et al.'s review involved arts instruction, (such as investigation of the impact of specific critical pedagogic frameworks) and arts learning experiences ("how students learn [and] what a transformational learning process looks like and consists of" Kraehe, Acuff, & Travis, 2016, p. 237). The studies revealed that collaboration and critical reflexive practices were especially important in transformative educational experiences.

> In all of the studies, the act of students reflecting on self and others played a significant role in their transformational learning experiences. Collectively, these studies show how educational equity is a process of destabilization. It works when self and society are moved toward more just relations of power (status, privilege, and material conditions). (Kraehe, Acuff & Travis, 2016, p.237)

The dimension of *transformation* strongly resembles many of the characteristics of the Arts & Equity principles *reflexivity and relationships* and *flexibility and adaptability.* Through individual and collective critical reflexive engagement, learners may be able to build relationships and work collectively to adapt arts education and arts practices in ways that are more responsive to emerging needs and understandings of equity. Examination of CAP arts instruction and CAP participants' learning experiences may provide insight into CAP's capacity to support *transformation*.

Kraehe's framework supports the conceptions of equity outlined in the Arts & Equity Toolkit. The dimensions in Kraehe's framework (with the exception of *effects*) fall within and across the principles of the Arts & Equity lens (See Figure 12). The recognition of equity as multidimensional and that these multiple dimensions interact and overlap echoes the dynamics of the Arts & Equity principles. Kraehe et al. apply their lens to both formal and informal arts education contexts. Moving across contexts supports a discussion of their dimensions in ways that can be readily applied to both university and community-based learning. Kraehe's framework adds to the Arts & Equity principles by providing specific evaluative indicators for tracking equity that more readily link quantitative measures with qualitative ones. In Chapters 8 and 9, I draw on Kraehe's dimension of *effects* to identify challenges and make recommendations for improving the documentation and implementation of equity in relation to the CAP case study. For me the parallels between the Arts & Equity principles and Kraehe's multidimensional framework illustrate that collaborative community-derived theory can be just as rigorous and insightful as theory created via legitimized academic institutions and actors. The fact that the Arts & Equity lens speaks to many of the findings in the studies reviewed by Kraehe et al. demonstrates that collaborative community-derived theory is worth pursuing and has the capacity to provide insight into academic contexts. Kraehe's framework also makes links to on-going conversations within educational theory that community-based practitioners may not have ready access to and in this way it may help to deepen the critical potential of the community-derived Arts & Equity principles in relation to this other field of discourse.

Reflexivity & Relationships	Flexibility & Adaptability	Relevance & Representation
Transformation	Transformation	Recognition
Recognition	Access	Distribution of Resources
Participation	Participation	Participation

Embeddedness	Sustainability
Access	Transformation
Participation	Distribution of Resources
	Participation

Figure 12. How Kraehe's Framework fits within the Arts & Equity Principles

Applying the Conceptual Lens to the Case Study

A littoral zone is a meeting place where different dimensions interact. To support diversity equitably within such meeting places is a complex task. Littoral zones are *sites* of challenge and possibility whose potential is mediated by various temporal, spatial, social and conceptual factors. Inhabiting a littoral zone requires living in relation with these environmental factors and with other inhabitants that may be similar or different. Engagement in *relationships* within a littoral site affords its constituents physical, material, symbolic, perceptual and ephemeral experiences. These *experiences* inform both their embodiment and their engagement as they continue in their negotiation of relationships in different environments through time. The Arts & Equity principles recognize the complex and changeable nature of littoral zones such as community and university partnerships, community-engaged arts initiatives, and creative/critical approaches to education for social justice. I use the Arts & Equity principles to consider how equity is both challenged and made possible within some of the sites of learning, relationships, and experiences, that comprise and emerge out of the CAP Certificate at York University.

Figure 13. Illustration of how the CAP case study findings are organized into three categories and seven subcategories.

Figure 13 (above) shows how CAP findings are organized into these three categories and names seven subcategories that identify the specific CAP sites, relationships and experiences that this study examines. Chapter 7, In the Zone – CAP Sites of Learning, draws on the concept of psychogeography[28] to examine the conceptual, temporal, spatial and social and characteristics (as well as the cultural and historical forces that shape them) of the three primary CAP sites of learning: The University, The Classroom, and The Practicum. Chapter 8, Inhabitus – CAP Relationships, combines Jacques Rancière's critical analysis of Pierre Bourdieu's concept of *habitus* and Schemmel's argument for examining institutional attitudes towards the people they serve, to propose the concept of inhabitus. Inhabitus acts as a means for studying how intervention, interface and reimagination of prevailing social structures and practices may or may not be engaged in the Interdisciplinary, Institutional/Organizational, and Interpersonal relationships that CAP encompasses. Chapter 9, Living Littoral – CAP Experiences, examines the perceptual, physical, material and ephemeral experiences of CAP Students in their own words (Direct Entry, Concurrent, Alumni and Graduate GA/TA students). In the final chapter I apply the conceptual lens (The five Arts and Equity principles informed by Kraehe's multidimensional framework) to the findings. The conceptual lens identifies how the CAP certificate does or does not embody the five Arts and Equity principles in CAP Sites of Learning, Relationships, and Experiences. Figure 14 provides a simple illustration of how the lens is applied to each of the three categories.
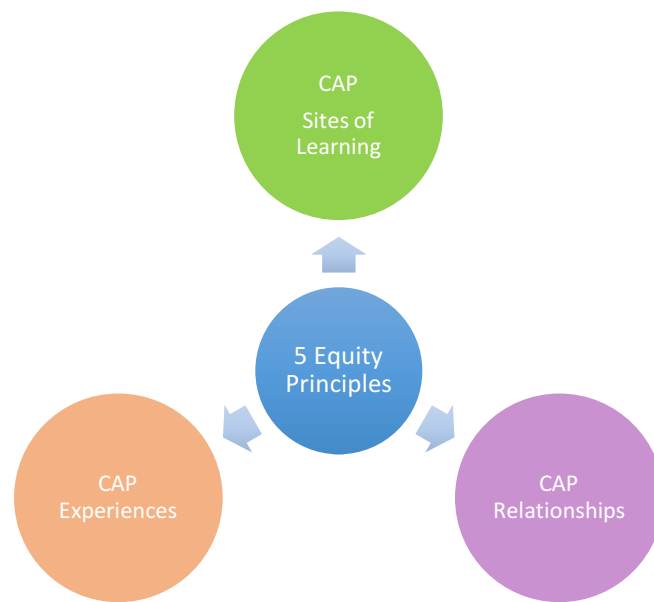
Figure 14. Illustration of how the conceptual lens is applied to the 3 different categories of findings.

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[28] See Glossary

Chapter 5
A Critical Arts-informed Case Study

In this chapter I describe the research methodology I use to examine equity in relation to the CAP certificate. I include a discussion of my understanding of the purpose of research, how and why I choose to engage in research in particular ways, and my rationale for using specific strategies for gathering and representing information in this case.

Figure 15. Research

The Gesture

"You want to do a PhD?" she said with some skepticism as she shifted gears and entered the ramp onto highway 407. "Oh my god this traffic." "Yes," I replied earnestly and squished my feet past the overstuffed backpack on the passenger side, "I…oouuff…do."

"Yah……maybe I can see that." She glanced over at me and smiled, then laughed, "Ha! Yah…maybe." "What?" I said, shrugging and twitching my hands open defensively, as I stared out the windshield. "You don't think I can?"

"No, no…it's just…I like you. And academic types…I don't know. PhDs, they develop this gesture." The car braked suddenly behind a long line of vehicles all rolling to a halt. "Aghhh…another traffic jam, it's the time of day." "Ok," I turned in my seat to face her and raised my eyebrows, "What do you mean gesture?" She looked back at me and smirked.

"You know," she raised one arm, palm facing up and fingers braced together. She waved the hand slightly, raising her chin, squinting her eyes and pursing her mouth, as she waggled her head. "Really…, I said, "You think academics look like witches casting a spell?"

She burst out laughing and then put her hands back on the steering wheel as the car inched forward. "Oh I don't know," she sighed, still amused. "It's just the gesture, the body language. As if they know better. They are so intense."

"They know better, hmm…yah okay. I see what you mean," I replied thoughtfully. "I don't think…I want to know *better*. I just want to…*learn more,* about certain things." "You know?" I said narrowing my eyes and nodding my head in affirmation. "Hah, yes…there you go! You've almost got it down already!" she cackled.

Why Research?

Inquiring minds want to know. Why engage in research? Exploring and interpreting the world in order to make our way within it is something humans and many other species do all the time — these are processes of research. Research can be conducted in many ways, for many purposes and with many potential outcomes. I propose that research, ultimately, is about relationships. Research is conducted to understand existing relationships, to create new relationships, to reshape relationships, to imagine potential relationships. I engage in different kinds of research. Some of this research happens informally and spontaneously as I make meaning out of my everyday experiences, and some of this research happens in a more calculated way when I choose to formalize my meaning making and participate in collective endeavors to document and share understandings of the world in order to compel action and/or reflection. I don't think I learn better about the world through PhD research within a university context. I think I just learn differently than I do in other contexts. I think that art, education, and social justice research has challenged me to learn with and from a broader spectrum of people and to consider more diverse ways of coming to know and of making my way within the world.

Why Critical, Arts-Informed Inquiry?

Despite the abundance of digitized materials that are available in contemporary contexts, I often choose to work with hard copies of documents and artifacts in addition to the more ephemeral file folders on the luminous screen of my laptop computer. The physicality of hard copies appeals to my penchant for a very literal, hands-on approach to data and resources; I can interact with them in a three-dimensional space using my sense of touch as well as sight. I organize each grouping according to theme and then the themed piles are laid down in relation to one another — a concrete map of my thinking that can be physically navigated in an immediate non-virtual space. I try to keep the process quite precise, the steady construction of a nice and tidy system. It appears very efficient and satisfying. I can look at it and feel confident that I know where things are. My system is stable and easily accessible.

The only problem with my method is that it becomes difficult to maintain when various environmental factors exert pressure on my system and on me. I share my living space with my partner, two young children and a slightly disheveled, grumpy, black cat. My roommates tend to

favour a looser approach to domestic organization. They often spread things out in a more random horizontal fashion, sometimes blocking, laying on top of, or even knocking over, my fastidious stacks. Papers get rifled through in a search for other papers. Friends phone up looking for a reference and I pull something out of its place to accommodate. After a while my sleek system begins to look as scruffy and rebellious as my cat's punk hairdo. When the situation becomes so blatant that I can no longer deny it I often sit back and confront the remains of my once tidy system with frustration and perhaps a bit of despair. Is the situation hopeless? Do I give up altogether? How can I work under these conditions? Maybe I'm just not cut out for this.

I frequently feel the same way when approaching academic research or community-engaged arts practice — the two arenas that I am endeavoring to merge in this work. Developing practical and theoretical frameworks to situate my processes enables me to tidy up my thoughts. I can then develop a concrete concept to explain to myself and to others what it is that I am doing as well as why and how I am doing it. The concreteness gives me confidence; it makes me feel both safe and capable of pulling this off. The problem comes, yet again, when the plan intersects with the everyday realities of the environments in which I am working. Building a foundation on constantly shifting terrain can be treacherous. Like quicksand, sometimes the more I struggle to reach firm ground the deeper sink I into the quagmire. In other words, I get stuck.

To respond to this dilemma, I have developed an approach to research that embraces emergent, critical, arts-informed processes of inquiry. These processes influence my engagement with literature, data collection/analysis and dissemination of findings, moving away from target metaphors where research goals and methods for achieving them are rigid and predetermined. Sometimes it is through messiness, playing with ideas and processes, that I come to know them better: their limits, their possibilities, and their alternatives. I embrace an approach to inquiry based on the idea of starting where you are but also leaving room for divergence. Research frames emerge from the particular research "context, responding and growing according to the resources presented there" (Burns, 2007, p. 262).

My approach is similar to what Denzin (2010) identifies as a new "discursive formation" within qualitative inquiry, "a disruptive politics of representation is the focus, as are methods that disrupt and disturb the smooth surfaces of SBR [Science Based Research]" (p. 423). The ideas of validity, reliability and reproducibility are called into question as markers of legitimacy. Instead,

the contingency of knowledge or understanding is recognized and valued. This approach is particularly helpful when examining issues of equity because how equity is conceived, experienced, and materialized, requires constant consideration and negotiation. The frame for entering into inquiry emerges in relation with the community that I am engaging. What is focused on, how, where, when, and why, is determined through my interaction with the contexts of encounter. Emphasis is placed on the sites (environments), relationships (interface/dialogue) and experiences (inclusion of diverse perceptions & interpretations) that are created, encountered, and recounted through the process of engagement.

> "The principle of inclusion has a democratic dimension, ensuring insofar as it is possible, that all relevant voices are heard. The principle of dialogue insists that stakeholders be involved in the give and take of conversations involving how and why certain things work and ought to work" (Denzin, 2010, p. 423).

Each community is understood as having "differing interpretive criteria" (Creswell in Denzin, 2010, p. 424). Methods of inquiry for each context are negotiated with participants. "[U]nderstanding people on their own terms" and "meanings and understandings constructed at the local level" (Denzin, 2010, pp. 423-424) are an important component of my approach to research. Self-reflexivity is also integral. Like Reinharz (1997) I believe that "the self" is a key fieldwork tool. Who I am, my subject position, influences the research process, but it is also important to recognize that this position is not static. My subjectivity is also influenced by the research. Both how I present myself and how others perceive me, influences the form, content and direction that the research will take. Therefore, I both "bring the self to the field and create the self in the field" (Reinharz, 1997, p. 3) through my relationships with the people and the contexts that I am researching. In this way I am "studying the self as well as the other" (Caplan, 1993, p. 178). The need for reflexivity about the research process, including my various roles within it, is essential.

A Critical Awareness

Reflexivity or critical self-reflection is also an important component in many anti-oppressive frameworks and processes (Archibald, 2008; Alexander, 2008; Bell, 2009; Rupra, 2010). In research it requires examination of the various contemporary and historical social, political,

economic, ecological, and biological conditions that inform both who a researcher is and their ways of knowing, being, and doing (Martin & Mirraboopa, 2003). There are many critical approaches to research, some examples from academic traditions include: Marxism, post-modernism, feminism, post-structuralism, post-colonialism, critical race theory. These diverse theories have been applied to many different contexts across many different disciplines including the arts and education. Though they vary significantly in their ways of investigating and ascribing meaning, a shared goal of most critical approaches is not only to understand and explain human society but also to change it in some way (Bohman, 2016). Most of the traditions named above recognize and/or seek to elucidate systemic socio-political inequality and some propose strategies for addressing it. I have learned from and I draw on ideas emerging out of all of these various schools of thought. At the same time, I have resisted many elements of critical academic discourse and practice used by many scholars in these fields, especially the pressure to adhere or commit to a particular discipline and to adopt the various parameters of expertise associated with different disciplines. Such parameters may include: subservience to certain canonical works, perpetual justification of non-dominant approaches within dominant paradigms, narrow conceptions of value and evaluation, the privileging of the academic intellectual. Are my pursuits primarily academic pursuits? Is my career an academic one? What does an academic career require? It is an equitable pursuit? In the edited volume *Interdisciplinarity and Social Justice* Joe Parker (2010) writes about the ethics and politics of resisting the disciplining of academic and intellectual practice.

> For those of us who work in the academy, it is as if we are constantly if subtly and implicitly being queried by our colleagues and, most importantly, by our own internalized self-surveillance and discipline…[f]inding ways to reply…to the various mechanisms and apparatuses that so persistently ask us to discipline ourselves would help dediscipline…[such] dedisciplined practices become relations to social justice only…through those we impact in our refusals and our limited freedoms, through the politics of our governability…through what we write and where we do our work, through the erased horizontal solidarities that we build, and through the prohibited multi-issue collaborations we constitute. It is in these relations that interdisciplinary work has its social justice or power effects, and although dedisciplinarity has its pitfalls, it may also render visible aspects of academic work that are both politically troubling and ripe for new practices. (Parker, 2010, p. 193)

Do I not fit, or do I not want to fit? Perhaps both. I have come to realize that there are certain ways that I learn and that there are certain skills and strengths that I have along with many challenges. There are relationships that I am interested in cultivating and relationships whose

parameters I seek to challenge and change or step back from. I have also found critical counsel and articulation of strategies for renegotiating what academic work might be in the practices of other researchers who resist containment. Many of these emerge from Indigenous paradigms and creative producers/intellectuals from different Indigenous communities as well as from the resistances of various scholars and artists of colour. The work of Linda Tuhiwai Smith on decolonizing knowledge and the criticality of Indigenous methodologies, in her case informed primarily by a Maori worldview, has been foundational for me in providing a critical examination of colonial research paradigms but even more importantly, for articulating an Indigenous research agenda that demonstrates how alternative pathways to knowledge through research might be conceived (Smith, 1999; Smith, 2015; Smith, Maxwell, Puke, & Temara, 2016). The insights and relational approach to conceiving of Indigenous research methods as ceremony by Shawn Wilson also resonates for me. Wilson cites numerous Indigenous scholars (Tafoya, 1995; Smith, 1999; Pickett, Dudgeon, & Garvey, 2000; Wilson, 2000; Cardinal, 2001; Steinhauer, 2001; Weber-Pillwax, 2001; Harris, 2002) who define knowledge in terms that are relational. He calls dominant Western Eurocentric scholars using dominant research methods to account for their privileging of the concept of objectivity and their insistence on the explication and justification of non-dominant perspectives and methodologies. "The idea that knowledge is approached through the intellect leads to the belief that research must be objective rather than subjective, that personal emotions and motives must be removed if the research 'results' are to be valid…with the notion of objectivity in research comes the idea of separating before one can unite…" (Wilson, 2008, pp. 55-56). Citing Tafoya, Wilson explains that in this way, "Western research requires that researchers fit themselves into something rigid that is not made for them in the first place, amputating parts of themselves and their identities rather than looking at the total person and the complexity of the connections and relationships that allow that individual to function" (Wilson, 2008, p. 56) in the world and in relation to their inquiry. There are many examples of researchers or creative inquirers, that use holistic forms to critically examine the social and political lived realities of people and sites claimed and enacted by the Canadian state. Many of these people make use of forms that are defined by dominant Western, Eurocentric cultures as arts disciplines, but in non-Western paradigms, as both Wilson and Smith point out knowledge is often not fragmented into separate disciplines and therefore interconnection and dialogue between forms is more readily appreciated. Urban Iroquois artist and curator Jeff Thomas uses photography infused with humour and playfulness to document his son's experience of growing up Indigenous in urban Canada and to call attention to how public spaces

and monuments attempt to reinforce unequal relationships between First Nations and the Canadian nation. Anishinabe artist Rebecca Belmore constructs and interacts with objects and artifacts to interrogate justice and inequity through the visceral and metaphoric embodiment of relations of power in her performance and installation art works. Trinidadian-born Canadian author, activist, and educator Dionne Brand integrates self-reflexivity and accounting of the politics of the everyday practices of culture, writing, teaching and learning in her poetry, fiction and non-fiction. All of these individuals have collectively influenced and inspired me as I have sought to develop critical insight into the world of which I am a part through means that fit me and the relationships I seek to cultivate. When I refer to a critical awareness in research I am referring to the politics of form and content and also the politics of who and the politics of why.

Case Study as Storytelling for Social Justice

Methodological approaches to case-based research or case studies can vary dramatically. The case study itself is not so much "a methodological choice but a choice of what is to be studied" (Stake, 2000, p. 435). Schram's discussion of case studies (2003) states that "[t]he key defining characteristic on which researchers do agree [is] that case study involves the exploration of a 'bounded system' something identifiably set within time and space" (p. 107). Given an envisioning of all knowledge as relational as discussed in the section above on critical awareness in research, one might question if any system is truly bounded. Perhaps the rigid borders or parameters that we attempt to construct to separate systems would ultimately break down or blur with deeper examination of the relational realities of a system and its various parts. I prefer to conceive of case study as contingent. Its scope is defined based on various interdependent relationships and variables rather than rigid boundaries. The CAP certificate is what I have chosen to study, the data that I have gathered was collected at particular times in particular spaces; but, what *I* found about this particular phenomenon at these particular times in particular spaces and how *I* represent what I found can never be a comprehensive representation not even of that moment. It is always contingent. What is found is dependent on the who, how, and why, as well as the where and when of a case. In addition, the where and when of a case — its time and space — is informed by the dynamics of relationships in the moment of the researcher's encounter with it and by the dynamics of relationships in the moment of the researcher's

documentation and subsequent representation and dissemination of it. To add even more complexity and contingency to capturing the knowledge within a particular time and space I draw attention to the possibilities represented by the dynamics of the relationships present during the moments of different readers' encounters with a particular representation of a particular case.

The knowledge that might be derived from a case study therefore has the potential to leak across boundaries or shift according to relationships in time and space. The knowledge it contributes or creates is contingent. This does not mean that it is not powerful or that it is not useful. In fact, it functions in many ways like a story. Story is one of the most pervasive, familiar and powerful forms of sharing knowledge in human societies throughout the world. It is my perception that research in academic contexts is often presented as more certain or reliable than other stories of knowledge that we encounter in the world and therefore more important. I don't think it is. I think it is still contingent. I think the important thing about stories is what they enable people to do, to be, and to perceive. So I tell the story that I perceive about the case of equity in the sites, relationships, and experiences of the participants I talked to and interacted with as part of the CAP certificate at particular times. I attempt to share my perceptions using different types of storytelling that acknowledge contingency. My hope is that this case study will permit other people to derive knowledge about equity and arts education in the university from my storytelling or that my representations will support their own sources of knowledge about equity and ways of being and acting more equitably.

Lee Ann Bell has written extensively about her use of storytelling as a practice for social justice (Bell, Roberts, Irani, & Murphy, 2008; Bell, 2009; Bell & Roberts, 2010; Bell & Desai, 2011). She suggests that social justice oriented practices must:

> enable people to develop the critical analytic tools necessary to understand oppression and their own socialization within oppressive systems, and to develop a sense of agency and capacity to interrupt and change oppressive patterns and behaviors in themselves and in the institutions and communities of which they are a part. (Bell, 2007, p. 2)

Social justice work is difficult. It can often be exhausting to continuously reconfigure our own ways of understanding and relating within systems that are built to maintain the status quo, attempting to encourage others to do so is an even greater task. Finding strategies that are engaging and inspiring is crucial to this work. Bell and Desai (2011) claim that social justice

practice should not only critique existing paradigms but also inspire and sustain this challenging work through the imagining of alternatives.

> As several scholars suggest (Ellsworth, 2005; Greene, 1995; hooks, 1994; Mouffe, 2007; Rancière, 2008), the arts are a particularly potent way to activate imagination and a broader understanding of injustice, its consequences, and the range of alternative possibilities. Thus, we argue that the arts ought to be a critical component of social justice practice. We also highlight the value of alternative epistemologies (ways of knowing), as essential sources for understanding the roots of oppression and for expanding our notions of what justice may look like. (Bell & Desai, 2011, p. 287-288)

In the curriculum of their storytelling project for learning about race and racism Bell, Roberts Irani & Murphy (2008) describe 4 different types of stories (See Figure 16) that are useful for learning about how inequity is sustained and how it might be challenged: stock stories (which tend to reinforce status quo constructions of socio-political paradigms), concealed stories (those stories which challenge and co-exist alongside stock stories but which have been repressed so as to maintain stock understandings), resistance stories (stories of how dominance and oppression has been challenged) and counter stories (stories that challenge stock stories, amplify resistance and offer strategies for interrupting the status quo). In my analysis of equity in relation to CAP all of these types of stories emerge within CAP sites, relationships and experiences.

Stock Stories	Concealed Stories
Reinforce status quo constructions and understandings of the world Tend to maintain inequity	Challenge and co-exist alongside stock stories but have been repressed so that stock stories can be maintained
Resistance Stories	Counter Stories
Stories of how dominance and oppression has been challenged.	Stories that amplify resistance and offer strategies for interrupting the status quo

Figure 16. Illustration of four different types of stories for learning about inequity identified by Bell et al. (2008).

Indigenous scholar, Jo-ann Archibald has written about the practice of using First Nations storytelling for education, what she terms "storywork," that she learned from various Stó:lo and Coast Salish Elders (2008). She writes that these Elders also identified seven principles that are necessary to follow in order to "use First Nations stories effectively": respect, responsibility, reciprocity, reverence, holism, inter-relatedness, and synergy (Archibald, 2008, p. ix). Archibald's approach highlights not only the effectiveness of storytelling and stories as forms for sharing knowledge but also the importance of how this is done and the ethical implications of using stories. "I learned that stories can "take on their own life" and "become the teacher" if these principles are used" (Archibald, 2008, p. ix).

I draw from the work of Bell and Archibald in my conception and use of story in this dissertation. I understand this CAP case study as a form of story that becomes a space within which many stories interact in harmony and in tension with one another. Some of the stories that are represented are my own. Some of the stories that are represented come from research participants who generously shared their time and perspectives, experiences, and spaces with me. Some of the stories emerged out of shared experiences that I was a part of. All of the telling of these stories, however, has been shaped by me and therefore they are limited by my identity, my perception and my ability to represent them. I have kept the identities of all the people (except myself and those who indicated that they were comfortable being named) represented in the stories anonymous and I acknowledge that my representation of events may be different from how other participants' in these stories might have represented or recounted them.

An Arts-informed Approach

My approach to inquiry is also closely connected to arts-informed research.

> Arts-informed research is a mode and form of qualitative research in the social sciences…[t]he methodology infuses the languages, processes, and forms of literary, visual, and performing arts with the expansive possibilities of scholarly inquiry for the purposes of advancing knowledge. (Cole & Knowles, 2008 p. 59)

According to Cole and Knowles there are seven defining elements that characterize arts-informed research within a qualitative paradigm. First is *a commitment to a particular art form*

(or forms) that is used in both the process and representation of the research. Within this research project I employ both written and visual arts forms to inquire into and represent phenomena. A second element of arts-informed inquiry is an emphasis on *methodological integrity*. A researcher should have a rationale for using a specific art form in relation to a specific inquiry — indicating "how and how well [the chosen art form(s)] works to illuminate and achieve the research purposes" (Cole & Knowles, 2008, p. 61)

In this inquiry I use five written and visual arts forms: sketch-based journals, arts-informed group dialogue, micro-narratives, poetic reflections, and still/moving photography. I use these mediums because they are art forms that I am familiar with and which I have used previously in qualitative research (Burns, 1995, 2003 & 2007); therefore, I have a certain amount of fluency with them that allows me to understand their potential and limitations. They are also art forms that are familiar to or used by many of the research participants (students, faculty, community partners) in their teaching, learning, and practice related to CAP and other contexts. The qualities of these five art forms also compliment the content and contexts of the inquiry. The CAP certificate is situated in an interdisciplinary faculty and attempts to create a site of learning that brings together diverse practices from disparate realms, as do the creative processes used in many collaborative community-engaged arts practices. Sketch-based journals are portable, inexpensive, and they offer a method that readily affords juxtaposition, bricolage,[29] and intertextuality.[30] I used sketch-based journals to document personal reflections on the research process and findings and to explore and represent my own subjectivities within the context of the research project. Arts-informed group dialogue was used during the process of data collection as a means for collective reflection (using drawing and music) to generate an exchange of ideas about student experiences of the CAP certificate. The micro-narratives and poetic reflections that weave into or intervene in the academic prose of the dissertation are open-ended sites of analysis.

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[29] Bricolage is defined as a construction made of whatever materials are at hand; something created from a variety of available things or diverse resources (Bricolage, n.d.). It is often associated with post-modern art forms and is also used to indicate the use of multiple, diverse research sources.

[30] Intertextuality is a term that has been applied in multiple ways by different theorists and disciplines. Julia Kristeva originally coined the term to mean that signs derive meaning not solely from their usage in one context but rather from the patterns of their usage across many contexts (Kristeva, 1980). It aims to highlight relationships between contexts and how these relationships may shape or pattern our understanding of particular phenomena. Sampling, a method of using excerpts of older songs and inserting them into new audio compositions may deepen listeners' understanding of the new composition based on the meanings associated with the older excerpt; or, it may transform their understanding of the excerpt because of its changed context and relationship to elements within the new composition.

They engage readers by inviting a glimpse into some of my lived experiences that occurred during the research or that informed the planning and interpretation of the research. The still and moving photography incorporated into the dissertation functions as literal and metaphoric representations of CAP (and this research project itself) as a littoral zone of learning. The qualities of these art forms and the rationale for their use outlined above also speaks to the other defining elements of arts-informed research: acknowledgement and incorporation of the *presence of the researcher*; *strong reflexive elements*; inclusion of the emergent, responsive nature of *the creative inquiry process*; attention to *audience* both within and beyond the academy; and an emphasis on *audience engagement* and accessibility in terms of form and content.

I use the five arts-informed methods of data collection and representation in combination with three other research methods — document analysis, participant observation, semi-structured interviews — that are more commonly used within qualitative research in the social sciences. The way in which I apply these three additional methods also emphasizes emergence, reflexivity, methodological integrity and engagement of audiences within and beyond the academy. "Bringing together the systematic and rigorous qualities of conventional qualitative methodologies with the artistic, disciplined, and imaginative qualities of the arts acknowledges the power of art forms to reach diverse audiences and the importance of diverse languages for gaining insights into the complexities of the human condition." (Cole & Knowles, 2008, p. 59). The methodological framework I describe leaves room for change. It recognizes that both knowledge and subjectivity are contingent. In this project I maintain the same spirit of dialogue and transformation that is often embodied in community-engaged art. I use processes of inquiry that encourage an emergent dialogue and adapt to the people and communities I engage; this project becomes both an entry point for those outside of the research and a source of reflection for those within it. A critical, arts-informed approach emphasizes reflexivity as well as examination of socio-political context and systemic inequity in both the form and content of research. It also embraces interdisciplinarity. The CAP certificate and York University's Faculty of Environmental Studies in which it is housed also claim to support interdisciplinary research and social justice agendas. This approach, therefore, is one that has relevance to the individuals, practices, and sites of the CAP certificate. The use of case study as storytelling has the potential to speak to learners and inquirers interested in equity in the arts, arts education, and community-engaged arts both within and beyond CAP and the academic community. A good story can often wield more power, resonate more deeply, and linger longer in the thoughts and actions of its

tellers and listeners than some of the more dominant modes of educational research. In order to effect change it is necessary to affect change makers.

Research Methods

Selection of the specific individuals, sites and materials that became part of the gathering of data was based on voluntary participation. I began by building on my existing relationships with two key faculty associated with the CAP certificate. They introduced me to the other CAP faculty, administrators and community partners and invited me to observe their classes where they introduced me and my research project to students. From there I solicited participants from all four groups via email, telephone and on a few occasions via in-person presentations about the research. This project involves eight intersecting research methods. Three of these are commonly used in qualitative research in the social sciences: document analysis, participant observation, semi-structured interviews. The other five research methods are arts-informed: micro-narratives, poetic reflections, sketch-based journals, arts-informed/informal group discussion, and still/moving photography.

Document Analysis

The first component of my research involves document analysis. The various documents of the CAP certificate including promotional and informational materials, websites, as well as course syllabi and curriculum are often some of the first documents that CAP students read which describe and give meaning to community arts practice. CAP certificate information materials provide a frame through which to enter into the CAP educational experience. These information materials inform student choices about entering the program. The materials also serve as a way of explaining or validating this learning endeavor to those who may question its value or function. As CAP students move from the classroom into experiences within the field during the practicum components of the program, they come across the material representations of the community arts partner organizations that they are paired with. These materials provide them with examples of how community arts are understood within a particular professional context. There is potential in these encounters to expand, contradict or reinforce their prior understandings of the field. During their classroom experience, in their field placements, and

post-graduation, CAP students will also produce their own representations and interpretations of community art.

Taking these factors into account I examine material emerging from three groups: 1) The CAP certificate, 2) CAP community arts partner organizations and 3) CAP students. The content I analyze is drawn from promotional materials, websites, project/program reports and proposals, course syllabi, institutional policy documents, community consultation meetings and various other published or publicly available materials. Access to some of these documents (syllabi, meeting notes and student materials) was dependent on them being voluntarily provided to me with permission for them to be used as a source of analysis for this research project. These documents are analyzed with an eye to content that relates to CAP & equity as defined in the conceptual lens. I will examine both the manifest content and latent content that is available in these documents. By manifest content I mean "explicit information that appears and can be counted, described or analyzed" (Kirby, Greaves, & Reid, 2006, p. 155). For the purpose of this study, the exploration of manifest content in documents includes analysis of the use of written language, images and document genres (for example, website, grant application, and syllabus). Latent content "reveal[s] underlying layers of meaning" (Kirby, Greaves, & Reid, 2006, p. 155). Examination of the latent content of documents relates to the contexts in which the documents are developed, presented, and encountered and the participants' intentions, social practices and experiences in relation to these documents. I look for similarities and differences within these manifest and latent meanings as well as patterns that emerge that speak to equity within CAP sites, relationships, and experiences.

Participant Observation

Participant observation is used to develop insight into the social interactions and social spaces that are connected with the CAP certificate: this included two of CAP's three core classes (the third was not offered during the semester when research observations were conducted), various CAP events, one practica site, and multiple independent observations of the spaces associated with CAP such as the Faculties of Fine Arts and Environmental Studies and the York University Campus. Participant observation took place within two of CAP's core classes over the course of one Winter semester (January – April). Each course was taught by a different instructor. I attended most of the classes for each course for that semester except when the instructors

indicated that they preferred I not attend (approximately three or four occasions in total for both courses). Participant observations also took place at several CAP sponsored and/or facilitated events in the Faculty of Environmental Studies: The Eco Art and Media Festival, a "Meeting Community Partners" event, and two guest speaker events. Participant observation is frequently described as a process in which an investigator establishes a relationship with a particular social context in order to observe group patterns of behaviour and meanings as they emerge in their natural setting (Berg, 2004; Kirby, Greaves, & Reid, 2006; Lofland & Lofland, 1995). The term "natural" is used to contrast more contrived data collection processes such as interviews and focus groups where interactions are mediated by the aims of the research rather than emerging out of the dynamics of the context as it functions on a day to day basis. "Participant observation involves a researcher's disciplined, repeated, and focused observation of people's behaviours 'in the field' and it includes providing evidence of those behaviours and of the meanings people attach to them" (Kirby, Greaves, & Reid, 2006, p. 147). The approach to participant observation works towards an interactive, egalitarian relationship between the researcher and those being observed. Transparency about process and the project goals are provided to members of the observed groups and the position from which the researcher participates and observes is negotiated with group members to best suit each context. As recommended by Kirby, Greaves, and Reid, the researcher's involvement aims to be both non-invasive and non-colonial.[31] At the same time it is acknowledged that the presence of the researcher in the space will have an impact on social dynamics. It also recognizes that "[j]ust as the researcher affects the data, so too the researcher [is] affected by the data" (Kirby, Greaves, & Reid, 2006, p. 150). What is learned through observation and interaction in each context has an impact on the researcher's consciousness about the research questions and on the researcher's understanding of self in relation to the people, contexts, and ideas under investigation. All of this is part of the research data.

As a former student of the York University Faculty of Environmental Studies and a former mentor to CAP students I am familiar with campus spaces in both the Faculty of Environmental Studies and the Faculty of Fine Arts and I have connections with some of the faculty associated with the CAP certificate. These faculty members served as my initial contacts. They provided

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[31] By non-colonial these authors mean that the researcher does not impose their way of doing or understanding things onto the groups with which they interact—that the researchers' interpretation is not more or less correct than the actions and interpretations of the observed group—and that the researcher is not aiming to change or better the observed by having them conform to a researcher-imposed approach (Kirby, Greaves, & Reid, 2006, p. 150).

access to CAP classes and events where I solicited participation of CAP students through an open call for volunteers. I based my selection of practica sites for observation on the participants that volunteered to be interviewed. I then contacted the community partners, associated with these sites to negotiate possible opportunities for observation. Few practica sites were open to permitting observations. As a result, I only visited one practica site and my findings about practica as sites of learning relies primarily on interviews. The exact number of observations and length of each observation was determined based on emerging conditions. Initially my aim was to have at least two visits to each site for at least two hours each time. However, this time commitment varied according to the accessibility and appropriateness for each context. A CAP guest speaker event, for example, may have only lasted one hour, whereas a class observation or visit to campus may have been three hours, or more. Therefore, the time devoted to observing different sites emerged as the research process unfolded and the limits and possibilities offered by this variation is taken into account in my reflection and analysis. During observations I took note of both verbal and non-verbal social interactions, physical setting, Hawthorne Effect[32], and other participants interpretations. This was recorded using handwritten notes and drawings during the observation. If taking notes during the observation was inappropriate I recorded my notes/drawings immediately following or used audio recording to verbally recount what I had observed. Analysis of patterns, roles, settings and other social phenomena that surrounded participants in the field, as well as my subjectivities, is gleaned from the field notes. Representation of this analysis in the written/drawn or audio recordings may also include questions or notes about how the observation and interpretation may relate to the key themes of the research. Occasionally when opportunity was afforded, my observation materials were made temporarily available to the participants present during the observation for feedback. Their response to my analysis was then recorded and incorporated into the data set.

Interviews (one-on-one dialogues)

Conversational, semi-structured interviews are used in this project to connect one-on-one with 8 CAP students, 9 CAP faculty (including 3 coordinators), 5 community partners and 1 administrator (See end of Section on The Classroom Historical Forces for a list of students

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[32] "The Hawthorne Effect is generally described as the effects of 'doing the research' on the research outcomes. For example, the research participants could be responding more to the attention they are receiving in the research than behaving in the usual way they would behave." (Kirby, Greaves & Reid, 2006 p. 147)

interviewed and Appendix A for a Profile of Interview/Group Discussion Participants). The aim of the interviews is to create a space where individuals share their experiences and interpretations of the CAP certificate as well as who they are and how they came to be involved with CAP. Although I am interested in how the information that they share is related to the research questions, I also allow for divergence from these theme areas and for the emergence of other ideas and stories that provide different kinds of insight into the CAP certificate and community arts practice. Therefore, an interview guide incorporating a series of questions that connect to the research themes is used as a starting point for the interviews; but the aim is to pursue a conversational approach that allows for deviation from the protocol (See Appendix L. Interview Guide). I use this approach because in my interaction with participants my understanding of the research topic expands and changes. Their perspectives offer alternative ways of framing the issues and circumstances that inform the research field. This information in turn resulted in the reconfiguration of the research questions (to focus more specifically on equity) and organization of findings. Rather than creating a rigid interview format that seeks to narrow data collection to that which I as the inquirer identify as significant, I seek to support participants in surfacing what is important to them. I see this as enhancing knowledge and honouring complexity of experience and context. Taking this goal into consideration I include not only quotes from interviews within the essay text but also several longer excerpts of one-on-one dialogues. These dialogues were originally intended to be included as audio files so that readers/listeners would have the opportunity to literally hear the respondents speak in their own words. However in order to keep the identities of some of the dialogue participants anonymous, (hearing their voices could reveal their identities to people in the Toronto community arts sector or York University context who are familiar with them) I have included written transcripts of these dialogues with introductions to provide context for each. This kind of approach is especially important given that one of the aims of this research is to question how dominant structures within arts education and practice may limit what and who define community art. As a researcher I want to support methods of investigation that value divergences as well as convergences in data gathering and interpretation. Nevertheless, I recognize that some participants may be more comfortable with a conversational style than others. To prepare for such instances I developed a series of follow-up questions that could be used as prompts if the initial interview process was not productive or comfortable for participants. I also used this second series of questions for anyone who was interviewed more than once and I used it in addition to the original protocol for interviews that were conducted in 2016 (See Appendix M. Interview Follow-up Questions). Excerpts from several interviews,

where the conversation between myself and the interviewee explored key themes in the research, are presented in the document as dialogues that appear separate from but in relation to more conventional essay text.

Micro-narratives

I use the term micro-narratives to refer to the small stories (usually no longer than a page) that appear at different points throughout the body of the dissertation. I call them micro both because of their size and because they deal with specific instances, events, or brief moments in time. All of the micro-narratives recount real life stories from my own lived experiences. I place them in certain spots within the dissertation because of the relationships that I perceive between the micro-narratives and the themes or meanings that are being explored through the other elements of the dissertation in those spots. Sometimes these relationships are readily apparent sometimes they are less explicit. I do not provide written explanations of the narratives. My intent is to leave them open-ended so that different readers may have different readings of their meaning. In my accounts I create a view on or into each story. In my selection of a spot for each story I place them in relation to other ideas. I try to treat the people and ideas that the stories convey with respect and make it clear that I take responsibility for the perspective that is presented. In most cases the stories recount my own thoughts or actions in relation to other ways of thinking, being or doing in particular moments or situations. My hope is that the stories will spark resonance or dissonance (moments of recognition or moments of difference) for readers in ways that generate dialogue or reflection on their own experiences. Following one of the first micronarratives titled "A very long story" in chapter two, I include an email dialogue, sparked by the narrative, between myself and a long-time friend and colleague. I also pair clickable audio recordings of other dialogues (between myself and readers) or spoken reflections (from different readers) with several other micro-narratives in the dissertation. In this way interpretation of the story is multi-layered and multiple. There is no "right' way to understand them. Meaning making is a collaborative project like equity, education, and social justice. The use of micro-narratives is intended not to provide answers to the research questions but to invite the contemplation of the ways that the research questions emerge in the stories of lived experience. Responses to the questions must be fashioned by taking into account multiple and multi-layered understandings and diverse contexts.

Poetic Reflections

I incorporate poetic text within the more conventional academic prose of the dissertation at various moments throughout this document. Similar to the micro-narratives the poetic reflections are representations of my experiences and interpretations of the themes and findings of this research project. Many of the poetic reflections are drawn from the sketch-based journals that I have kept during the various phases of the research. They often resemble a word-based sketch of an idea in that they are not necessarily narrative. Instead they present thoughts that are unfinished and yet evocative. Carl Leggo describes the use of poetry for research and critical self-reflection as a way of accessing and representing "the subject as a constructed matrix of identities, always in process…discourse as personal and political; understanding and knowledge as fragmented and partial; critique and interrogation as committed to resisting closure; and, all texts as intertextually connected" (2004, p.19). Poetic reflection helps me to capture moments when I am able to touch but not fully grasp understanding. Some experiences elude documentation and their wholeness can only be hinted at rather than revealed directly. Dionne Brand describes poetry as "our laughing and crying, much as its space is so fragile in me. Each time I open my pen I am fighting to recover something as precious as laughing and crying" (2006). Emergent knowing and ephemeral experience is important and has significant impact on relationships. In Western research cultures, however, it tends to be discounted outside of the realm of intimate personal relationships (Emergent ephemeral knowing is greatly valued and pervasive in popular cultural representations of familial, spiritual, romantic and other forms of relationship where actions based on feelings are acceptable). The way that dominant paradigms have represented scientific research emphasizes concrete and countable forms of knowledge and prioritizes their importance and legitimacy. Psychology and psychoanalysis, however, document and study in-depth, and everyday lived experience confirms, that emergent knowing and ephemeral experience have significant outcomes and effects. Scientific knowing and learning does in fact make use of the emergent and ephemeral even if it is not represented in findings that are considered reliable. Hypotheses, theories and hunches have informed scientific learning and research. In community-engaged arts practices ephemeral experience is often some of the most rich and most difficult to document. In experiences of (in)equity it is possible to feel something is not equitable before being able to concretely articulate what or why. Sometimes feeling the impact of something provides greater motivation for action than other forms of knowing. Poetic reflections are gestures towards this kind of knowing.

Sketch-based Journaling

I kept a written and drawn research journal to record my own observations and reflections throughout the inquiry process. As my subjectivities inevitably inform the research, and as my own history echoes many of the tensions present in this case study, it is valuable to surface the parallel personal narrative and theoretical reflection that I engage while pursuing these questions in this context. This journaling differs from field notes that I take while engaged in participant observation or interviews. Field notes emphasize my observations and interpretations of empirically derived data from the contexts / participants under investigation. Journaling focuses on my personal thoughts, feelings and reflections about the research topic and the research process.[33] As I engage in the process of coming to understand the CAP certificate I am simultaneously engaged in the on-going development of my own identity and practice as artist, researcher and educator. My story impacts and is impacted by the research. The field notes are available for review by the participants that they document, whereas my journals remain private. I choose to keep the journals private in order to give myself a space to explore ideas that do not need to be rigorously negotiated. This private context enables the examination of expressions that I might hesitate to give voice to in shared reflections. Sometimes safe spaces such as journals allow the author to move beyond secure assertions that adhere to dominant social or theoretical norms, and try out ways of making meaning that may seem risky. Risks or experimentation can lead to innovation. I do not take risks or experiment within my journaling in ways that have any direct impact on research participants. However, the journaling may shape my interpretation of data and my interaction with participants and in this way I am accountable and am responsible for ensuring that I conform to clear ethical standards. Some of the ideas developed in my journals are made public through the research text in the form of drawings or poetic reflections. My journals are sketch-based, meaning that the writing and images that appear within are intentionally unfinished and non-linear. This approach allows me to pursue my thoughts in a more spontaneous and random fashion than "[conventional] processes and representational forms of inquiry" (Cole & Knowles, 2008 p. 59). The writing may take the form of short comments, reflections, stories or poetry and the drawing may be representational, abstract, diagram-style, map-like, or combined with text. I may layer images from different

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[33] I acknowledge, however, that these two foci (external encounter and internal reflection) cannot be divorced from one another. Rather it is my perceptual and conceptual emphasis, which shapes these representations and distinguishes these two forms.

moments or move back and forth within different parts of the journal. The non-linear style permits entry into or exit from the journal at any point. My engagement with this medium, therefore, involves a great deal of juxtaposition. The journal offers me the possibility of adding to or reflecting on its contents differently each time I access it. The journals are kept confidential and because they are personal explorations I keep the journals for my own personal use once the research is complete. In my work in the fields of education, community-engaged art and research for social justice this kind of critical self-reflection is an important component of my on-going learning and professional development.

Arts-informed & Informal Group Dialogue

This method of data collection was used solely with CAP students. The arts-informed group dialogue and several informal group discussions with CAP students were representative of the emergent quality of this project. CAP students were usually quite dispersed in terms of location and availability. However, there were occasions during the research process and the conduct of the CAP certificate that it was possible to gather several students together for discussion about different issues that linked to themes or questions emerging from this research project. The arts-informed group discussion was planned ahead of time, but most of the other group discussions were spontaneous, making use of a particular moment and grouping of participants. Some of these discussions were part of the participant observation process in the 2 CAP core classes that I attended. Depending on the context the process was either horizontal with the researcher being non-directive and allowing interactions to freely occur (This included discussions that were part of participant observations in classes) or slightly vertical with the researcher more actively facilitating the discussion (This included one arts-informed discussion and two informal discussions with the coordinators of the CAP student collective. See Appendix A for a profile of students who participated in these 3 discussions). "The researcher must trouble shoot, if necessary, to [address questions or themes] and to keep the group interactions from becoming too one-sided…. There may also be a need to encourage quieter participants to speak or to discourage the more verbal from taking over the process" (Kirby, Greaves & Reid, 2006 p. 145). The arts-informed group discussion took place over the course of three hours in a large classroom in the Faculty of Environmental studies on York campus. It was planned in collaboration with the two CAP student coordinators of the CAP student collective (one a visual artist and one a musician). I used a combination of drawing and sound-base activities to elicit

individual aural and visual reflections from students about their CAP experiences. These were then discussed and analyzed by the group. The session was also documented using stop-motion photography (See Appendix S). The means of documenting the different group discussions/dialogues varied according context. In some cases, I used written field notes or digital audio recordings taken at the time of discussions (if consent of the participants was given for this and if it was appropriate to the situation) or I recorded observations after the fact. During the discussions I checked my interpretations of participants' comments by re-stating their ideas and seeking their affirmation or clarification. I also checked-in with the group before the dissolution of the discussion about what I recorded or how I summarized/organized the ideas talked about.

Still/Moving Photography

It is often first through embodied engagement — physical, sensory, emotional interaction with the world and its phenomena — that I am able to extract or abstract meaning and find pathways to knowing. To explain ideas when I don't have words for them I often rely on visual images. These may be images that I create through my own mark making or they may be images that I encounter in my environment. Sometimes complex concepts that I am struggling with in the abstract may suddenly become clear through my embodied encounters with physical spaces in the world. That has been the case in this case study of the CAP certificate. I have always been drawn to shorelines. They are spaces where I feel happy, refreshed, as if I am a pebble on the beach polished by a meeting with the water. It was in such a meeting place that I saw a representation of the complexities and dynamics that I had encountered in my experiences and investigations of the CAP certificate as well as echoes of my own attempts to live and work within blurred boundaries — the littoral. I use still and moving photographs to document certain formations of embodied complexity that express ideas I find difficult to contain in words. I also use them to provide alternate access to a depiction.

Words can tell you or provide access to certain understandings of things and photographs can provide other kinds of understanding. Working together they may provide greater access to phenomena, a deeper knowing. Still and moving photographs also have different qualities from one another. A still photo can offer a moment of pause, to examine something slowly, to more readily appreciate fine details whose pace might otherwise defy easy contemplation. A moving

photograph provides a view of this pacing, the quality of motion and the dynamics of time within the frame. Many of the moving photographs I use in this dissertation also include sound, adding another layer of sensory knowledge to one's experience of them. I use the term moving photograph rather than video because I keep the frame still in the moving images that I use in this dissertation. Like the case study they are capturing movement within a limited context. The moving and still photographs provide a focus on the particular that may offer connection to broader patterns and they highlight the complexities that exist even within very specific frames or moments of experience. In her discussion of working with the photograph as a site of investigation Anniina Suominen describes photos as "visual understandings" or forms of knowledge that require "no translation into any other form" (2007, p. 61). "[P]hotographs stand independent of, or in inter-dependent relationships with…texts, and represent a rich and complex web of knowledge" (Suominen, 2007, p. 63). *Sites of Learning* is one of the themes that I use to organize my inquiry about CAP. Used literally a site can refer to a particular place and used metaphorically it can refer to a particular view or perspective. The theme *Sites of Learning* focuses on the spaces in which CAP's educational interface occurs, their structures, their patterns, their pacing and movements — the view of community-engaged arts and arts practice for social justice that CAP sites offer. The still and moving photographs that I use in this dissertation provide literal and metaphoric representations of the CAP certificate, university-community partnerships, community-engaged arts, and emerging understandings of equity, as littoral zones.

> Locate the photographs that we will be studying. Spend a few moments with each. Really look. Then, close your eyes, note your sensory, cognitive responses, any fragments of ideas or responses that are evoked. It is quite likely that as you close your eyes and try to find the traces of the photographs within, circuits of flesh and memory will arise, the stuff you could attend to if you had not already committed to this lesson. (Davis-Halifax, 2007, p. 6)
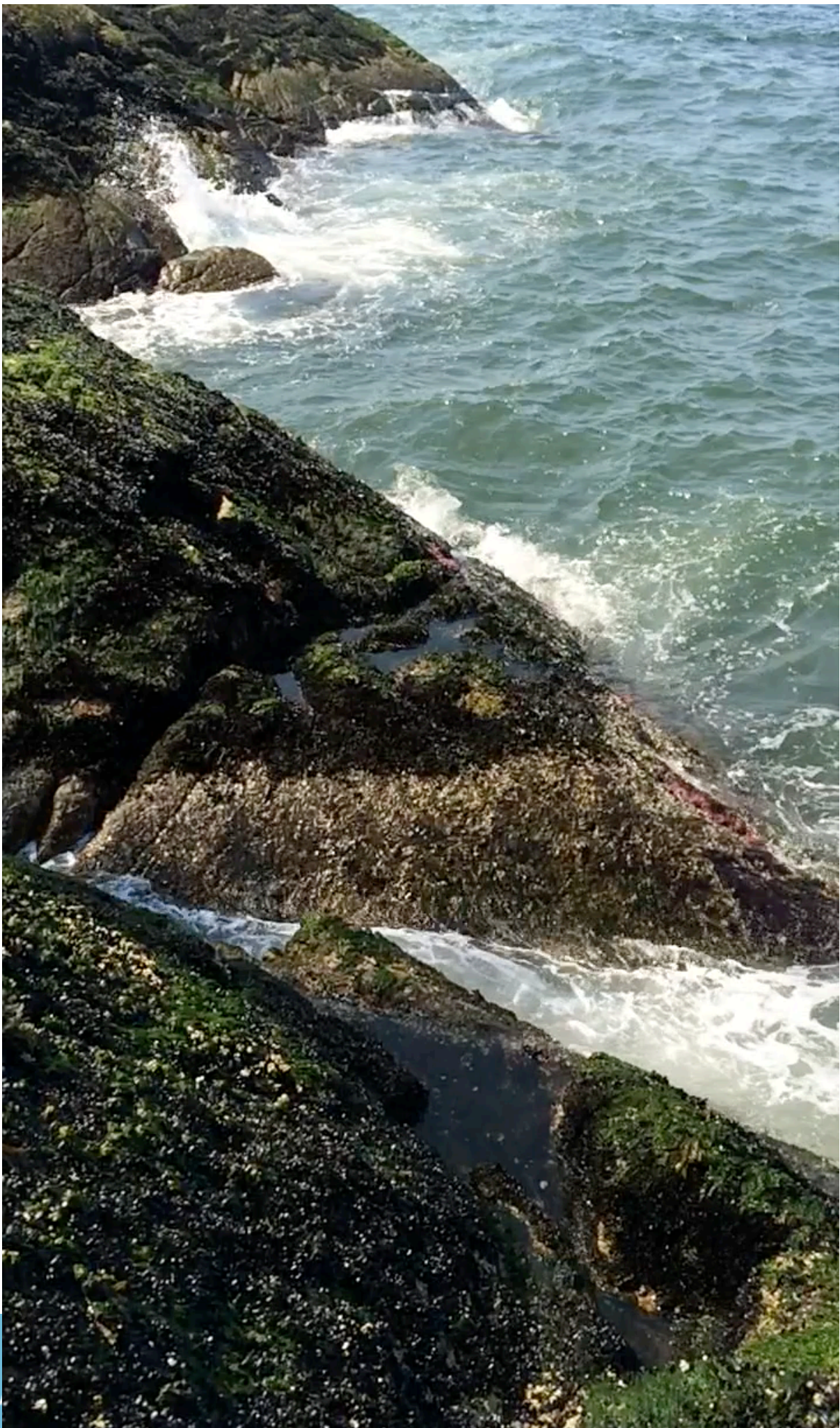
Figure 17. 📷
Interface

Chapter 6
The Littoral Zone: An Interpretive Metaphor

In this chapter I discuss the interpretive metaphor, The Littoral Zone, that I use throughout the dissertation to shape form, process, and content. Other artists and researchers have also used the Littoral as an interpretive metaphor and zone of investigation. I describe a selection of these uses of the Littoral across disciplines and how I draw meanings from these examples that inform my interpretation and engagement with the CAP case study in particular and equity in community-engaged arts education and practice more broadly.

Littoral Zone

A Littoral Zone is, literally, a meeting place of disparate elements that is rich in activity and biodiversity. Metaphorically I use the concept of the Littoral Zone as means for thinking about and representing the interactions that occur between the academic institutions and the non-formal, community-based contexts that I move within. In English the use of the term "littoral" can be traced to the mid-17th century. It derives from the Latin words littoralis and litus or litor meaning "shore" (Littoral, n.d.). In ecology and marine biology Littoral Zone usually denotes:

> "the part of a sea, lake or river that is close to the shore. In coastal environments the littoral zone extends from the high water mark, which is rarely inundated, to shoreline areas that are permanently submerged…what is regarded as the full extent of the littoral zone [in coastal marine biology it may be extended from the high water mark on the sea shore all the way to a permanently submerged continental shelf], and the way the littoral zone is divided into sub-regions, varies in different contexts (lakes and rivers have their own definitions). The use of the term also varies from one part of the world to another, and between different disciplines" (Littoral Zone, n.d.).

Attention to the physical—ecological, geographic, and built—environment has always been an important part of my thinking and learning processes. The spaces and places where I am and where I have been, hold sway over my understanding and engagement with the world. Not too long ago I attended a presentation where everyone in the audience was asked to share a few words that somehow defined who we were in relationship to the natural environment. I chose the words "near water." For me these words evoked my sense of connection to shorelines. The region claimed by Canada has the longest coastline (the meeting of sea and shore

but not including lakes or rivers) of any nation in the world. I was born on Canada's east coast, lived for a few years (from the ages of 6-10) in rural Alberta, and then moved to Canada's west coast where I grew to adulthood. For the past 17 years I have lived near the shore of Lake Ontario, one of the world's 14 largest freshwater lakes. Some of my most wonder-filled moments in natural environments have occurred in littoral zones, spaces where land meets water.

This experience is not uncommon, most human settlements and migrations both ancient and contemporary are linked to bodies of water. Humans, like many species, are as dependent on water as we are on land for sustenance (Tempelhoff et al., 2009). The places where these two elements converge are often action packed. Littoral zones are "abundant in dissolved oxygen, sunlight, [and] nutrients, [they] generally [have] high wave energies and water motion" (Littoral Zone, n.d.) The littoral zones of seas and oceans also include intertidal subzones that alternate between submergence and exposure based on the daily tides" (Littoral Zone, n.d.). All littoral zones (both coastal and river or lake-based) tend to be a critical habitat for numerous plant and animal species. In some lakes "as much as 90 percent of the species…either pass through or live in this zone" (Muskoka Watershed Council, n.d.). Littoral zones are also critical spaces of human activity including trade, warfare, agriculture, food gathering and hunting, travel, sport, study, spiritual practices, etc. "The combination of material, cultural, and religious uses and meanings of water…emphasize[s] the intrinsic proximity of the natural and human worlds" (Tempelhoff et al., 2009, p. 2).

Littoral zones appeal to me because they are in constant motion, intrinsically shifting and changing, and yet simultaneously enduring. Meeting places are sites for encountering new phenomena and at the same time they can highlight familiar contexts and patterns to provide deeper insight into phenomena that I have come to take for granted—like a stone at the shoreline whose variegations and complexities emerge or become more vivid when wet. Equity work also requires a perpetual and enduring commitment to engaging with difference, surfacing critical reflections, and creating change. Dwelling on the edges where things are indefinite is often risky. Writing about the littoral in the context of Australia, author Bruce Bennett describes "the simultaneous lure and threat of oceans and beaches" (2007, p. 32). The excitement and possibilities of the new and unknown can also incite fear and retreat or entrenchment. Such patterns of advance and retreat are echoed in both ecological and socio-political movements—a

wave can be many things and how we respond to it as it breaks or prepare for it as it swells may significantly shape its impact.

In this dissertation I use imagery of littoral zones (shorelines on the east and west coasts of Canada, Cap de Creus on the coast of Catalonia) that I have physically encountered, as a medium for exploring and articulating what I have learned about equity and the emergence of community-engaged arts education in one particular metaphoric, littoral zone (The spaces of the CAP certificate). The littoral has been used as a metaphor in multiple arts disciplines and academic genres to portray sites of learning, understanding, and articulation that resist rigid definition. Described as a threshold, a brink, an ephemeral edge and a space of in-between, littoral zones suggest ways of engaging with and coming to know the world that embrace ambiguity and at the same time acknowledge the importance of situation.[34] (Livingstone 1991; Riera 2006; Cranston & Zeller 2007; Barber 2013; Dorothy Christian Cucw'la7 & Rita Wong 2013; Mansfield 2013; Anderson 2015; Cefali et al. 2016).

Douglas Livingstone

Poet and bacteriologist, Douglas Livingstone wrote the book-length poem "A Littoral Zone" based on his experiences from 1964-1991 monitoring water on the shores of Durban, South Africa. As a white South African and a scientist, Livingstone attempted to use poetry as a means for interpreting his lived environment and identity. "A Littoral Zone is a text of problems and possibilities which challenges us on central questions of South African and human/nonhuman life: of how we can live on, in and with a place and its people and its life; how we can claim to belong and what it means to do so" (Brown, 2002, p. 113).

Livingstone spent almost 30 years examining the bacterial properties of Durban's littoral zones, moving from station to station along the coast, collecting and microscopically analyzing water samples during a time in contemporary South African history where Black resistance and revolutionary movements were gaining power and momentum. According to Brown (2002) critics censured Livingstone for not being sufficiently political in his poetry and for his pessimism regarding revolution and revolutionary writing. Klopper (1997, p.43) describes this

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[34] Situation includes the social, political, physical, emotional, spiritual, symbolic and material conditions and contexts of phenomena through time.

tendency as "Livingstone's refusal to subserve his poetry to the demands of direct political intervention." Other reviewers suggest that his lack of commitment to a definitive human politics was due to his long-term witnessing of how microscopic lifeforms embodied or echoed many of the macroscopic patterns of "our common life…and its impermanence" (Martin, 2013, p.154). Martin appears to claim that Livingstone's reverence for the interconnectedness of human and non-human life led him to a sense of ambiguity about the possibilities of human agency or the particularities of specific instances. He preferred to interpret "the present moment [as] situated within the context of deep time" (Martin, 2013, p.154) and of human life as secondary to the life of the planet as a whole, "not so much the life *on*, but the life *of* Earth" (Livingstone, 2013, p.102). Even though A Littoral Zone expresses Livingstone's desire to explore his identity and sense of belonging within a particular location, his lack of engagement with the work of other authors writing in the same place and time (also grappling with agency, identity and belonging), presents as an insular and perhaps insolent stance—a stance potentially made more possible by his position as a white man in a white supremacy where the choice not to directly challenge the political status quo serves to maintain white privilege and insulation from concrete, visceral, and particular moments of oppression.

Despite his insularity, I question whether Livingstone's insistence on ambiguity and prioritizing the more than human world supersedes any possibility for his work to have pragmatic political applications in specific human contexts. His skepticism about the human capacity for creating lasting change and breaking systemic patterns is similar both to concerns[35] raised by many social justice theorists and to the despair or burn-out experienced by activists in various social change movements (Chen & Gorski, 2015). "Uncertainty is this poet's authentic poetic and philosophic attitude, though it is the uncertainty of the working hypothesis rather than that of liberal or post-modern helplessness: a desire for 'synthesis amid indeterminacy" (Chapman, 1984, p. 96). A working hypothesis is "a hypothesis adopted as a guide to experiment or investigation, or as a basis of action" (Working Hypothesis, n.d.). The goal of a working hypothesis is not necessarily to prove itself correct but rather to encourage inquiry where questions are posed to motivate the gathering of responses as a means for better understanding the question or theme being

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[35] The tendency for hegemony to reappear in multiple formations or the appropriation of resistance by a dominant system in a way that attempts to neutralize its destabilizing effects – such as the appropriation and commodification of rap and hip hop music or the championing of multi-culturalism by White dominated societies – systemic inequality remains but with a more palatable veneer, making it a pill easier to swallow but still a pill.

investigated (Leggo, 2001). Uncertainty is an expectation of this kind of process and the responses found may be multiple, disparate, temporal, etc.[36] In a littoral zone, patterns of movement and concrete formations are in constant flux, responding to environmental conditions. Perhaps like Livingstone, social justice initiatives might embrace 'more-than-human' responses to change through time, by adopting patterns for organizing action and understanding that assume impermanence, interconnectedness and difference.

CA Cranston & Robert Zeller

The volume *The Littoral Zone: Australian Writers and Their Contexts* (Cranston & Zeller, 2007) extends the exploration of littoral zones as key sites for human interaction with the world. Like Livingstone, the editors of this anthology, Cranston and Zeller, emphasize relationships between human expression and more than human worlds. They introduce the works in the book as forms of ecocriticism, citing Cheryll Glotfelty's rather broad definition of this genre "the study of the relationship between literature and the physical environment" (Cranston & Zeller, 1996, p. xviii). Ecocriticism, and this collection of essays, attempt to make connections between natural systems and identify humans as *a part of* rather than *apart from* environmental contexts. Instead of "privileging the human, ecocriticism acknowledges that humans are themselves part of natural systems, affected by them and affecting them in turn—unfortunately not always in mutually beneficial ways" (Cranston & Zeller, 1996, p. 8) According to the editors, littoral zones loom large in the imagination and in the construction of identity amongst Australian authors. How and where author identities and relationships develop, their embodied context, is considered to have an impact on the form, content and process of their writing. To develop a deeper understanding of a particular text, an ecocritical examination may use the strategy of "reading-in-place." This strategy can include an "immersion approach of actually being on the ground" in the location depicted in a piece of writing and/or it may include "investigating the place in its natural and historical complexity as a precursor and adjunct to the study" such as "consulting various texts [or other kinds of resources] from which one can learn about a place" (Cranston & Zeller, 1996, p.13). Cranston and Zeller suggest that such strategies enable a means for understanding the

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[36] In their book *A Thousand Plateaus: Capitalism and Schizophrenia* Delueze & Guttari (1987) propose the metaphor of the rhizome as a means for characterizing multiple, non-hierarchical forms of representation and interpretation that resist static hierarchical forms of knowledge which reinforce binaries.

significance of a text, beyond how and what content is represented within it. The reader can read more than just what the author presents. "Contexts can thus become contested spaces, and our readings can be complicated and enriched as we study place as something other than mere *setting*" (Cranston & Zeller, 1996, p.14).

Unlike Livingstone who chose not to examine the oppressive intra-human politics of his South African setting, Cranston, do acknowledge the historical and contemporary human histories that shape Australia. In their introductory essay, the editors draw attention to the littoral zone of the Australian continent not only as an important place for human and non-human interaction but also, significantly, as the site "of first contact between white and Indigenous people" (p.7). They call our attention to this profound moment and the reverberating impact it has had and continues to have on the human and non-human place that became Australia. The moment endures on many levels and within many mediums and lived realities. In the context of writing and the study of literatures as a means for understanding place, Cranston and Zeller draw attention to how this moment became a "littoral of another sort, where place meets language" (1996, p.22). They describe how language as text became a means for rewriting the continent into existence— Australia as a new colonial formation. "[Explorers] literally wrote the places they traversed into Western consciousness…among the many challenges the European invaders brought with them was the linguistic and cultural heritage with which they attempted to possess and inhabit" (Cranston & Zeller, 1996, p.23) the land. When making claims to a depiction of national identity, experience, or even space through literature "it is necessary to reconsider the privileging of …certain national literatures and certain ethnicities within these national literatures" (Murphy 2000 cited in Cranston & Zeller, 1996, p. 7).

It is also necessary to consider how in constructing the "real" via text, vast amounts and multiple forms of reality are left out. Technologies, such as written texts, can transmit knowledge across time and space, making information virtually accessible to "connected"[37] people but they may also dislocate knowledge from its embodied origins. In Canada, as elsewhere in the

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[37] By connected people I refer to those who have access to and fluency with a particular language or technology. This access is heightened even more for those connected to globally dominant forms such as the internet or English

contemporary colonized world (including Australia), many non-text, littoral languages and bodies of knowledge have been lost or endangered because their embodiment was suppressed.[38] Literacy makes something (or someone) more literal (easier to read) and, in a world of capitalist production where accumulation signifies wealth, more legitimate. However, becoming more literal may also reduce something or someone's malleability and sustainability. Addiction to material accumulation is a systemic problem that has caused social and environmental crises in societies throughout the world. In Canada we are in crisis because almost all of the Indigenous languages that resided in this place are at risk of extinction. "Biological, linguistic and cultural diversity are inseparable and mutually reinforcing, so when an indigenous language is lost, so too is traditional knowledge on how to maintain the world's biological diversity and address climate change and other environmental challenges" (UN quoted in Assembly of First Nations, 2015, n.p.).[39] The languages are endangered not because they were undocumented and not because oral languages and knowledge could not be sustained (they had been for thousands of years prior to European colonization) but because they were determined less valuable. Indigenous knowledges and ways of being were framed by colonizing forces as inferior and undesirable, in part because they were different and challenged European conceptions and ways of engaging with the world and, perhaps to an even greater extent, because their knowledge systems were often so intrinsically tied to the locations that they inhabited. In other words, these bodies of knowledge, languages and cultural practices documented a very direct and sustained belonging with lands that colonizers sought title to. Eliminating these cultural practices would help to erase Indigenous presence and make colonization easier. To address this Indigenous language crisis, large though not sufficient, amounts of funding have been assigned to support teaching and learning initiatives in Indigenous communities and in partnerships with Indigenous and linguistics scholars in efforts

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[38]In 2005 the Task Force on Aboriginal Languages and Cultures reported to the Canadian Minister of Heritage that *all* indigenous languages were endangered, even the three larger more stable language communities of Cree, Ojibway and Inuktitut may have many speakers in some communities but be in crisis in others. Lorna Williams Canada Research Chair in Indigenous Knowledge and Learning at University of Victoria cites "colonization, urbanization and, above all, [the] residential school system that forcibly uprooted thousands of Native children…and robbed them of their ability to communicate in their mother tongues" (Cardwell, 2010) as the source of Canada's current Indigenous language situation.

[39] "The United Nations Permanent Forum on Indigenous Issues makes clear the full range of implications of Indigenous languages loss: As a result of linguistic erosion, much of the encyclopedia of traditional Indigenous knowledge that is usually passed down orally from generation to generation is in danger of being lost forever. This loss is irreplaceable and irreparable. Customary laws of Indigenous communities are often set out in their languages, and if the language is lost the community may not fully understand its laws and system of governance that foster its future survival. The loss of Indigenous languages signifies not only the loss of traditional knowledge but also the loss of cultural diversity, undermining the identity and spirituality of the community and the individual." (United Nations Permanent Forum on Indigenous Issues quoted by the Assembly of First Nations, 2015).

to revitalize the use of these languages. However, there is much concern that the displacement of Indigenous people threatens the littoral characteristics (the intermingling of language with place) of indigenous languages and the ability to live them in place. Colonizing efforts have legitimated forms of knowledge and claims to belonging and achievement that are easily tracked and relocated. Can Indigenous languages be learned in the context of a classroom?

Embodied knowledge can be difficult to articulate or learn in the dominant spaces or forms that Canada has constructed for education. This dissertation, for example, is supposed to count as a legitimate record of what I know and what I have gathered about my research topic. In fact, I would argue that in my reality such a document can only capture small glimpses of understanding. Ephemeral knowledge abounds but it is not on record. Current systems of evaluation in Canadian universities echo this privileging of static material representations. The way in which education is constructed and conducted reinforces this imbalance. A simple examination of vocabulary is revealing. The terms immaterial, insubstantial, indefinite, vague, hazy, unclear, formless, are commonly recognized as carrying negative connotations. Community-engaged arts practice is challenged as a medium of artistic and academic endeavor because much of its practice involves the sharing and creation of ephemeral knowledge. How are community-engaged arts practitioners able to demonstrate the full value of their work in a system that seeks tangible material outcomes as a sign of real worth? What might be lost in this process?

Gabriel Riera and Juan Jose Saer

The book *Littoral of the Letter* by Gabriel Riera (2006) examines the work of the experimental Argentinian writer Juan Jose Saer. Riera uses the concept of the littoral to explain the zone that Saer attempts to occupy with his writing "a border between domains" (conscious/subconscious, signifying/sensing, poetic/narrative) (Riera, 2006, p.25). As an author Saer was interested in challenging the politics of traditional written genres such as the novel, story, or poem. Saer's aim, according to Riera, was to create a method of writing that encouraged an interplay between forms or genres in order to resist dominant cultural discourses which suggest that the goal of writing is to represent the real. Saer questions "realist" writing because it does not acknowledge the "permanent tension between representation and what exceeds it" (Riera, 2006, p.17). Attempting to use writing to seek "correspondence between text and referent" (Riera, 2006, p.17) inevitably "transforms the critical force" (Riera, 2006, p.20) of the writing and reading process.

Saer also questions the desires that motivate a realist agenda. Why use genres or forms of writing for recounting the world that are insufficient? Saer believes the purpose is to structure reality in a reductive way that supports the pragmatic functions of the state and the market economy (Riera, 2006, pp.19-20). The reality that is delivered to the reader through conventional realist, narrative forms, reaffirms "the stereotypical roles we play in our lives [and the] low affective level of investment" (Riera, 2006, p. 19) we bring to these roles. In this way writing becomes a deadened and colonized commodity that perpetually sells hegemony back to the reader. A passive audience is easily contained within existing frameworks. The same story over and over becomes the norm and the norm becomes a locus of control. Ultimately, Saer's goal is to shake up the relationship between readers and written works. His intention is to do this not by telling a different story of reality but by using language in a way that encourages readers to become more actively engaged in the creation of meaning through their own interpretations (example below).

> It must have been the sun that knocked me down…She came running from the tree, dressed in black…I must have fallen there. And later I feel the arms that begin to touch me…above the shouts, I hear the noise of feet running toward the river, while arms grope me and try to help me up…and later I hear nothing else. Nothing. Because I am waiting, because I am waiting for the explosion of the dive, because I am waiting for the dive's explosion, the body that came out from inside her the same plunging into the water to look for what I let the current take some fourteen years ago. (Riera, 2006, p. 72 Translation of Saer)

In this way, readers are able "to establish different kinds of encounters with the real" (Riera, 2006, p.25). Riera describes this as Saer's search for a more ethical approach to writing. Saer believes that by resisting conventional narratives and conventional forms he can attempt to resist the regulatory effects of the state/market which promote 'completeness.' If something is complete it does not invite agency, contribution, or questioning, on the part of readers or members of society. Saer wants to interrupt the idea that it is possible to represent a complete picture of reality. "What persists and what remains beyond the fleeting gift of the empirical" (Saer 1986 quoted in translation by Riera, 2006, p.23) is an enigma that deserves room for passionate contemplation and pursuit. His belief is that the gaps in representation are sites of possibility—a space between the known and the unknown, a littoral zone. My construction of this dissertation, similar to Saer, draws on and combines multiple genres in unconventional ways in an effort to provoke active engagement on the part of the reader. Equity is an incomplete project that requires passionate contemplation and pursuit.

Deb Mansfield

Visual artist Deb Mansfield, also strives to provoke engagement with the space of the in-between in readers or viewers. She uses photomedia-based works to "address the idea of 'potential' or 'becoming'" (Mansfield, 2013, p.212). In her visual arts research projects "The Armchair Traveler", "Folded Littoral Zones" and "Migration of an Ocean Between a House and a Fence" she takes digital photographs of littoral zones such as wet lands and shorelines and using computerized manufacturing technologies, has these images machine-woven into tapestries. The tapestries are then used to create 'domestic objects' that one would normally encounter indoors. In this way she transposes the outdoor environment literally onto the domestic, indoor environment. For example, one tapestry of branches and ground in a wetland is used to upholster an antique chair (The Armchair Traveler two seater, 2013, *figure 3*). Other images of water at the shoreline are used to create rugs or wall hangings which in one context she folds and stacks like household linens (Folded Littoral Zones, 2013, *figure 4*) and in another context, outside in a backyard, she hangs a tapestry representing the ocean over a clothes line (Migration of an ocean into the space between house and fence, 2013, *figure 5*). Viewers are provoked to consider how the concept of the "armchair traveler", someone who only imagines travelling to a place, may shift when, by sitting in the chair the 'traveler' is actually sitting on or within a representation of the space. Likewise, the impression created by images of the vast bodies of water or shoreline vistas is changed when those vistas can be folded up or hung in domestic or semi-domestic contexts. These materials, their textures and their contexts, aim to shift the normative tactile and conceptual perceptions viewers might have of the separation between indoor/outdoor, domestic/natural, concrete/ abstract, experiential/imagined. In this way Mansfield attempts to blur our understanding of the relations between ideas and spaces that are often presented as binaries. She therefore creates a new kind of littoral space that challenges the "binaries and dualisms that dominate Western knowledge" (Grosz quoted in Mansfield, p.198). Mansfield's conception of the littoral zone has helped me expand my use of this metaphor in relation to the CAP case study.

The following 3 images are reproduced with permission of the artist, Deb Mansfield.

Figure 18. "The Armchair Traveler two seater." Chair upholstered with photo-based tapestry.

Figure 20. "Folded Littoral Zones." Photo-based tapestries folded and placed on interior floor.

Figure 19. "Migration of an ocean into the space between house and fence." Photo-based tapestry hung on outdoor clothesline.

In my application of the littoral metaphor, I conceive of the university (highly-structured, relatively static, where change usually happens slowly) in relation with educational initiatives happening in non-formal settings such as CAP's community arts partner organizations (fluid, dynamic, where change often occurs at a rapid pace). What setting is preferable for advancing equity in community arts education? Mansfield reminds me that it is not "about preferencing one opportunity at the expense of its binary opposite…it is…about identifying…the spaces between such points" (Mansfield, 2013, p.214). Her artwork moves back and forth between the literal and the metaphoric to draw attention to the in-between where interaction happens and from which new forms or new understandings and possibilities might emerge. "In doing so, there exists the ability to effect changes upon forms or at the very least, see them from a new perspective" (Mansfield, 2013, p.214). What equity is and how it might take shape is constantly evolving and in flux—the contexts or zones in which this happens are key. According to Mansfield a littoral approach is about "observing binaries and considering what *could* happen. These works do not attempt to answer these queries, instead they address the space in which these queries are contemplated" (Mansfield, 2013, p.212). By examining, from a littoral perspective, the spaces—physical, perceptual, material, and ephemeral—that the CAP certificate and its participants move within, I may be able to represent CAP forms and processes in new ways that allow different understandings of how equity in community arts education might emerge in these spaces.

Keji[40]

Standing on the slippery rocks at Kejimkujik, I peered down into the salty water
It was a grey day
Not raining but damp
Cloud cover filtered the daylight so I didn't have to squint, a nice haze
With the wetness and the absence of bleaching full sun
All the colours at the ocean's edge were saturated
Pebbles beneath the liquid surface gleamed
Tempting me to reach for them, witness their beauty up close

I lifted my head to look for the horizon instead
The possible blur of rainfall in the distance

But my eyes met other eyes
Wet black eyes, with a quizzical, intrigued expression
A Seal
Silvery and speckled, like a polished stone suddenly fluid
Bobbing with the water, a few feet from me
Startled
I slipped and glanced away
To catch my footing

Snapping my attention back
I hoped for another moment with that non-human gaze
Opportunity to see a new perspective
But it was gone
The seal retreating to the safety of deeper water
Watching me from a distance

Just the top of a head
Moving in and out of sight
Undulating with the blanket of ocean
Beds of seaweed glowed greenly
Lush fronds swaying back and forth

I bent my knees and swayed with them
Up and down
Back and forth

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[40] Kejimkujik or Keji, as it is often referred to by locals, is a National Park and National Historic Site on the south eastern shore of Nova Scotia (Not far from where my mother and step-father live and a few hours from the city of Halifax where I was born and where my father grew up). The name comes from the Mi'kmaw language and there is some contestation about its actual meaning and whether the term was gendered. Most meanings are associated with the physical difficulties created by the arduous paddling required to navigate the region's extensive waterways. The park is split into two sections one a bit inland, known for its many rivers and as a route to the Bay of Fundy and one section known as Kejimkujik Seaside. The poem above is set in the seaside location of the park.

Figure 21. 🚗
Up & Down
Back & Forth

Bruce Barber

Learning from different kinds of communication within and between different kinds of contexts and ways of being, is a focal point in the writing and artistic inquiry of artist/theorist Bruce Barber. Barber explicitly draws on various philosophical investigations and explorations of the definitions and objectives of art in contemporary contexts. I emphasize "explicitly" here because all arts production is informed in some way by philosophy; however, Barber very consciously chooses arts forms and processes that attempt to embody certain political and philosophical goals and attributes. In his artistic productions the concept and what happens through the enactment of the concept take priority over the materiality of the production. In other words, he is more concerned with the communicative possibilities that the arts may elicit than he is in the artifacts that they might produce.

Barber is known for his writing on and practice of what he calls littoral art. According to Barber (2013), littoral art practice was "[i]ncepted in 1994" (p. xvi) in response to a conference held in Manchester called "Littoral: New Zones for Critical Art Practice". This conference occurred at a time, the mid-1990's, when there was "a broad acknowledgement of a paradigm shift in art practice" (Barber, 2013, p. xvi). At this time "socially engaged artists' concerns with public art and site-specificity shifted to that of community art" (Leger in Barber, 2013, p. x). Community art is a broad term applied to a diverse range of arts practices that vary in terms of goals, forms, and processes but which generally embrace artist collaboration with or engagement of different kinds of communities to produce art that aims to have social and/or political relevance for those communities. Various arts critics and arts practitioners have coined different terms to describe this kind of art, these include: community art, art activism, socially engaged art, relational art (Bourriaud), dialogical aesthetics (Kester), new genre public art (Lacy). Littoral art is Barber's articulation of this approach to arts practice.

Barber's conception of littoral art is not easily contained in a concise definition. There is a certain ambiguity or openness to littoral art that allows for flux in the shapes, goals, and outcomes of littoralist art practice. The most comprehensive document of Barber's various articulations of what littoral art is or might be is the book *Littoral Art and Communicative Practice* (2013). The book presents a compilation (edited by Marc James Léger) of writings by and interviews with Barber (from the mid-1990's – 2013) that define littoral art through

discussion of its characteristics, some of the philosophical ideas that inform it, and various examples of Barber's own littoral works or works that he identifies as embodying a littoral approach. The book opens by emphasizing the underlying premise of all of Barber's inquiry: "The impossibility of wholeness and completion is *a priori* in any undertaking, which is simply to say that there is never a moment where one could state that everything has been said that needs to be said about a particular subject, object, or process" (Barber, 2013, p. xiii). Barber goes on to apply this premise to the various meanings of littoral as a terrestrial zone and littoral as a metaphor for "arts practices and projects undertaken predominantly outside the conventional contexts of the institutionalized art world" (Barber, 2013, p.xiii). The littoral is always in flux forever being renegotiated or reconstituted. It is "precisely for its shifting and negotiable status" that Barber finds the littoral useful "for theorizing cultural practices that exist between the inside and the outside, under/over and around the art world's institutions and agencies." (Barber, 2013, p.xiii)

This is similar to the kind of space that the CAP certificate, the case study that I use as a site of inquiry, attempts to occupy. As an academic configuration it inhabits a zone within the university that is shifting and contested. The certificate seeks legitimacy and institutional support (space, faculty, funding, accreditation) and at the same time it encourages certificate students to challenge some of the normative conceptions of what constitutes legitimacy or expertise in the field of endeavor that it teaches. The certificate provides accreditation but through various processes inside and outside the classroom what that accreditation signifies or affords in different contexts is called into question. CAP through its various stages of evolution has also occupied a littoral space within and between its sponsoring faculties. Initially a joint initiative of the Faculty of Environmental Studies and the Faculty of Fine Arts, CAP was a meeting place where convergence and divergence between these two academic zones was highlighted within curriculum, pedagogical approaches, research methodologies, and academic administrative cultures. CAP's place within each of the faculties may also be interpreted as vibrating at the margins. Community arts practice due to its often interdisciplinary, collaborative and emergent processes continues to be a difficult fit within highly structured and narrowly defined discipline-based fine arts education programs like the one at York University. Community arts as a medium through which to investigate environmental issues is less contested within the Faculty of Environmental Studies at York which is known for its interdisciplinary and innovative

approaches. However, community arts' efficacy is still often questioned within the field of environmental studies more broadly.

CAP has also been renegotiated and reconstituted several times. Currently it is solely sponsored by the Faculty of Environmental Studies and its status there continues to be regularly up for negotiation, offering advantages and disadvantages in terms of equity.

Drawing on the work of sociologist Pierre Bourdieu, Barber is concerned with understanding how existing art systems operate to maintain boundaries and different formations of power. (2) He uses littoral arts processes to investigate and challenge these systems. Barber describes his littoralist practice as a long-term "research and erasure of boundaries between theorizing, art production, curatorial agency and teaching that could be configured as a mode of praxis" (2013, p.xiii). Praxis in this case can be understood as an on-going iterative process of action and reflection to promote change. Drawing from Barber, I examine CAP as a littoral zone to learn about its potential for affecting change in relation to art and equity. Does its location on the margin affect its embodiment of equity? Does its challenge of dominant patterns and containers of arts practice, education, and accreditation afford opportunities for understanding equity in these fields of endeavour? Finally, what interventions and examples of practice might CAP offer that demonstrate social and political efficacy in advancing equity?

Jon Anderson

In the anthology *Seascapes: Shaped by the Sea* (2015) Mike Brown and Barbara Humberstone bring together works by 13 different authors that describe "a range of different perspectives of being with the sea" and "the way that lived experiences with the sea shape who we are" (pp.1-2). Like Deb Mansfield, Jon Anderson (2015) calls binaries into question in his chapter of Brown and Humberstone's anthology titled, On Being Shaped by Surfing: Experiencing the World of the Littoral Zone. Anderson examines how embodied experience in the littoral surf zone enacts a physical practice of in-between-ness that constitutes an experience of reality. The surf zone Anderson suggests is "a location both between and beyond the land and sea and [a]s such it can be understood as a liminal space" (Anderson, 2015, p. 57). He goes on to claim that this liminal space cannot be adequately defined by traditional languages and concepts because it temporarily suspends conventional borders of understanding (Anderson, 2015, p.57). Surfers ride "border or

edge zones" in order "to directly experience the original energy of the ocean" (Anderson, 2015, p.57). Waves are variable and ephemeral; the energy they create fluctuates. Surfing requires tactual knowledge of and engagement with the energy produced by the ocean. "It is a practice that necessitates the generation and implementation of a high degree of skill to anticipate, be well-positioned and successfully ride the waves" (Anderson, 2015, p.57). Comparison can be made to many relational practices that take place in spaces of transition where the course that an engagement will take is uncertain and dependent on numerous variables (classrooms, improvisational jazz or dance ensembles, various forms of community-engaged arts practice). In these instances, there is a need for a kind of embodied competency and familiarity with the flows of context that is not easily captured or learned through abstraction. In other words, the theory and practice cannot be divided they are inherently intertwined.

In relaying Anderson's analysis of surfing to my step-father, who has worked as a high school teacher for some 30 plus years and prior to that served in the navy, he was quick to point out that a wave in the littoral surf zone is the end of a force that has come very far across the ocean. It crashes and seems to disappear but it is only the tail end of a movement a long time in the making that may have come from half way across the planet. His point underlines the importance, when navigating relational practices, of recognizing and considering the effects of forces that currently shape, have shaped, and will shape variables (people, non-human animals, systems, environments, social movements, etc.) beyond the moment of encounter. Our embodiment (who and how we are as well as the choices we make) within a moment of encounter is always already mediated by past constructs even as it is reshaped or reconfigured through engagement. According to Anderson "the experience of the surfed wave" (58) is also influenced by "the way that technologies mediate one's relationship with [it]" (Brown & Humberstone, 2015, p. 7). Laying down to "body surf", standing up to surf or sitting down to surf all make use of different tools and techniques that combine with the individual practitioner to create a unique encounter. Paraphrasing Edensor, Anderson (2015) states, "the assemblage of the surfing body and riding technology 'weaves a path that is contingent, and accordingly produces contingent notions of place as well as being always partially conditioned by the special and physical characteristics of place'" (p.58).

The CAP certificate may inhabit a zone that affords opportunities for its constituents to encounter and engage in learning that challenges conventional forms and processes of arts

education and arts practice. However, it is also important to consider how the embodiments of these individuals (who and how they are as well as their choices), the forces that act on them before, during and after, and the technologies that are used mediate their engagement will have an impact on their experience of equity.

Dorothy Christian

In her article "Untapping Watershed Mind" (2013),[41] Dorothy Christian also expands corporeal understandings of the littoral. She challenges divides between spaces that are readily encountered and acknowledged as water spaces (clouds, precipitation, rivers, ponds, lakes) and spaces of water that exist unacknowledged or denied within the contemporary contexts of everyday lives (underground aquifers, distant wetlands, sewage, glaciers, changing ocean currents, the blood inside us) (Christian, 2013, p.240). "Humans are connected to those aspects of water that we can see…and to those that we may not see…in our daily lives" (Christian, 2013, p.240). Christian emphasizes that as humans we are primarily constituted of water and the water which constitutes us is connected to both local and global flows that shape the places in which we are situated (Christian, 2013, p.240). Christian suggests paying attention to these flows and to the ways that our understanding and our engagement with water illustrates particular ideologies and systems for perceiving and structuring the world. "What does it mean to bury this life force under concrete and to control its flow in pipes?" (Christian, 2013, p. 240).

If we recognize that we *are* water and that as water beings we are integrally connected to the rest of the planet, our personal stake in the well-being of the planet and all its inhabitants becomes apparent. Our bodies are littoral zones. Christian describes water as "a profound connector" (2013, p. 240). She states, "Water connects us to places, people and creatures we have not seen, life that is far from us and life that came long before us" (Christian, 2013, p.240). What is well-being for our fellow inhabitants and our habitats? What is required to enable their well-being? These are central questions in the pursuit of equity. Water reveals both as metaphor and as elemental, biological form, the world's interconnectedness and interdependency. Christian writes about the practice in her Indigenous tradition of going to bodies of water, spending time with

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[41] This article is presented in parallel/alongside an identically titled article written by Christian's collaborator Rita Wong.

them and listening to them to gain a better understanding of them and of herself and to seek guidance. In this article and in many of her other writings, she also speaks of the importance of building respectful, welcoming, and reciprocal relationships between people if peaceful co-existence is to be achieved (Christian 2013; Christian, 2011). In the case of Indigenous people she draws on the work of Torres Strait Islander Martin Nakata to emphasize that effective, equitable communication can only occur if Indigenous people are able to operate within and communicate from "their own system[s] of knowledge" (Christian, 2013, p. 236). In this way a "cultural interface" might be cultivated, a zone where disparate ways of being and knowing can meet on equal terms. In current contexts Western ways of knowing and being dominate and non-Western peoples are asked or expected to fold their knowledge into, or tack their knowledge onto dominant systems. Equity, according to Nakata and Christian, is not inclusion in the existing formation. Equity requires re-formation. "The cultural interface is a place to embed underlying principles of reform in the relationships we build with one another" (Christian, 2013, p. 238).

Cefali et al.

Studying relationships is also an important component of water science. In *Life on the boundary: Environmental Factors as drivers of habitat distribution in the littoral zone*, Cefali et al. (2016) examine "rocky habitats along 1100 km of Catalonia's shoreline" facing the Mediterranean Sea (currently considered to be part of Spain though recent referendums and movements for independence challenge this categorization). They determine that this "boundary between land and sea, i.e. the littoral zone, is home to a large number of habitats and diverse species" (Cefali et al., 2016, p. 81). How these habitats are distributed, their abundance and what kinds of species are able to thrive in these zones is largely governed by environmental factors. Their study explores the importance and effects of different environmental factors. According to Cefali et al. better understanding of these relationships "represent[s] an essential tool for biodiversity conservation and management" (2016, p. 90).

Who is able to inhabit particular spaces; whether particular spaces are able to accommodate a diversity of life forms and ecosystems, and how these life forms and ecosystems are distributed depends on the various forces that structure the environment. Understanding what these forces are and how they shape a particular environment may help to inform efforts to sustain different beings and different ways of being. Who is able to inhabit the spaces that the CAP certificate

occupies? Is CAP a space that can accommodate a diversity of participants and approaches to engagement? What are the various forces that shape CAP and what affect do these forces have on CAP as a littoral zone? The littoral is a powerful literal and metaphoric zone that can be used to help shape inquiry. It is a site and a medium of engagement across disciplines. How water works on, against, in, through and as part of land and bodies is vital. When we are able to perceive this essential relationship our appreciation, to rise to value to understand, may improve. Paying attention to moments and spaces of coming together, of interface, can reveal much about who and where we are now and may help us to consider where we want to go, who we want to be and how we might strive to get there.

In this chapter I have examined how littoral zones have been used across disciplines as sites of learning through written and spoken language in many forms: poetic, narrative, experimental-remix, dialogue, and story (Livingstone, Cranston & Zeller, Saer & Riera). In the work of Mansfield and Barber I have considered how the littoral can be both visual and performative, material and ephemeral. They both make use of the littoral as means for reconceiving actions and artifacts that reflect social and political modus operandi. Following Anderson and Christian [Cucw'la7] I have discussed how tactual and corporal understandings of the world in littoral zones can renew our sense of connection to and belonging within it. They demonstrate that by listening to and developing relationships with/in littoral spaces we may be better prepared to anticipate and respond to our shared world. Cefali et al.'s science-based investigation of the rocky littoral zones on the Catalonian coast reveals how different environmental factors can impact different life forms' ability to thrive within specific littoral spaces. Their work illustrates how patterns of living and supporting life in natural, non-human worlds can provide sources of insight into the possibilities and limitations of human constructed environments. Diverse life forms require diverse environments and mediums in order to thrive. Equity is not sameness. I use the littoral zone as an interpretive metaphor to examine equity in relation to the CAP certificate at York University in four key ways. First, the littoral shapes my choice to bring together multiple genres for exploring and representing what I learn about CAP and its contributions to equity in the arts and arts education. Second, studies of the littoral support my investigation of the forces both broad and particular—temporal, physical, social and conceptual—that impact CAP as a site for learning. Third, I use it to inform my focus on the relationships that CAP elicits. Finally, I inquire into the perceptual, embodied, material and ephemeral experiences that CAP affords its participants and how these experiences relate to equity.

Figure 22. Ripple

Unstoppable

The wind whipped past my ears in such an intense and continuous stream, that it muffled the smaller sounds happening around me. It was like wearing earplugs. But I didn't mind. The surrounding landscape was so intensely visual and tactile that even *more* sensory information would be difficult to process. Cap de Creus, easternmost tip of Catalonia, you blew me away.

What a place. When I think on it now and dream over the images that I took, it has a visceral impact. Like longing for a new lover, when you are forced to be parted in the midst of exploring all the intrigues of their embodied territories. Unrequited topography.

It was my honeymoon and my partner was jealous because I kept stopping to exclaim and admire, to tap and attempt to capture, the details of the space. I couldn't keep my eyes or my hands off the rocks or the camera. Didn't notice I was alone on the hillside, until I looked up some 30 minutes later to see said partner atop a rocky summit in the distance.

Abashed, I rushed to reach it. I intended to rush. But the Cap kept stunning me with wonders and I felt that I should hold on to its revelations. Another rocky crag, a wave ravaged crevasse, a ripple of bubbling, orange stone in a deeply, black boulder. I sucked in my breath. "Wow! Look…at…*this*!" If I could only document them somehow, to share and to show, perhaps they could be relived, explored further.

"Oh!" I gasped, halting suddenly, gawping at my feet. "Shit!" I whispered and quickly glanced around to see if anyone was watching. Deftly camouflaged by rough, low shrubs—a precipice. I was at the edge. In my rapture I hadn't seen it. One more step. I stopped. Really, really, stopped. I looked down. Water crashed. I contemplated.

Surf pounded the rocks, such beautiful movement. Endless. Unfinished.

Figure 23. ☞ Precipice

Chapter 7
In the Zone: CAP Sites of Learning

[Arts-based social justice practices] show the power of arts-based pedagogies to engage the imagination, reveal invisible operations of power and privilege, provoke critical reflection, and spark alternative images and possibilities. They also show the importance of on-going critical reflection for this work with attention to both the *specificities of place* and *the obstacles (internal and external) to maintaining a social justice stance* in the face of contemporary neoliberal discourses. (Bell & Desai, 2014, p. i)

Canada the defined geographic region, a physical space, and Canada the cultural construct, a conceptual space, have both played an important role in the evolution of arts practices and arts education. Where is the authority to define, value, cultivate and disseminate art in Canada located? Where is art made and engaged with or taught/learned in Canada? What are the cultures and histories of these various sites and how do they constitute (in)equity? The connection between arts practice and art dissemination might be read as having an inherent educational quality, based on the assumption of an exchange of ideas between art makers and those they are sharing their art with. Different means of dissemination enable different kinds of exchange. The sites where this exchange happens are thus important mediators of learning with/in/through the arts. The *Sites of Learning* that the CAP certificate intersects with and how these sites mediate educational exchange is my first area of focus in my examination of equity in relation to the CAP certificate. The following chapter, *In the Zone,* examines the three primary CAP Sites of Learning: the university, the classroom, and the practicum. What cultural and historical forces inform these sites? What are the temporal, spatial, social, and conceptual characteristics of these sites? How do these sites engender challenges or possibilities for enacting equity?

Sites of Learning

The places in which people learn are just as significant in shaping our experiences as the places in which we engage in any activity. There is an abundance of research on and theories about the impact of spaces on learning experiences and outcomes (Kruger & Zannin, 2004; Oblinger, 2006; Radcliffe et al., 2009; Brooks, 2011; Brooks, 2012). The academic *Journal of Learning Spaces* (2011-2017) is dedicated to publication of research about formal, informal and virtual learning environments in higher education. Numerous teaching support centres at universities

across Canada have links to resources that include articles, teaching materials, and workshops about the importance of paying attention to learning spaces and how to design learning spaces. Many of these resources focus on the physical space of the classroom or internet-based electronic learning spaces that act as a substitute for or an addition to the in-person classroom space. It is common knowledge that spaces of learning have been examined in fiction, non-fiction, film, television, theatre, visual images. When I teach, especially in a formal learning context such as a classroom, one of the things I often do at the beginning of an initial meeting is encourage students to consider how they have entered and inhabited the space that we are in and what that might reveal about our individual approaches to learning as well the social expectations we have for how learning happens. I refer to it as an examination of the "psychogeography" of the classroom inspired by some of the concepts of The Situationist International. The Situationists were a group of artists from different parts of Europe who were active in leftist political movements from the late 1940's-1960's. They formed The Situationist International in 1957 and produced numerous writings that critiqued modern society and its bureaucracy and called for social and political agitation through engagement in forms of activity that employed different kinds of intervention with and resistance to dominant social artifacts, social spaces and social processes (Knabb, 2006, p.ix). Both the Situationist concept of *psychogeography* and *dérive,* the form of Situationist intervention associated with it, are useful for exploring how the spaces that we inhabit shape our behavior and how the way that we behave determines how we construct spaces. In his anthology of Situationist writings Ken Knabb (2006) provides the most thorough English translation and recounting of Situationist writing to date. The following is an excerpt from Knabb's translation of a passage from *Formulary for a New Urbanism* written by Guy Debord, one of the most well-known Situationists. It provides some of the foundational ideas that helped to shape psychogeography.

> Architecture is the simplest means of *articulating* time and space, of *modulating* reality…It is a matter not only of plastic articulation and modulation expressing an ephemeral beauty but a modulation producing influences in accordance with the eternal spectrum of human desires and the progress in fulfilling them…The architecture of tomorrow will be a means of modifying present conceptions of time and space. It will be both a means of *knowledge* and a *means of action*. (Knabb, 2006, n.p.)

Dérive is a term from French that is literally translated in its verb form as "to drift" or "to derive" (Dérive, n.d.). The "*Théorie de la dérive* was published in Internationale Situationniste #2 (Paris, December 1958). A slightly different version was first published in the Belgium surrealist journal Les Lèvres Nues, #9 (November 1956) along with accounts of two dérives" (Knabb,

2006). Dérive was proposed as a Situationist practice by Guy Debord as a means for cultivating a better awareness of the psychogeography of our lived environments including how space embodies social and political ideologies, and how space cultivates these ideologies by encouraging certain forms of action that support the development of certain bodies of knowledge. "In a dérive one or more persons during a certain period of time drop their relations, their work and leisure activities and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there" (Debord 1958 cited in Knabb, 2006, n.p.). A dérive is inherently random on the part of the person engaging in it but at the same time it is not completely disorganized; a person engaging in a dérive is letting go of their own everyday purposes and allowing themselves to "go with the flow", to drift, so that they are carried by the flows of the geographic environment. It requires both a pause in being moved by personal purposes and an aim for more acute awareness of the purposes imposed by the surrounding geography.

Lessons drawn from dérives may include developing an awareness of "ambience, axes of passage, pivotal points... [patterns of behavior], distances between spaces which may have little to do with the physical distance between them" (Debord 1958 in Knabb, 2006, n.p.). A dérive may also be playful, engaging with spaces in ways that challenge the underlying assumptions of how one is supposed to act, move within, or think/feel in relation to a particular kind of space. This kind of play is related to détournement a second Situationist practice where one reconfigures existing social artifacts (e.g. advertisements, maps, agendas) or constructions (e.g. classrooms, social/political events and spaces) in order to challenge or change their meaning and by doing so make their underlying assumptions explicit. Moving attentively within spaces in expected and unexpected ways through dérive and détournement is intended to be a means of developing knowledge and engaging in action to create change—inhabiting a physical and perceptual zone that can shift what and how we know.

The Situationist practice of dérive is similar to the practice of mindfulness which has become popular in the fields of health and education in the past decade (Adele & Feldman, 2004; Bishop et al., 2004; Fulton, 2005; Morgan & Morgan, 2005; Wallace, 2001; Walsh & Shapiro, 2006). Mindfulness is broadly "defined as a moment-to-moment awareness of one's experience without judgment. In this sense, mindfulness is viewed as a state and not a trait" (Davis & Hayes, 2011, p.198). Mindfulness is often practiced through activities that promote holistic awareness and

contemplation of the present moment where mind and body, senses and cognition are understood as intertwined. Meditation is the most common example of mindfulness practice. According to Davis and Hayes (2011), mindfulness has been theorized and empirically researched as providing 3 key kinds of benefits: *affective benefit*s (improved cognitive awareness, insight, attention/focus, emotional regulation, increased flexibility in responses), *interpersonal benefits* (relationship satisfaction, ability to respond constructively to relationship stress, skill in identifying and communicating emotions, reduced relationship conflict & negativity, ability to express oneself in various social situations), and *intrapersonal benefits* (self-insight, morality, intuition, and fear modulation, increased immune functioning, reduced psychological distress (2011, pp.199-202). Regular mindfulness meditation practice has even been identified as altering "the brain's physical structure and functioning" to thicken areas of the brain that support "attention, sensory processing and sensitivity to internal stimuli…cognit[ion], emot[ion] and immunoreactive benefits" (Davis & Hayes, 2011, p. 201).

Dérive attempts to elicit a state of mind that increases awareness through embodied contemplative practice as well; but, unlike mindfulness, it also strives for critical analysis of experience. Both practices may be interpreted as means for supporting practitioners to inhabit external physical spaces and their own bodies within a kind of liminal or in-between zone not ruled by their dominant preoccupations or practices of survival. Mindfulness and dérive suggest that physiological and psychogeographical engagement can create physical and social change. Ultimately dérive seeks to examine and intervene in the prevailing forces that shape the temporal, spatial, social, and conceptual characteristics of our lived realities in particular sites, and mindfulness seeks to improve our ability to engage them with more equanimity. Together they echo the recommendations for reconciliation and address of inequity proposed by Maracle, that start with examination of the self, (See micro-narrative "Don't Be Surprised), and those of Christian (2011, 2013) and Kuokannen (2007), to develop an interface based on culturally, historically, and geographically situated relationships of reciprocity and respect. In many ways this dissertation functions as a combination of dérive and mindfulness. My research on equity and the CAP program required that I pause my usual routines of interaction with the sites that CAP inhabits in order to engage, observe and critically evaluate the psychogeography that CAP shapes or is shaped by—a form of dérive. I have practiced mindfulness or moment to moment awareness of experience both during the gathering of data and during the processes of articulating and reflecting on my observations. Throughout this process, as Bell & Desai suggest,

the "specificities of place" (2014, p.i) or sites of learning have emerged as one of the key factors impacting the pursuit of equity in the case of CAP.

The rest of this chapter examines three key CAP sites of learning: the university, the classroom and the practicum. Each site is discussed consecutively, one after another, to demonstrate how they are distinct but also interlinked. All three sections begin by examining the broader historical forces that shape these kinds of learning spaces—universities, classrooms, practica— before moving on to the characteristics and histories of these particular sites—York University/FES, CAP Core Courses, CAP collaborative & individual practica (See Figure 24). Discussion of the conceptual, spatial, temporal, and social characteristics of each site reveals some of the obstacles to equity that CAP sites embody as well as some of the possibilities for equity that CAP may offer through the creation of liminal or littoral zones within these sites.
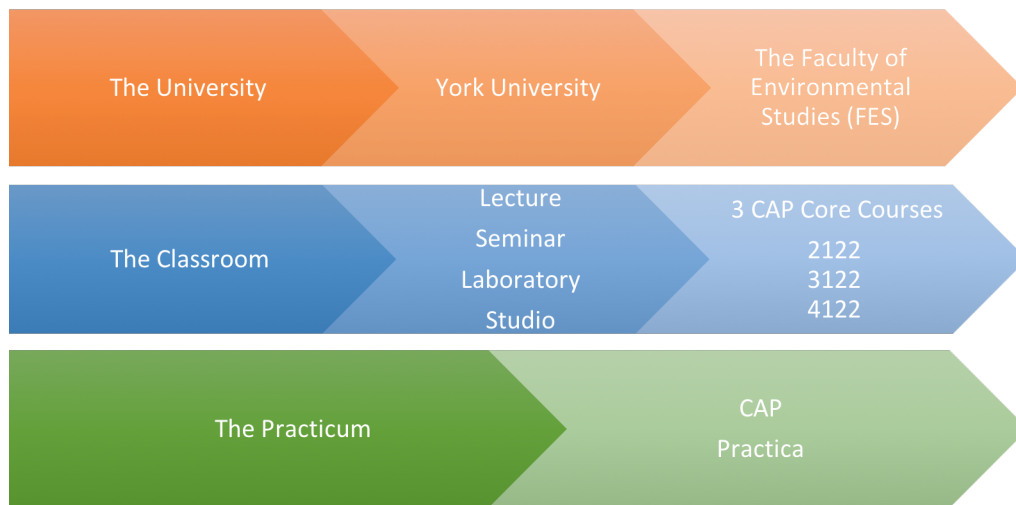
Figure 24. Illustration of how the discussion of Sites of Learning will be organized, moving from the general to the specific.

The University

Historical Forces

As a site of learning, the university as we know it in post-industrial societies has largely been shaped by the history of European higher education and its export and imposition as part of the colonization processes that have shaped socio-economic contexts throughout the world (Schick, 2002; Apple & Buras, 2006; Davies & Guppy, 2006; Perkin, 2007). According to Harold Perkin (2007) whose research has focused on university history and politics, the university has gone through 5 key stages in its development. First it emerged as a response to and rejection of the medieval world order; second it was adopted as a nationalized institution with the rise of nation-states focused on educating elites; third it was revitalized through its reformation as a part of the industrial revolution:

> Industrial society…recreated the university in its own image…changing [the]social function of higher education…from educating the ruling elite and its religious supporters to training a much wider range of leaders in industry, commerce, finance, expanding state bureaucracies, and the growing professions, including many kinds of engineering, accountancy, social administration, and education itself. (Perkin, 2007, p. 175)

Fourth it was exported to the non-European world where it was initially adopted as a means of training local peoples to maintain colonial systems of economic and socio-political control. In many cases educated local populations rebelled leading anti-colonial actions and political independence movements (though freedom or independence from global capital and its colonizing impacts has yet to be achieved). The fifth stage, which Perkin identifies as encompassing the shifts in higher education from 1945 to the present day, is the post-industrial university. (Perkin, 2007, pp.160-161)

Key features of the post-industrial university include dramatic expansion of who attends (people from all socio-economic classes, ethnicities, genders, etc.), how many attend, and motivation to attend university (move away from the pursuit of a liberal education and the cultivation of citizens for the betterment of society to a focus on individual career attainment). The increase in enrollment has increased costs and required greater need for management and administration of programming leading to the bureaucratizing of the university and increased control over

academic policy and procedure in the hands of professional educational managers rather than scholars themselves. The increase in costs has also created a need to rely on both state and corporate funding as well as dramatic increases in students' tuition. As a result, these various stakeholders see university as a form of investment from which they seek some kind of material return in the form of knowledge that can be applied for professionalization or social/political/technological development and innovation.

> [U]niversities must convince [investors] that they give value for money, by training up useful citizens and specialized experts, and by producing the scientific and cultural research and services that benefit the whole of society, which they have often in the past neglected to do. (Perkin, 2007, p.199)

The social status of faculty at universities, similar to teachers in public school systems, has for the most part decreased with the increase in criticism of schools and universities as not being adapted for emerging economic, social and cultural contexts (Davies & Guppy, 2006). There is rising pressure for scholars to demonstrate the value of their work by bringing in funding either through grants for research or through tuition from large student numbers and demand for particular programs. As a result, universities have sought various ways to reform or reinvent themselves to cope with these pressures and to compete for students and prestige/reputation (Lewis & Shore, 2017; Wright & Shore, 2017) leading to greater funding or investment. "The reforms [are] premised on neoliberal ideas about turning universities into autonomous and entrepreneurial "knowledge organizations" by promoting competition, opening them up to private investors, making education services contribute to economic competitiveness, and enabling individuals to maximize their skills in global markets" (Wright & Shore, 2017, p. 1). Scholars of higher education have referred to present day conditions in universities as representing as a neoliberal turn in education or the neoliberalization of the university.

> [N]eoliberalisation…highlights the multi-faceted and continually changing set of processes associated with neoliberal reform agendas, which assume different forms in different countries. That said, these reforms usually bear close family resemblances…includ[ing] an emphasis on creating an institutional framework that promotes competition, entrepreneurship, commercialisation, profit making, "private good" research and the prevalence of a metanarrative about the importance of markets for promoting the virtues of freedom, choice and prosperity. (Shore &Wright, 2016 p.47)

Oasis

I had been pretty transient for a while. My commitment phobia and my curiosity had taken over for a couple of years as I moved from country to country, city to city, job to job. I came by it honestly though, whatever that means. As a kid I had moved around quite a bit as well, attending eight different schools in four different provinces during my 12 years of Canadian public education. I was used to being a bit of an outsider, embracing the unfamiliar. But this? I had my doubts.

We drove for two days in an old burgundy Toyota sedan from my mom's place in Nova Scotia to the university in Ontario. It was nearly the end of summer. A marathon of radio and cassette tapes. Breezes from the window or AC?

My plan was grad school in Toronto. Six months earlier I had cobbled together my application on an old PC with the aid of Email and some expensive phone calls from a musty office in Adelaide, Australia. The faculty website made it all seem so alluringly intellectual and important. "Wow listen to these course descriptions," I called out to my co-workers at the youth art centre. They rolled their eyes.

"Where are you moving?" everyone in Vancouver kept asking excitedly as I wrapped up my summer employment with the city parks board in early August. "Toronto," I'd reply "I'm going to do my Master's in Environmental Studies." "Oh," they'd frown, disappointed, "*Toronto*? That's too bad." And now, as we entered the outskirts of the Greater Toronto Area (a recently amalgamated super city whose social services and public education had been gutted by a Conservative "Common Sense Revolution"), I wondered if they were right.

"Well I suppose studying how to address environmental issues through art practice is really necessary here," I stated flatly. High rise, strip mall, high rise, strip mall. "Where is the York campus, anyway? I puzzled over the map in the passenger seat. "Oh, I guess…this is it, those buildings past the parking lots in the middle of…nowhere?"

I wandered around the grounds for a week before the semester started as I settled into the university residence. There was a big artificial pond, a few small patches of forest-like areas, a pioneer village? And the rest, drab boxy buildings disconnected from any nearby neighbourhood. Right…I thought. This *is* familiar. Noncommittal. Commuter campus. Knowledge oasis.

But, where do I buy groceries?

One of the key findings in the case of the CAP program is that concepts are crucial in the formation and operation of the three CAP sites of learning: The university, the classroom and the practica. What is also apparent is that there is often significant difference between the concepts that are espoused (stock stories) and the concepts that are in use (concealed stories) (Argyris & Schön, 1974). An examination of the spatial, temporal and social characteristics of each site reveals which concepts are actually supported within the context of CAP sites and how these do or do not promote CAP's goals of equity and social justice.

York University

York University is the site of the CAP certificate. It is the second largest university in the Canadian province of Ontario, and the third largest in Canada with more than 7000 faculty and staff and approximately 53,000 students in 11 faculties. York University was incorporated in 1959 and was intended to accommodate the growing demand for post-secondary education in Ontario and from the outset it was touted as adopting an interdisciplinary approach to teaching and research (York University, 2017). York promotes itself as providing "cross-discipline programming, innovative course design, diverse experiential learning and a supportive community environment" (York University, 2017). In its Strategic Mandate 2014-2017 Agreement with the Ontario Ministry of Training, Colleges, and Universities, York University is described as being distinct from other Canadian and provincial universities through "its commitment to social justice and engagement. York is a leader in knowledge mobilization and knowledge transfer, community partnership and outreach and social and pedagogical innovation to advance student success" (2014). This is what Bell et al. (2008) would call the "stock story" of York University (See Case Study as Storytelling for Social Justice section of this document). Stock stories tend to reinforce status quo constructions of socio-political paradigms and help to conceal stories that challenge and co-exist alongside stock stories. The story told about York University as a site of learning through its promotional materials and through its various policy and visioning documents is different from many of the stories told by the administrators, faculty, students, and community partners that I interviewed.

Social justice and community engagement may be espoused by many of the scholars and academic programs at York. The case of the CAP certificate, however, provides access to concealed stories that illustrate how implementation of social justice initiatives or equitable

community engagement at York University is often hampered by budgeting mandates/protocols and bureaucratic cultures. Efficient, cost-effective management and predictable outcomes in the case of CAP have been prioritized at the expense of the innovation and creative risk-taking that social justice and equitable community engagement usually requires. My research suggests that York faces the same economic, political and socio-cultural pressures experienced by many other universities in Canada and globally at this moment, keeping it in "a state of chronic fragility, servitude and uncertainty" (Wright & Shore, 2017, p. 18). Social justice and community engagement is deployed as a brand to appeal to students and to market York's reputation but it also masks the fact that the university's commitment to these projects tends to be relatively shallow when decisions must be made about the distribution of resources. In my interviews with faculty and administration at York University it was made clear that York has responded to the neoliberal turn within higher education by adopting many of the practices described by Perkin (2007) and Wright and Shore (2017). The dean of one faculty commented, "York University prides itself on having a more diverse population and a more social justice mission. It still uses that rhetoric, but social forces are pushing in a different direction."

The Psychogeography of York University

York University's main campus also known as the Keele campus is consolidated within a single distinct 400-acre block of land (See Figure 25). Originally built on expropriated farm land, it sits at the northernmost limits of the City of Toronto. It is bounded on one side by Black Creek Valley and on its three other sides by major arterial roads that separate it from industrial corridors, strip malls and low income housing communities. The campus is notorious for its isolation from the surrounding community, its lack of internal infrastructure for those living in residence (sparse access to groceries, cultural hubs, social spaces, etc.), and the difficulty of getting to and from campus (public transit users usually require multiple transfers and those who drive must park in lots that ring the edges of campus and walk in). Faculty of Environmental Studies professor Roger Keil was quoted in a recent article stating, "'[W]e had this terrible relationship with the nearby community' the Black Creek valley was effectively "a moat to keep the kids out,'" (Peters, 2017, n.p.). York has faced on-going critique from its inception for its lack of safety and has been plagued by numerous incidences of violence (physical, psychological, emotional, and cultural), primarily towards women and people of colour

especially Black people. This violence is made possible not only by systemic in equality but also by the ways in which this inequality is physically reinforced via the campus' constructed seclusion and segregation. York has expanded the Keele campus over the decades increasing the number of buildings on site, selling off portions of the surrounding lands for a private low rise subdivision development called The Village (also critiqued for its lack of safety), opening a community engagement centre (sponsored by TD bank) in a strip mall storefront close to local housing communities, building a massive professional tennis centre that serves as Tennis Canada's training facility and the site of an annual international pro tennis tournament sponsored by the National Bank (The Aviva centre has 12 tennis courts, dining facilities and a stadium court able to accommodate over 12,500 people), creating a new track and field sports stadium that was used for the 2015 Pan-American games, and advocating for better public transit service (The university was recently connected to Toronto's main north-south subway line in December 2017). However most of this infrastructure has prioritized for profit initiatives or projects that boost the university's prestige and have had limited impact on the relationship between the university and surrounding communities. Some scholars have suggested that the development of the Keele campus' physical site has actually served to further alienate the surrounding Jane and Finch neighbourhood (Narain, 2012; Eizadirad, 2017).

*Figure 25. Map of York University Keele Campus (perimeter outlined in red)
& adjacent Jane-Finch Community*

York University is directly adjacent to the Jane and Finch Neighbourhood, which is largely comprised of high-rise apartments that are part of a Toronto Community Housing complex (subsidized public housing for low income communities). Both York University and Jane and Finch were built on a 600-acre parcel of farmland expropriated by the Federal and Provincial governments in 1954. Initially the intention was to develop the land by building low cost homes for the growing urban population of Toronto, in particular, the influx of new immigrants post World War Two. "Later, the majority of the land (about 400 of the original 600 acres) was transferred to the newly established York University for its campus. The remaining land was set aside for mostly high rise residential development as well as commercial, industrial and recreational land use" (ACT for Youth, n.d.). The prioritizing of the site for use by the university rather than for affordable housing for low income populations set the stage for a pattern of physical, social, racial, and economic stratification and segregation that continues to this day. In the 1960's and 1970's public housing at Jane and Finch was constructed at a rapid rate but lacked community planning or infrastructure. The majority of residents have and continue to be working class immigrants and racial minorities (Narain, 2012). In 1996 the responsibility for the maintenance and funding of public housing was downloaded from the federal and provincial governments to municipalities (Wolfe,1998; Shapcott, 2007). The loss of stable funding has resulted in on-going deterioration of the housing complexes at Jane and Finch while York University, associated with upward socio-economic mobility and white Western educational traditions has continued to expand its infrastructure frequently through corporate partnerships. Those who attend York are identified as participants in the intellectual engagement and social advancement/contribution that the university markets. The Jane and Finch community, on the other hand, has been stigmatized in the media and local popular perception as a site of poverty and gang violence. Its residents are read as either in need of rescue/escape from or as contributors to the dangerous and precarious conditions of their environment. This contrast is emblematic of the systemic structural racialized inequality that plagues many Canadian urban centres (Shapcott, 2007). Assets Coming Together for Youth (ACT for Youth or ACT) was a partnership project (2009-2014) between researchers at York university and community workers in Jane and Finch. They collaborated on applied research, capacity building, knowledge transfer and evaluation focused on youth in the Jane and Finch community. ACT's analysis of public discourse about Jane and Finch identified how systemic inequality is perpetuated through governing narratives of "Trouble and Triumph" (2014). These narratives reinforce negative stories and perceptions of Jane and Finch as a site of trouble, disorder, and dysfunction as well as

promoting positive stories of how, with help and hard work or talent, individuals are able to "triumph over" the negative drag of their home community (Aveling, 2009; McKnight, 2014). ACT's research points to a problematic place-based analysis of poverty that frames the problem and the solution as the Jane and Finch community's responsibility. Positive stories or public discourse about these communities tends to highlight improvement strategies or initiatives enacted via external organizations or external funding giving the impression that the Jane and Finch community is somehow dependent, fiscally imprudent or parasitic. In addition, these externally originating improvement strategies/funds primarily support individualized capacity building rather than addressing systemic inequality. Many of these projects such as ACT for Youth itself and other projects initiated by external actors, including York University, are limited term and have limited impact that is not sustainable in the long run. Jane and Finch thus remains a site of exclusion requiring intervention and containment. The community is often perceived as a threat, spatially encroaching on the university site, while the university positions itself as a benevolent, helpful neighbour.

> Bodies associated with York University, primarily faculty members and students, move through the invisible fence situated between York University and Jane and Finch by conducting research in the Jane and Finch community and profiting from it through knowledge production and dissemination…In contrast, racialized bodies who are residents of the Jane and Finch community often do not get access to the university space, its facilities, and the knowledge produced and disseminated. The invisible fence is thus unidirectional, with only those from York University able to move through it at their convenience. (Eizadirad, 2017, p. 40)

When presented with this information, it is easy to discern how patterns of privilege and marginalization impact specific sites, relationships, groups and individuals. But these are not the stories that are readily accessible or promoted within public discourse. In the relationship between the Jane and Finch community and York University, the university has and continues to be the primary beneficiary. From the beginning York has been privileged, receiving the largest share of land as well as the benefit of public bias. York University's current 2017 student enrolment is approximately 53,000 with 7000 faculty and staff. Jane and Finch's resident population in the 2006 Census which census workers reported was likely undercounted was over 80,000 (City of Toronto, 2006). York University is described by students, faculty and staff as a commuter campus. Most of the university population evacuates at the end of the day because they reside elsewhere. Almost all of the people I interviewed at York University described their relationship with campus as contentious. When possible most express the desire to avoid campus

and they readily admit that the physical site has a detrimental effect on their extracurricular engagement and on work that they do with communities outside the university context.

Skyscraper

look up
waaaay up
do you see

we value diversity

public housing
low income
high rise

hives
marooned
on the margin

no space to be
me
we
only They

we value diversity

come
apart ment alized
containers for colourful
immigration

stay
in your place

we value diversity

generous benefactors
grateful cheap labor
vertical sanctuaries

look up
waaaay up
do you see

we value diversity

Much of York University's paucity of physical appeal has to do with the campus's isolation and lack of integration with well-resourced local neighbourhoods. It appears that if a more equitable framework had been used as the foundation of urban planning within this site the segregation and lack of commitment/investment or perceived desirability of both Jane and Finch and York University may have been somewhat ameliorated. An equitable approach to development requires a more systematic and sustained building of community and relationships. If the aim of community housing is to provide support and services to vulnerable populations so that they are able to thrive then remote, under-resourced and tokenistic accommodations impede rather than assist this goal. If York University's objective is to be a social justice oriented institution, then its operations and infrastructure need to support its rhetoric.

Me:

"How has the space of York affected you? You do a lot of community-based work. Does it affect you in ways that might shape your work or change your work?"

York Faculty Member:

"Every single day. There's a hundred barriers. For years and years, I avoided campus like the plague. I would go in to teach my courses and then I would be anywhere else but campus. I would never invite anyone to campus because I was embarrassed by how long it takes to get there, how isolated it is, how difficult it is to navigate. It just didn't feel like a space that was at all inviting to the communities that I worked with. If I had a meeting I always went to them. Just getting to York, even if you are at Jane and Finch a few blocks away, getting to York is a major pain. There is no quick, fast way to get there. And once you are there…I do think that the subway will open up access considerably to the university. But it will never mitigate the actual physical layout of York being a ridiculous labyrinth to navigate."

York University's psychogeography reveals some of the concealed stories that shape the physical and social characteristics of York as a site of learning. The CAP certificate is one of many community and social justice oriented initiatives at York University that has been affected by incongruences between rhetoric and resources. The strategies that York University has used to promote and distinguish itself from other universities in pursuit of students and funders (In particular its major local competitor, The University of Toronto) initially focused on the notion that it encouraged interdisciplinary study and research, implying more flexibility and connection across sectors that would produce more innovative research and students better qualified for the dynamics of emerging intercultural and inter-sectoral workplaces. However widespread critiques of interdisciplinarity as shallow and not rigorous or lacking in clearly delineated employment pathways led the University to step away from this image as its major selling point. Instead York

has taken to promoting itself as the community and social justice oriented university. A former CAP coordinator tells a story of how that strategy emerged in response to concerns raised by a coalition of York Faculty members from faculties across the university. Members of this coalition had been active in developing experiential education opportunities and in forging relationships with community partners but they were concerned about the dynamics of these relationships.

Former CAP Coordinator:

"We all signed a letter to the vice president academic…and said there is this interest in community engaged work and we think it is time we had a broader conversation about how our community partners get compensated. Where is any kind of support for organizing this work? Even for bringing people together we didn't ever have a budget for CAP. We all signed a letter and sent it to her. She wrote back and said we had a point and she called a meeting with all of us and with all the Deans to discuss this question about community development support…it was the most revealing meeting."

During the meeting the faculty coalition raised the issue of reciprocity in community-university partnerships. They were concerned about reproducing inequities where the university is the primary benefactor in the partnership, a well-documented phenomenon. They suggested that the university go through a process over the next year to look at these relationships and how they were going to be supported. In the meantime, they proposed creating a small fund of $50,000 that people could apply to as a stop gap to cover small costs such as honoraria to people from the community invited to classes or to provide refreshments or transport, etc. One dean objected citing that it wasn't an issue at the law school. Another dean was very excited but not about the fund or the issue of compensation. They said, "this is a great idea. We have been called the interdisciplinary university for the last few years that has been our marketing strategy. Now we can have a new marketing strategy. We can be the community-engaged university. "That was the extent of what we got from the deans at that meeting. We had given them a new idea for a marketing strategy" (Former CAP Coordinator). The vice president academic was more supportive. A small fund of $15,000 was created "you could apply for up to $1000 but it had to be matched by your dean and it had to be for a new project it couldn't be for something that had started already" (Former CAP Coordinator).

Former Dean:

"There's a lot of weaknesses in the CAP program which have to do with the way universities are funded and structured. I don't really know of any way of getting beyond this but maybe you'll figure that out [laughs]. It's this constant struggle...the university says their overarching philosophy is "engage with the local communities" as partners and yet what they're almost always really looking for is external partners to fund equally with the university. And if you are working with marginalized or even non-profit community groups…there's no way that they have access to funds equivalent to what the university has access to. So it's always this partnership of unequals."

The most constant element in York University's promotional tactics is the attempt to use uniqueness as a means of attraction; however, in its administration, structuring and prioritizing York University is not unique. Many of York's strategies echo trends motivating the operations and promotions of universities globally, where the focus is on external perceptions and market-based factors. "Drawing on years of systematic research within different university contexts, Shore and Wright make clear that the neoliberal model is not only transforming the role of the university in society, but also creating new kinds of subjects whose practices and ethos are structured by an emerging entrepreneurial culture taking root at the heart of the academy" (Heatherington & Zurrili, 2017 p. 43). Sociology Professor, Mills explains how faculty are pressured to demonstrate the value of their programs by recruiting students in larger numbers and by processing these students through programs of accreditation as quickly and efficiently as possible. Simultaneously they are encouraged by university administration to bring in lucrative external grants by demonstrating excellence and innovation in research and instruction. At the same time, external funders want to see value for money and have grantees do more with less. Mills describes this as a contradictory "no win environment" (Mills, 2017).

> [W]hen asked to do two contradictory things at the same time, reality forces one to develop more and more elaborate narratives to cover up the inevitable and growing discrepancies (Humphrey 1983). In bureaucratic terms, this is called "reporting", and involves the lengthy and time consuming process of manufacturing metrics, targets, financial statements and attendant narratives that fit with the appropriate rhetoric. (Mills, 2017, p.47)

My interviews with York faculty and administrators and my review of York and CAP specific documents suggest that faculty and administrators at York University spend a great deal of time creating reports and adopting policy tailored to addressing financial targets at the expense of equity, curricular integrity, and interdisciplinary innovation. Like the design of York's campus its promotional strategies do not appear to be rooted in deep valuing of interdisciplinarity, social justice, and communities (at least not historically marginalized or excluded communities). These

values seem to be at odds with many aspects of York's origins and the motives driving its long term planning and operations. The time has not been taken to reconfigure university structures and operations based on the premise of equity. How much does social justice cost? What investment does community engagement require? Does it come cheap? Is being the community engaged university yet another way to reduce expenses? If challenged or accused of exploitation and tokenism will York attempt to put its money where its mouth is? Or will the university just shift its marketing strategy to something easier and more efficient to live up to? Who is their audience? What are they marketing *for*—social justice or self-maintenance and self-aggrandizement?

Today as I was writing and reading email I received a link to a video of Barack Obama from 1995 before he became an "official" politician. In it, he gave a reading from his book, *Dreams From My Father: A Story of Race and Inheritance,* about his life, family, and experience growing up as a bi-racial man in the United States. It was different from the speeches that he gave as an elected official, more personally insightful and revealing, less cautious, very mindful. At the end of the reading he responded to questions from the audience. One audience member asked about his perspective on racial divides and the anger of the Black community. Could racial inequity ever be realistically addressed or that anger overcome? His response reminded me of some of the key challenges facing the CAP program, York University, Canadian society and anyone truly invested in the pursuit of equity:

> I work through the anger I experience personally, in my own life, but I think it gets transformed into an *insistence* on creating a politics that can address our past…I remain optimistic…I believe that we can appeal to the better angels of our nature…My wife likes to say that Black folks are the most forgiving people because they have had the most practice…I think that's true. This whole notion of Black anger or Black rage is greatly overstated considering what a brutal experience it has been [to be Black] in this country. I am always struck by how, though Black folks may talk about whites in the generic sense, that most Black folks always have an open hand to individual whites…and if there was *any* sense that this country was making a *serious* effort to address the problems that have resulted from slavery and segregation, and that continue to this day…then I think you would see an outstretched arm from the other side...It requires that whites participate too…that's where my optimism comes in, and maybe this is naiveté. Sometimes Black folks think that I am a little naive...but I guess I think, that basically, Americans are decent people. I think the problem with Americans is, and this is obviously a large generalization. So you will excuse me as I generalize about Americans. Americans don't like to sacrifice. This generation in particular, does not like to sacrifice. Our whole politics is geared towards not wanting to sacrifice and trying to do everything on the cheap. Solving racial problems in this country, at this stage, has very much to do with

economics and class and dealing with entire generations and segments of society that need help and that's going to cost some money and that's going to require some sacrifice. (Obama, 1995)

Arts education researchers Mathur and Wong (2007) point to the need for "[r]esources allocation…to address the gap between official policies and actual performance within the institution" if we are to sustain a diverse community (p.47). Bell and Desai, suggest that to work towards social justice we *all* need to actively seek out concealed stories and strive to understand stories of resistance that reside in "the specificities of place" (2014, p.i). Obama calls for people to be mindful of the impact of the past on the present. The Situationists demanded that we seek critical insight into the manipulations of our everyday architecture by suspending our dominant preoccupations or practices of survival, to create liminal or littoral zones where alternatives might be imagined.

The Faculty of Environmental Studies (FES)

FES alumna & former staff member:

"I've always had trouble with educational institutions, as a parent, as a kid, as a student. I don't totally agree with how they function. As a cultural institution in our society I just don't feel they are going in the right direction. Except for FES because that was a totally different kind of experience because I got involved and more involved than I wanted to and now I'm drowning [laughs]."

FES Faculty member:

"[A] lot of the FES students that I supervise I wonder how did they find environmental studies? I think a lot of the time they find FES through connections and people they talk to in the field. Our alumni are our best and most important recruiters. Where did you get trained to do this? Oh I went to the Faculty of Environmental Studies…That's how I found out about it. As a professor I moved to Toronto and it seemed like every social justice event I went to was run and coordinated by someone who was an FES grad. And I was like…tell me about this magical place that is fostering and supporting and training all these community activists."

Me:

"Do you think CAP could have happened anywhere else? Do you think that FES is special in terms of the context?"

Deborah Barndt (Former FES Faculty Member):

"Yah, yah, I do think so. I really do. I was reflecting on even when I went into FES to teach. I had done my doctoral work and I finished in 1978 and I didn't want to be an academic…I didn't move into academia full-time until 1993. So it was 15 years until I came back and it was partly

because there was a faculty that valued what I had done in those years. Even though not everybody in the faculty did [laughs extensively]. And of course dian marino created the space for the arts in FES. I always credit her. I wouldn't be here if it weren't for her. I wouldn't have been there if she hadn't passed away. So that space was there but when I came in it was still a very small space. I was trained in sociology, and I could have gone in this direction of the hard broad analysis. But there was this space, popular education, cultural production and the arts there was that space."

As discussed in Chapter 2, I am an alumna of the Faculty of Environmental Studies at York University, the home faculty of the CAP program. I learned about FES from a colleague at a community arts organization in Vancouver. We had been working on a community event in Strathcona park near the apartment I lived in on Vancouver's Downtown Eastside. The Downtown Eastside neighbourhood of Vancouver, like Jane and Finch in Toronto, has a reputation for poverty, drug abuse and violence. My colleague and I were both interested in the potential of connecting arts practice to social justice issues, especially in relation to health and environmental issues. We had commiserated about the lack of opportunities for making these connections more deeply in the work we were doing. She told me that she had heard about this program at York University in Toronto where using the arts in that context was possible. Two years later, still discouraged about the lack of criticality in community-based arts work, I applied and got in.

I completed my Master in Environmental Studies (MES) degree at FES from 2000-2003, during the planning stages of CAP but prior to its implementation. During that period the faculty was located in the Lumbers Building on the north side of the Keele campus close to Steeles Avenue. The low-rise building was smaller and older than the faculty's current location. It was spread across the top two floors and organized so that the hallways formed a ring on each level with offices and classrooms on either side. If you kept walking along the hall you would end up back where you started. So it was relatively easy to navigate. There was a small lounge area on the top level and a little vegetarian café that was run by Bachelor of Environmental Studies (BES) students who were interested in food security. They prepared the food themselves and emphasized healthy, nutrient rich meals and snacks. It was some of the healthiest and tastiest food on campus at the time. The café and the lounge acted as a hub for faculty and staff as well as MES, PhD and some BES students.

During the Fall of 2000 about a month or so after I had begun the MES program, contract negotiations between Graduate Assistants, Teaching Assistants and Contract Faculty represented by the Canadian Union of Public Employees Local 3903 (CUPE 3903) broke down and CUPE members went on strike to negotiate for more equitable wages and benefits. The strike lasted about 4 months. It was my first semester at York. I was a GA and a member of CUPE. I was also dependent on the money I earned from that position; so during the strike, any pay I could get from the picket line was essential. I walked in slow circles on the picket at Sentinel and Steeles (tagged the Northwest Line by union reps) with FES students and faculty during a very cold and snowy fall and early winter (Tenured faculty who are in a separate union had ceased classes and would also come out to walk the line with us in solidarity).

Ironically, because of York's geographical isolation, it was easier to disrupt traffic flow into campus and ensure that the strike could not be ignored. In this way, York's isolation has acted as a benefit to union actions and as a result York TAs, GAs and Contract Faculty have some of the best wages and benefits in Canada compared to their counterparts at other Canadian universities. However, CUPE strikes have also disrupted classes for students (especially undergraduates) who are not part of the union and this has caused much controversy. One group that is often relied on and yet exploited (TAs, GAs and Contract Faculty) by the university hierarchy therefore imposes on another group (students) that is relied on and yet exploited by the university hierarchy. It is also important to note that many people (such as myself as a grad student) belonged to both groups so the contradictions were very apparent.

Also important to note is that this strike was marked by numerous incidents where drivers assaulted people on various picket lines. For me and many of the MES and PhD students and faculty, the strike was significant not only for the workers' rights it espoused but also because it afforded the opportunity to get to know each other in-depth in ways that would not have been possible during regular classes. We spent hours talking to one another, attending union meetings and events and providing support to each other when confronted with conflict on the picket line. It was a bonding experience that created a more inclusive dynamic for many of us which extended into classroom, peer and supervisory experiences long after the strike was over.

Unlikely Beauty Queens (picket line)[42]

Not quite light out
Half asleep
Mind making compromises with my body
Ten minutes more
Five
Already, I am negotiating

Out of bed, I glance out the window to gauge the weather
Wet or cold or both?
Extra layers and a cup stuffed into my bag
I head out the door to trudge across campus for the Northwest line

Oh orange pylon
How do I love thee
Let me count the rotations
For you are like the sun and around thee we shall ring a sacred circle
And cast aspersions on all those who doth cross you

"HONK"
"Yeah!"
"Do you think that was in support or just somebody pissed off?"
"Don't know for sure. Just smile and wave."

Unlikely beauty queens we parade and then part
Greeting the waiting cars as they pass
Cars and drivers, cars and drivers
Strange how they all meld into a non-descript mass
Only the occasional person standing out
With a kind gesture, or a harsh one

How do we reach past anger
To address those unnamed feelings of difference?
To communicate our passions
To assert our goals
And to continue

"Okay, clear the right hand side, we're letting these two cars through"
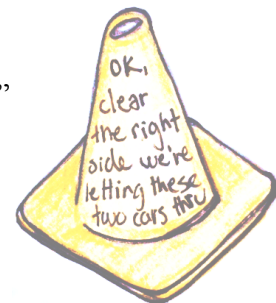
For many Bachelor of Environmental Studies (BES) students, especially those for whom post-secondary education required financial sacrifice and tight budgeting, the strike was a frustrating and traumatic experience. The longer the strike continued the more their studies were delayed and the longer the semester would be extended into the summer once classes resumed, compromising internships and summer jobs that they may have worked hard to line up. The long-term gains that might benefit them if they later pursued graduate studies at York were difficult to appreciate. In addition, it is important to consider that students pursing graduate education (TAs and GAs) in Canada are more likely to be White and from families where a parent has post-secondary education or from families with higher socio-economic status (Finnie & Usher, 2005; Henry & Tator, 2009), this was true for the majority of graduate students at FES that year. The tensions and contradictions at play, where a more diverse undergraduate student population is forced to sacrifice to support employment justice for a more privileged graduate student population were acknowledged but never sufficiently unpacked and they resurfaced in a subsequent CUPE 3903 strike in 2009. These same tensions have continued to surface in numerous labour actions taken by precariously employed post-secondary faculty in institutions across Canada over the past few decades.

The Faculty of Environmental Studies was founded in 1968. It was the first environmental studies faculty in Canada and it remains the largest. The mission of the faculty is to take an interdisciplinary approach to the study of environment making connections across "the sciences, social sciences, humanities, and the profession of planning" (FES, 2017, n.p.). Initially the faculty only offered a Master's program. The Bachelor and PhD programs were introduced in 1991. FES graduate programs, especially at the Master's level, resist many of the practices that dominate graduate study in North American universities. First and foremost, grading is eschewed in favour of written evaluations. Second there is no set curriculum for either Master's or PhD students. Graduate students work with faculty advisors to devise their own programs of study using learning strategies tailored to their specific interests and objectives (FES, 2017).[43] The MES program is well-known for its consideration and admission of "Non-Standard Students."[44]

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[43] Although graduate students do not receive grades. Bachelors students do. In addition, graduate students can request that they be given a grade during or after completing a course if required for grant, scholarship, or program applications elsewhere. Programs of study may include a selection of courses, internships or research projects.

[44] Non-Standard Applicants are students that do not meet the academic requirements, but are considered for admission based on demonstration of an extensive background in the area that they wish to study, including significant writing, analytical, and professional experience.

MES Alumna/CAP Community Partner:

"I had dropped out of my undergrad program and got into the Master's program as a special case student. So I felt that the experience I had in the meantime was valued and recognized as something that had prepared me to be able to do the graduate program…I had dropped out previously for mental health reasons but I felt that the Faculty of Environmental Studies was quite a supportive environment. In part because I had a direct connection with Deborah Barndt who understood some of the experience I was bringing. I felt that I had someone there as an ally supporting me. Having that direct connection with one person who was vying for me was helpful. I can imagine for people who are experiencing barriers to education because they have had negative experiences in the past, having even one person in the institution who they connect with and who can be a voice for them would be a really helpful way of welcoming people into the environment."

This alumna's experience is consistent with research that suggests social capital (the social networks of support that students have access to within educational mileux) have an impact on student pursuit of post-secondary education in Canada especially student retention (Henry & Tator, 2009). Student participation within faculty governance is also much more extensive at FES than in other faculties at York University: student representatives (from the elected BES, MES and PhD student councils) participate on hiring, graduate admissions and all governance committees. Faculty hiring prioritizes scholars whose research and teaching crosses boundaries. FES also established its own equity committee in 2012 (See Appendix N).

Former FES Dean:

"FES is I think, still very different from other faculties in the sense that we have a tremendous amount of participation from faculty on everything and people really get passionately involved in decision making and debating. I hear in other faculties if they had a meeting on one of the things that we did, hardly anyone would show up and everyone would just sit there and whatever the Dean decided would be fine. Here everyone wants to debate everything. It means that people really care for the most part. But more and more there are those that I never see, they don't come to faculty meetings…They don't show up unless there is something that pertains to them. I could probably name several people who I never see.

And student involvement in the faculty…some places they don't have student reps on various committees they wouldn't necessarily have students on the hiring committees or tenure and promotion. I can't imagine not having students on curriculum committees but who knows. Most places if they do it's a graduate and an undergraduate rather than a PhD and a Masters and an Undergrad so we have three on every committee.

From what I've heard from other deans, people tend to value their doctoral students much more than their master's students because they are kind of in training to be profs and they are there for a longer time...you get to know them. I just don't sense there is as much participation from students in other faculties either."

FES does strive to live up to its dominant narrative of innovation and equity through policy, organizational structure, curriculum, and more recently in its hiring practices (though affirmative action has been implemented somewhat it still has not achieved equity in either faculty or student populations). FES' initiatives meet most of the equity criteria outlined by Mathur and Wong (2007) with the exception of serious resource allocation to reach out to racialized communities outside the institution and compulsory diversity training for existing faculty, staff and administrators.[45] There are also historical intra-faculty influences that impact equity. The Master's program still dominates the faculty in terms of teaching and advising resources. Research and programs in "hard" data fields (e.g. economics or environmental sciences) or with specific professional qualification (urban planning, business, and environmental law) are promoted more and attract more external funding. Student access to funding is also significantly impacted by student knowledge of funding sources and facility in writing funding applications—both of which are associated with higher levels of social and cultural capital.

FES alumna:

"Once I was in FES it was quite competitive. Even though that faculty is supposed to be less competitive I still felt that…accessing funding, what funding to access, competing with peers for funding, some people being very well funded and others not. I had a child so that presented other challenges for me. People were understanding of that, but the childcare support that I got was through a City of Toronto daycare subsidy…it *was* recognized in relation to assignments, if I needed an extension for whatever reason…I felt as though there was flexibility in *that*."

A representative from the FES equity committee also described a lot of resistance from faculty to various equity recommendations made by the committee:

"The equity committee has been around for about 5 years and it has been really pivotal in pushing for change in the faculty. There has been a lot of resistance which was surprising to me initially because the mandate of the faculty is social justice. But I find Sarah Ahmed's writing about equity work useful in relation to this. She says that you don't realize there are barriers there until you start pushing and that's when you push up against the walls. You try to push forward and "oh a wall" and "oh another wall" that weren't visible until you started pushing."

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[45] The Accessibility for Ontarians with Disabilities Act or AODA does mandate that employers provide training on supporting people with disabilities for *all* employees, volunteers and other persons who provide goods, services or facilities on behalf of an organization, as well as all persons involved in policy development; however, the effectiveness and impact of this training in post-secondary education has been critiqued (Flaherty & Roussy, 2014).

This observation is consistent with equity initiatives in other academic contexts even ones that claim progressive mandates (Ahmed, 2007; Ferguson, 2012; Garces, 2014; Henry & Tator, 2009; Henry et al., 2017). Ahmed (2007) describes how the work of creating equity policy may be equated with being more equitable however, "when…taken up in this way such documents work to conceal forms of racism" (p. 590). She suggests, "[ra]ther than assuming such documents do what they say…we need to follow such documents around, examining how they get taken up" (Ahmed, 2007, p. 590). Along with tracking implementation, additional strategies for advancing equity recommended by scholars studying post-secondary education in Canada include, following up on faculty resistance to equity initiatives, implementing mandatory equity training, and ensuring that the allocation of *serious* resources to support equity is *prioritized* (Mathur & Wong, 2007; Henry & Tator, 2009; Henry et al., 2017). These strategies support Bell's argument that to work toward social justice, pursing concealed stories and stories of resistance is necessary even when these are stories that resist change. Counter stories of equitable practice cannot be created without explicit dialogue about different forms of resistance. To ignore them turns equity policy into another stock story, what Henry et al. (2017) call "The Equity Myth."

What is promising about FES is that it *has* been a site of resistance *for* change and it *has* consistently attempted to cultivate dialogue and debate about the ideas and practices that guide faculty operations. Some of FES's resistances to inequitable neoliberal approaches to education are built into its foundation of interdisciplinarity, flexible graduate program structure, and more inclusive governance. However, the majority of resistance to neoliberal imperatives and promotion of equity appears to be tied to the individual and collective efforts of community members — primarily faculty and students but also community partners — attracted by the promise of social justice and the possibilities it implies. But promises may be broken and communities are changing all the time; many of these resistant individuals leave (other jobs, retirement, graduation) or burn out. Individuals are the faculty's greatest resource for recruitment (FES alumni), retention (caring and supportive faculty and staff) and resisting inequity (those willing to innovate, take risks, make sacrifices, pursue challenge and question themselves) — so how does the faculty support them (or compensate for their loss) in a consistent, systematic way? Administrators have pointed to recent hiring and admissions of more diverse faculty and students from marginalized communities and the introduction of innovative programs and initiatives, but what happens in the long-run? How are diverse ways of being, knowing, and doing reflected in all aspects of the faculty's structures, systems, practices? Academic institutions that have

claimed to champion equity through the hiring and admission of marginalized individuals have often been critiqued for promoting the concept that by including minorities in the space the space is thus more equitable. Ferguson (2012) highlights this as a strategy to maintain hegemony where representation is used as *the* signifier of equity, bypassing or distracting from the connected calls for reorder and redistribution. Equity scholarship and activist movement require that these pursuits be united. One cannot achieve equity without all three. Equity policy needs to be implemented and regularly evaluated and equity committees must be taken seriously and supported.

Shore and Wright (2016) have found in their extensive examination of post-secondary institutions, that subjects (students, staff, faculty) are increasingly pressured to adopt "practices and ethos" that promote competition and reward accumulation. Those with more (funding, "bums in seats," publications, degrees, awards, employment) are seen as more legitimate, more worthy, more justifiable. Rewarding those with more and penalizing those with less is antithetical to social justice and environmental justice; however, that is exactly what FES and York University have done. Those with less have been asked to sacrifice because they have less or to justify their existence and value by getting more, another "no win situation" (Mills, 2017). "Technocratic arguments have supported the restructuring of the university system underscoring financial sustainability to the detriment of any other argument. Neoliberal objectives lurk under a seemingly neutral, non-ideological and a-political technocratic rationale" (Narotzky, 2016, p. 76) This framework or stock story of how scarce resources must be managed perpetuates itself by shutting down resistance and silencing or diminishing as "unrealistic" the cultivation of counter stories. Counter stories envision ways of doing things differently that counteract hegemonic logics and systems of power. "Technologies of power work with and through difference in order to manage its insurgent possibilities" (Ferguson, 2012, p. 4). Hegemonic logics also become detached from specific contexts and subjectivities so that where the power and agency for change resides is obfuscated. In other words, no one is responsible for imposing unfair conditions, because the conditions are presented as inevitable. This is how economies work. This is how universities work. This is how funding criteria works. This is what determines how we have to work.

Based primarily on the hard work, advocacy and coalition building of one individual over 6 years (CAP documents indicate that initial proposals had begun to be circulated as of 1999 and went

through 20 iterations), FES conceded to the establishment of the CAP certificate in 2005 in partnership with the Faculty of Fine Arts. Its establishment was agreed to under the condition that it would not be provided a budget and aside from the establishment of its three core courses and the allocation of faculty hours to teach them, it would use existing resources (All electives were based on courses already offered in the two sponsoring faculties - see Appendix O).

Former CAP Coordinator:

"The goal of CAP is to invite a diverse range of students…who are embedded in communities where they are trying to develop their own capacities to express themselves and to organize. So CAP strives to have multiple purposes from building community, building individual capacity, and stimulating creativity to actually creating capacity for people to act. The tension is how do you do that in this socio-political context that is creating a greater schism between privileged sectors and marginalized sectors and that intersects with other kinds of socio-economic marginalization. It is a challenge even to get students who come from marginalized groups into the program…not only because of the university context but also because families often want youth to seek careers that are more lucrative and fulfill aspirations."

All eight of the faculty members I spoke with (4 of whom also acted as CAP Coordinators for FES or FFA), and both administrators (1 FES Dean and 1 FFA Department Chair) described CAP as perpetually "under threat". From its inception, CAP has had to justify its existence in terms of value for money. This is primarily tracked by the Faculty of Environmental Studies based on numbers of students enrolled in CAP classes but it has also often been linked to its potential for students to build professional networks, obtain field experience, and gain a credential that could lead to future employment. Most of the CAP students I interviewed were concerned about whether or not the certificate would act as an employment asset. Faculty suggested that these tensions were difficult to manage. Increasing class size meant increasing the teacher-student ratio which had an impact on teacher investment per student as well as the potential for in-depth dialogue in class (less opportunity to unpack complex equity and social justice issues raised by curricula). Larger classes affect classroom dynamics at all levels but pose significant challenges in CAP's capstone practicum course, 4122.

CAP Faculty Member:

"Really teaching 4122 is like a full-time job, because you have got the classes and you are supervising all the students and you are managing relationships with all the community partners that students are placed with…maybe that's why the university says it can't afford it… giving that attention to a few people. That was always the argument. I continue to argue that if you are going to use that model which a university does, then let's try to get bums in seats in the early courses where we can still have tutorials but have larger classes and then accept that they are

going to be a smaller number at the upper level. But they couldn't justify having 12-15 people in a fourth-year practicum. And yet Fine Arts faculties have studio courses that are that size. They keep them that size. That's actually one of my concerns about FES's perspective on it. If you have to use the economistic argument, which is always the one that is used, then still acknowledge that at the fourth-year programs may need to be smaller…if you really believe in experiential learning or practice-based learning as York claims, then you have to be willing to support that in some way."

It is also significant to note that after its initial few years the Certificate program switched from relying on full-time tenure track faculty from FES and FFA to teach CAP core courses and instead relied primarily on contract faculty whose remuneration is significantly lower and who must reapply each year to teach courses. For the majority of years that the CAP certificate was offered (pre-2016) most of its core courses were taught by contract faculty. As Narotzky (2016) writes, the framing and restructuring of universities in "financial terms" is a common international trend. These terms dictate that effective outcomes are reflected by benefits out weighing costs. In the case of universities benefits are "difficult to measure" because they are primarily accrued as "human capital," the benefits to students in terms of future employability and income potential. "[I]n financial terms the public higher education enterprise was in permanent deficit. Costs were high and benefits were low" (Narotzky, 2016, p.76). This was the critique often leveled at the Certificate, ultimately resulting in both the Faculty of Fine Arts pulling out as a sponsor (They cited financial and ideological conflicts) and the certificate being restructured by FES in 2016 to cut costs and reduce faculty hours. FES dramatically reduced the high contact practicum component. This move by FES has been controversial and not entirely effective (See Practicum section this chapter for further detail). Narotzky makes comparison between such cuts in education and cuts in other high contact services such as health care citing, "it is almost impossible to increase staff productivity without negatively affecting quality…lower-quality input in a creative process that requires intensive interaction between teachers and students and the building of a caring relationship" (2016, p. 76). From an equity perspective the effects of such cuts include reduction of relevance, reflexivity, relationship building, participation and a redistribution of workload without attendant redistribution of resources. In the case of FES's CAP practicum these cuts resulted in asking community partners for more while offering them less. All of the CAP community partners I interviewed suggested that often practica students are underprepared for a practicum experience when they arrive and the responsibility for their preparation to begin the practicum is downloaded onto the host organizations (Many CAP partners described this lack of reciprocity as unsustainable).

As a site for social justice in education FES stands out in terms of course content, faculty and student research, flexibility in admissions and program structure, as well as student inclusion and participation within faculty governance. In many ways FES and the CAP certificate do function as a site of possibility. "We are trying to create a certificate that both challenges the deep structural inequities in society, which universities reproduce, and that also challenges notions of knowledge…seeing knowledge as more of a process and one that is not the sole domain of academic endeavours" (CAP Faculty Member, 2011). However, this mission often relies on the flexibility of individual faculty and students, or informal coalitions, devising creative adaptations to "work around" rigid university ideologies and structures.

FES Faculty Member:
"It's better than it used to be and once you have a fight once you open the door a crack. So now when I go to them they don't ask me the same stupid questions they asked me last time. So often they will say oh I remember what we did…the work around we figured out last time…We get more and more creative in how we manage things."

As one Fine Arts faculty member stated prior to the Faculty of Fine arts pulling out of CAP, "The will was certainly there on both sides, FES and FFA, and people were really, really interested but it comes down to economics and politics. It has nothing to do with our interests it has everything to do with economics whether to run certain programs" (2011). Several faculty members and community partners expressed that FES and the university fail to live up to their potential as sites for equitable educational innovation and social justice. It appears that the greatest strength and contribution of FES to equity (and perhaps York University as well) is as a littoral zone—a place that attracts and brings together people interested in social justice where the interactions and legacies of those who move through it create tides of change that advance and recede.

"The power of global capitalism and the desires and wishes that it constructs in people to be able to participate in it by developing their technical proficiency…is so huge that to fancy a faculty changing in anyway is almost as monumental a task as changing the Canadian government. I hope it changes and I think it will incrementally over time and things like CAP can maybe change things a little or at least ameliorate the limits to some extent in so far as it gives a few students choices that they wouldn't otherwise have" (CAP Contract Faculty Member, 2012).

Slithering

Our classroom was a big rectangle in the basement of Winter's College, white walls, bright florescent lights, and no windows. I had run across campus at the end of the two hour cultural studies lecture to get there. It was my first semester teaching a tutorial seminar at York University and I was eager to nail it. I ran in, dropped my backpack on the floor beside the end of a table, and sat down.

The space had a prearranged lay-out. A small computer-generated diagram was posted just outside the door with instructions requesting that users leave the room with the furniture in the illustrated configuration before exiting. Black chalkboards were mounted along the expanse of one wall and a series of long tables were pushed together to form a u-shape around the perimeter of the other 3 walls. About 30 grey plastic chairs were wedged into the space between the walls and the tables—just enough room to tip back on two legs and *almost* lean against the wall behind you, but…not quite.

I kept my seat at one of these tables as all the students filed in. It was the first class. The professor had neglected to introduce the TAs in lecture, so initially, no one recognized me as having any different purpose for being there than they did. Once the room was full, I stood up in front of the blackboards and turned towards the class. The young woman who had been sitting next to me looked surprised. "Hi everyone," I said, "My name is Leah. I'll be your TA this year." Then I proceeded to give a bit of background about myself before asking the students to, one by one, state their names and majors as I checked them on the attendance list.

"So did you notice that?" I asked. They all looked at me blankly. "Well lecture today was about the Situationists and psychogeography. Did you notice how you all came into the room and sat down at the chairs behind the tables and faced the chalkboard? And as the instructor, I didn't ask you to, in fact, I didn't say anything." "Well we've all been in a classroom before," someone offered impatiently. "Exactly," I replied. "But what if we understood a classroom differently? What if to be in a classroom assumed different kinds of behavior?" Silence.

I lay down on the floor in the middle of the big empty space created by the U of tables and began to slither around on my back looking up at the ceiling. I watched the students' facial expressions contort as they stared. "Ok I know this looks weird," I said, still slithering. "But what if it didn't? What if this was normal behavior—what was expected in a classroom? How would that change what we assume we need to do to learn? Or the ways that we interact with each other? How would it change the spaces that we learn in?

"Maybe it would make them less dusty," one person smiled.

The Classroom

"[We] learn through the Teacher's mistakes as well as the Teacher's virtues"
(Lenore Keeshig-Tobias[46] quoted in Archibald, 2008, p. 7).

"The classroom can be seen as a space and an organizational and structural form"
(Hogman, 1999, p. 63).

Historical Forces

What are the historical forces that inform our understanding, construction and embodiment of the classroom as a site of learning? I was surprised, when researching literature for this section, at the lack of sources examining the history of the classroom. I had assumed that because formal classroom design had been so standardized in universities and schools across the globe from the industrial revolution on, so ubiquitous in media representations and public imaginaries of education, that there would be a wealth of research on this history. In 1992 Silver stated, "it is difficult to believe that historians have made almost no attempt to reconstruct the classroom, the culture of the classroom, the social relations of the classroom." (p. 105). In 1999 Grosvenor, Lawn, and Rousmaniere cite Silver in their edited volume, *Silence and Images: The Social History of the Classroom,* and reiterate that there is a lack of systematic inquiry into "the practice, meaning and culture of classrooms in the past" despite the fact that "they are extremely important and central to many historical accounts" of schooling (p.1). In the introduction to Silence and Images the editors pose a series of questions that the volume seeks to explore: What were classrooms' routines and activities; What sorts of expressions and lives inhabited classroom spaces of the past; What pedagogical order was embodied and how was curriculum mediated in historical classrooms; What was the lived reality of teachers and students in and around these classrooms? And how do all of these factors influence classrooms in contemporary contexts? (Grosvenor, Lawn, & Rousmaniere, 1999, pp. 1-2). The authors clarify that the historical classroom is not easy to reconstruct despite its ties to "mass schooling" and the fact that it is a

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[46] Lenore Keeshig Tobias is a member of the Chippewa of Nawash First Nation on the Bruce Peninsula. She is a journalist, storyteller, poet, children's author and activist, she is a founding member—along with Daniel David Moses and Tomson Highway—of the literary group "The Committee to Reestablish the Trickster," and she is also an alumna of the Bachelor of Fine Arts program at York University (1984). Tobias is an advocate for Indigenous language rights and against the appropriation of Indigenous voices, stories and cultures.

"social space that generations have in common" (Grosvenor, Lawn, & Rousmaniere, 1999, p. 8). They suggest that the historical classroom — although ubiquitous, mediated, and managed through popular mythology, education history and policy, and narrative accounts of schooling — cannot be easily contained.

> [W]e question the very definition of a classroom, since students and teachers took their experiences and relations outside the four walls of a room into the rest of the building, the yard, and the community…The classroom expanded into peoples' temporal as well as geographical space, shaping their very sense of time and order. The classroom expanded for us [as researchers] not just geographically but conceptually, as we heard about teachers who made their classroom their own domestic, personal space, and as we heard about the dynamics of buildings, the way that teachers and students wrestled (sometimes literally) for space, comfort and authority within a physical structure…Schools and classrooms, we began to realize, are not static points, but whole series of events and social relations over time, rich with personal dynamics (Grosvenor, Lawn, & Rousmaniere, 1999, p. 5-6)

In her book *Colonized Classrooms: Racism, Trauma and Resistance in Post-Secondary Education* (2014) Sheila Cote-Meek extends and further troubles the complexity of classroom history. She identifies how the classroom acts as "a space where past, present, and future are concurrently alive…history is not a fossilized form of knowledge…it still affects the ways" (Lee-An, 2014) post-secondary classrooms continue to function. Developing an understanding of classrooms past and present is therefore necessary and simultaneously elusive. In 2011 Grosvenor in collaboration with two new colleagues (Braster & del Mar del Pozo Andrés) edited a second volume exploring the history of the classroom and again decried the lack of examination of what happens inside the classroom as a site of learning. They proposed that these "commonplaces of schooling" need to be appreciated as much as grand narratives of education and that to develop a richer understanding of classrooms different kinds of sources and different approaches to investigation need to be combined and valued for their diverse insights.

> Inside…the classroom basically two kind of actors are involved teachers and pupils, and two types of artifacts: cultural artifacts… things created by humans outside of the classroom which gives information about the culture of its creators and users, and social artifacts…products of individuals, groups or their social behavior within the classroom. (Grosvenor, Braster, & del Mar del Pozo Andrés, 2011, pp.16-17)

Their methodology therefore makes use not only of empirical data such as observation and artifacts but also cultivates an approach similar to what Cote-Meek terms "'communities of memory'…where remembrance is valued with community support" (Lee-An, 2016). The researchers in the 2011 volume echo the collaborative processes of the researchers who

participated in the earlier volume (Grosvenor, Lawn, & Rousmaniere, 1999), where prior to the book's publication the scholars gathered at two consecutive symposiums to brainstorm and collectively experience and analyze each other's data. In both instances the researchers expressed that reliance on empirical or reproducible data alone was insufficient. Understanding of what impacts the effects or outputs of an educational program is often abstracted from the specific spaces in which they occur and how that space is inhabited in specific ways by specific people. Even direct observation and documentation is limited in its scope as it does not necessarily reveal the physical, mental or emotional responses that are triggered and that linger within classroom participants through their engagement (or disengagement) in the learning environment. Social Science research tends to cast suspicion on "discrepancies between the memory of people and factual knowledge about past events" (Braster, Grosvenor, & del Mar del Pozo Andrés, 2011 p.15). The group of researchers investigating the social history of classrooms in 1999 (Grosvenor, Lawn, & Rousmaniere) stated, "We questioned the importance of [empirical] facts and their veracity to our own visceral experiences…[w]e questioned our own memories and the memories of teachers and students whom we had interviewed…and we wondered what it is that people remember and why" (p. 4). Memory can be powerful; it can inform choices and actions, and despite efforts of neuroscience and psychology to track and theorize memory formation in a systematic way it is still not well understood (Kandel, 2006; Danziger, 2008; Yates, 2017). Cultivating "communities of memory" may provide access to forms of knowledge that empirical data and concrete cultural artifacts may lack. However as Braster, Grosvenor, and del Mar del Pozo Andrés, concede in 2011 "classrooms do not operate in a social vacuum. All things that happen in them are at least partly conditioned by actions of policy makers like the state, policy influencers like teachers' unions, or other stakeholders like publishers of school books or manufacturers of school material" (p.16).

In my discussion of CAP classrooms, I explore examples of cultural and social artifacts (physical spaces and curricula) as well as student and faculty memories of each of CAP's core courses. My examination is based on the structure of the CAP certificate prior to its revision in 2016 (See Figure 26 on the following page). From 2005-2016 CAP consisted of three core courses that all students were required to take to receive the certificate and which were supplemented with electives from the Faculties of Fine Arts and Environmental Studies. The core courses 2122 (Fall semester), 3122 (Winter semester), & 4122 (Fall/Winter semesters) were the only ones that all CAP students participated in and that focused explicitly on community arts practice. Because

classroom observation data was collected in the Winter semester of 2011, I was not able to directly observe 2122 and I have relied on curriculum documents and personal accounts of 2122 as my primary data sources (These were obtained from students and from 2 faculty members who taught the course for the majority of years that it was offered).

CAP Original (2005-2015)

Original Certificate Title: Certificate in Community Arts Practice

Original Acronym: CAP

Original Certificate Structure: 12 Credits of Core Courses:

1. ENVS/FACS 2122 (3 credits, 1 semester) Community Arts for Social Change
2. ENVS/FACS 3122 (3 credits, 1 semester) Preparatory Seminar in Community Arts Practice
3. ENVS/FACS 4122 (6 credits, 2 semesters) Community Arts Practicum Seminar

ENVS/FACS = Environmental Studies & Fine Arts Cultural Studies

1 Semester = 4 months (September-December or January-April)

See Appendix O to review original list of CAP elective courses

CAP Revised (2016)

Revised Certificate Title: Certificate in Cultural & Artistic Practices for Environmental & Social Justice

Revised Acronym: CAP

Revised Certificate Structure: 12 Credits of Core Courses:

1. ES/ENVS 2122 (3 credits, 1 semester) Community Arts for Social Change
2. ES/ENVS 3122 (3 credits, 1 semester) Community and Environmental Arts Workshop
3. Completion of 3 Career Centre Workshops required as prerequisite for 4001 (non-credit)
4. ES/ENVS 4001(3 credits, 1 semester) Placement Course (Self-directed)
5. ES/ENVS 4122 (3 credit, 1 semester) Arts in Action: Pedagogy, Ethics and Praxis

ES/ENVS = Environmental Studies

1 Semester = 4 months (September-December or January-April)

See Appendix P to review revised list of CAP elective courses

Figure 26. An Illustration of the original and revised structure of CAP core courses.
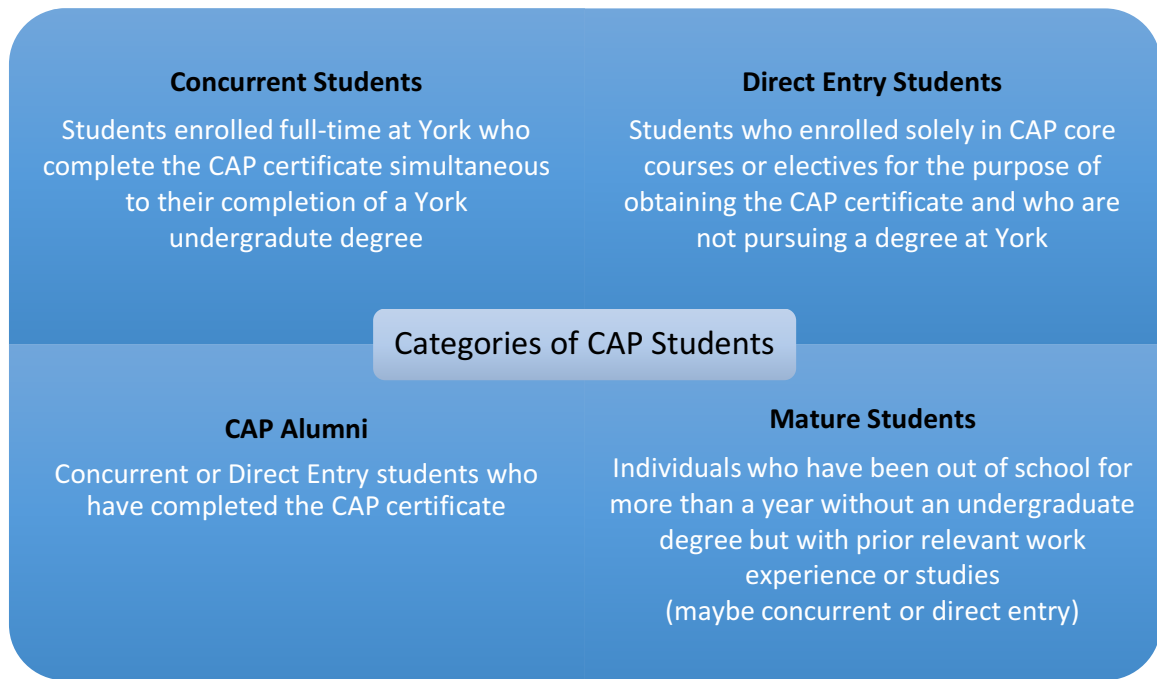
Figure 27. An Illustration of the 4 categories of CAP students.

This research identifies four categories of students in the CAP certificate (See Figure 28). Some students may belong to more than one of these categories. Students enrolled as majors in the Faculty of Environmental Studies or in another Faculty at York University complete the certificate concurrently with their degree (Concurrent Students).

Students working towards the CAP certificate must:

- meet the minimum cumulative grade point average (CGPA) requirement for their program (if they are Concurrent Students)
- to receive the certificate, achieve a cumulative grade point average (GPA) of 5.00[47] or greater in the courses credited to the certificate; and, York Concurrent students must complete their degree in order to be granted the certificate.

Concurrent Students apply by completing the CAP application form and submitting it to the Office of Student and Academic Services (OSAS) in the Faculty of Environmental Studies. Non-York (Direct Entry) Students who apply to CAP must have previously completed an undergraduate degree in a related field with a minimum grade point average of 5.0. Individuals without an undergraduate degree but with previous relevant work experience (Mature Direct Entry Students) may also apply to complete the CAP certificate. Consideration of non-degree

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[47] (See Appendix Q for York University Grading Scheme)

applicants is based on the level and appropriateness of their work experience and applicants may be invited to an interview by the program coordinator.

During the course of the research I interviewed 8 students in individual one-on-one interviews. Some of these students as well as 4 additional students also participated in an arts-informed group dialogue session and several informal group discussions. I use direct quotes only from the one-on-one interviews of students but some of my discussion is informed by field notes taken during or immediately following group discussions.

Students Interviewed One-on-One:

Student A Mature Concurrent
Mature student completing CAP concurrently with BFA (Visual Arts)

Student B Mature Concurrent
Mature student completing CAP concurrently with BES

Student C Mature Concurrent
Mature student completing CAP concurrently with BES

Student D Mature Direct Entry
Mature student with community arts experience completing CAP as direct entry

Student E Mature Direct Entry
Mature student with community arts experience completing CAP as direct entry

Student F Mature Direct Entry
Mature student with community arts experience & prior BFA completing CAP as direct entry

Student G Concurrent Alumni
Student completed CAP concurrently with BFA (Visual Arts)

Student H Graduate
Graduate student involved in CAP program revision

Additional Students who participated in Arts-informed and Informal Group Dialogues:

Student G Concurrent
Student completing CAP concurrently with BFA (Dance)

Student H Concurrent
Student completing CAP concurrently with BFA (Music)

Student G Concurrent
Student completing CAP concurrently with BES

Mature Student Concurrent
Mature student completing CAP concurrently with BES

Lecture, Seminar/Tutorial, Laboratory, Studio

York University, like most universities globally**,** tends to adhere to four primary types of classrooms in terms of format, class size and designated spaces: 1) The Lecture, 2) The Seminar (tutorial), 3) The Laboratory and 4) The Studio. Each type is associated with a particular kind of space and with certain organizational conventions. Some of these types are more flexible than others and there can be variation within types based on the initiative of the faculty member(s) and to some degree on the dynamics of the student group that makes up the class.[48]

Lecture

The lecture is probably the type of classroom most frequently associated with the university. In popular media representations of the university this is the classroom format that is most often referred to in images or written descriptions. York University's online resources for future students provides definitions for each type of classroom as well as other common university terms. Its entry for the lecture is as follows: "A lecture is a type of class in which the professor gives a formal talk about a particular topic" (York University, Lecture, 2017, n.p.). According to numerous sources the lecture emerged as a form in Medieval universities in Europe as a means of conveying information to large numbers of students simultaneously. Initially lectures primarily involved a lecturer reading important canonical texts while students took notes. It evolved over time to a format where the lecturer had more agency and was able to combine data sources and present them often based around specific themes or topics connected to the overarching subject of the course. In the last few decades it has also embraced new technologies that permit the presentation and preservation of lecture material so that it can be shared with students even after the lecture has taken place. This shift may free up students from taking notes which has advantages and disadvantages for attendance and participation. In some cases, lecturing instructors are able to incorporate more dialogue with students who are no longer consumed with recording content. In other cases, students may become less engaged, consumed by other work or social interactions in class; or, they may choose not to attend if they are able to

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[48] Students can often be resistant to changes in the format, organization and space of classrooms. Sometimes student resistance can act as an impediment to faculty efforts to initiate change even when that change challenges inequitable conditions for students. An important question to consider is how this fear of the unfamiliar is cultivated. Faculty, especially the ever increasing numbers of contract and precariously employed faculty, may be discouraged from inciting student resistance because of the impact that negative student reviews may have on job security.

access lecture materials outside of class time. Lectures tend to be very large in size. Most lecture halls at York University house a few hundred students. They are configured like a theatre with students in fixed seats and rows that rise incrementally as they move toward the back of the lecture hall. All seats are pointed in the same direction toward the instructor and the screen or board on which the instructor presents materials. The size and orientation of the standard lecture limits the kind of interaction possible between students and instructor and amongst students. It privileges a top-down learning format where information is primarily transmitted one-way from an instructor to students. The majority of students remain passive observers. Lecture classes at York tend to last 2-3 hours (sometimes with a short break half-way) and are usually offered in this format once a week. Occasionally lectures will occur more frequently (2-3 times a week) and in these cases the length of each meeting is usually shorter (maximum 2 hours). To make-up for the lack of dialogue and the high teacher to student ratios in the large lecture format, lectures are often paired with tutorials that happen before or after the lecture and are intended to act as a supplement or support to aid students' engagement with lecture material.

Seminar/Tutorial

The seminar is a smaller format class. York University provides the following definition:

> A seminar generally refers to upper-year courses where the number of students is small and the emphasis is on discussion amongst the professor and his/her students (York University, Seminar, 2017, n.p.). Tutorials supplement a lecture. A lecture is often held for a large group of students where your ability to interact is more limited than in small classroom settings. All lectures therefore 'break-up' the class into smaller sections, called tutorials, where students have an opportunity to discuss the course materials and assignments and share ideas. Tutorials can be led by the course director (or professor), but can also be led by a Teaching Assistant" (York University, Tutorial, 2017, n.p.).

At York tutorials are usually 20-30 students and the majority of tutorials are taught by graduate students or contract faculty, called Teaching Assistants (TAs). For tutorials attached to large lecture-based classes, grading and office hours (Office hours provide time outside tutorial or lectures for one-on-one student consultations) are also usually the responsibility of TAs. Faculty provide office hours as well—however based on my experiences as a TA at York for seven years, many students do not make use of these one-on-one opportunities for a variety of

reasons.[49] Most tutorials at York are one hour in length with some exceptions, such as writing intensive classes which may be two hours. Tutorials are similar to Seminar courses in terms of format and they often take place in classrooms that also serve as the location for seminar classes taught by an instructor (who may be full-time permanent faculty or who may be temporary contract-based faculty or, in the case of York, who maybe a PhD student). The difference between a seminar and a tutorial is that how a tutorial operates is largely dependent on the will of the instructor who teaches the lecture it is attached to. Some lecturers may have very specific parameters for what they want tutorials to include and how they want them to operate. Others may give more agency to their TAs to determine these conditions. A seminar by contrast is organized based entirely on the initiative of the instructor. Seminars may be similar in size to tutorials (20-30 students) though they may increase in size if demand is high or they may decrease in size if they are upper-year undergraduate (3rd and 4th year) or graduate courses.

Seminar/tutorial classrooms are the learning spaces at universities that most closely resemble contemporary public school classrooms in terms of organization of the room and class size, though seminar/tutorial rooms are usually a bit smaller. Individual desks are sometimes replaced by shared tables. Most instruction takes place with students seated. Furniture is usually moveable but frequently users are encouraged to leave the room in a standard orientation. Tables tend to be organized in a square or U-shape. There is a large board for writing fixed to the wall at one end of the room with a podium and/or technology hub and table next to it. The seminar is one of the classroom types where instructors have the most leeway in terms of content and procedures. In some seminar rooms they may also have more ability to organize the space to address their pedagogical goals. Given the resemblance to the universal public school classroom, seminars rooms may be the most familiar type of formalized learning space for students entering university. Depending on their learning experiences and histories with these kinds of spaces this resemblance may work to their advantage or detriment. In addition, although this resemblance to public school classrooms exists, in seminar rooms as in lecture halls and many of the other classroom spaces at the university, students and faculty are very transient. After every meeting they are expected to vacate the classroom, usually removing traces of their presence in an effort to empty the space for the next group. Whereas in the public school classroom teachers and

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[49] Students may be too intimidated or uncomfortable with power dynamics and communication to approach TAs or instructors; students may have little time outside of class to seek out additional support; students may be unsure of what kind of support they might need or may be able to access through one-on-one meetings.

sometimes students are able to personalize and claim the classroom as their own through spatial organization, decoration, storing of personal belongings, etc. The ability to create a sense of identity with the learning space through sustained intervention and interface is lost in the university seminar room. This transience can result in fewer concrete artifacts for review and analysis when studying post-secondary classrooms.[50] CAP core courses were seminar-based except for 2122 which started out and ended as a seminar but for many years was taught as a lecture in order to increase student numbers and accompanying revenues.

Laboratory

York University defines a laboratory or lab as "classes held for science students for the purpose of scientific experiments" (York University, Laboratory, 2017, n.p.). The organization of laboratory classrooms is usually oriented toward team-based work with 25-30 students often working in groups of 2 at counter height stations with high stools or chairs so students can sit or stand to work. Laboratories usually have communal areas with shared technical equipment that student teams take turns using and communal hazardous waste disposal areas. Equipment varies depending on the subject, biology will have different kinds of equipment from chemistry or physics for example. The goal of this kind of space is collaborative hands-on or experiential learning. The idea is that students learn scientific theory and procedure by putting it into practice. This seems to be a very praxis oriented approach. Students learn a theory, put it into practice, and then report on it.

According to science teacher and pedagogue Michael Seery, what many laboratory classrooms lack is the creative reflection component of praxis-based education (2010). Seery claims that most students in undergraduate laboratory classes are asked to complete a predetermined procedure or experiment from a laboratory manual whose outcome is more or less known to the professor in advance. Seery refers to the work of Domin who says, "from students' perspectives, these laboratory practicals have a 'pass/fail' theme to them in that students either get the right answer or make the right product, or don't. This limits the opportunities for genuine reflection"

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[50] I found that students were often not comfortable sharing assignments or other concrete products of their classes. This may be the result of the high stakes involved in terms of grades, material from CAP classes was frequently self-reflexive so it may have felt too personal. And students may simply be protective of their productions and their sense of ownership and control over them as well as the fact that they are the only lasting concrete traces of the class.

(Domin 1999 cited in Seery, 2010, n.p.). So though the lab offers the possibility of experimentation often creative possibilities or avenues for how to achieve an outcome are not explored. The possibilities that such a site of learning does offer is limited by the pedagogical approach which Seery claims does not promote higher order cognitive skills in students. "The nature of verification/production style procedures mean that students aim for a right answer, and miss out on valuable opportunities to reflect on the implementation and process of the experiment" (Seery, 2010, n.p.).

Studio

The studio class is defined by York as "courses in the Fine Arts where the work done is hands-on, e.g. painting, photography, dance, etc." (York University, Studio, 2017, n.p.). This definition tells us two things about studio classrooms: what mediums students may be learning and how those mediums may be taught. Similar to the other definitions of university classrooms that the York website provides it leaves out any sense of the kinds of skills that students may develop in this type of classroom. Studio classes tend to be smaller in size, often around 20 students per instructor (senior level courses may be smaller and lower level courses classes may be larger). Depending on the medium being used, studio classrooms often vary significantly in terms of size, equipment and spatial organization. A dance studio may be very large to allow for greater movement and have specialized flooring that reduces the sound and impact of dancers against the surface; sometimes they include a wall of mirrors so dancers can observe their movements. A visual art and design studios may have easels or work benches/tables or walls that readily accommodate the hanging of work; they may have specialized wood working, metal working, or ceramics equipment, they may be connected to darkrooms or computer labs where students work on developing images---they are often very messy, though what kind of mess is often dependent on the medium being used. Theatre-based studio classes may include open spaces that can be readily rearranged using different kinds of staging and props. Film studio classes may include screening areas for viewing and discussing work or darkrooms, sound labs and computer labs for developing and editing film and video. Music studio classrooms may be sound proofed and equipped with music stands and chairs, instruments, recording equipment, speakers and amplifiers. What the design of studio classrooms have in common, no matter the medium, is the assumption that students will be actively engaged in the production of work during class time.

The gift of space in which to work with what one is learning in a particular course is also often extended to "homework". Students in studio classes may have access to shared or individual studio spaces/workshops[51] situated within the post-secondary institution where they can work on assignments and projects.

As an undergraduate fine arts student I remember that most of my work took place at school because it wasn't feasible to take it home with me—for many reasons, size, access to equipment, access to space, access to people (collaborators or workshop technicians). I inhabited and identified with the spaces afforded by studio classes more than my friends or acquaintances who were studying in other disciplines (that did not incorporate studio-based learning) identified with their post-secondary classrooms. Arts education scholar David N. Perkins compares studio classrooms to conventional seminar or lecture classrooms by using an import and export metaphor. According to Perkins (2013), conventional lecture and even seminar courses tend to emphasize "export learning" meaning "what learners do today focuses on exporting knowledge for use in a range of envisioned futures" (2013, p. vii). Studio-based learning, Perkins claims, is based on an import paradigm, "using knowledge right now…for complex and significant endeavors…learners deploy what their instructors explain and demonstrate to produce" (2013, p. vii) meaning and create work that is intended to engage and be shared with an audience as a part of the class. He suggests that this is similar to problem-based, project-based, case study, and community-based approaches to learning. There is more integration between teaching, learning, practicing and reflecting in import-based learning. Of course, as in the case of the science laboratory, the spatial possibilities and assumptions of the studio classroom (or any of the four key types of classrooms in the university setting) are ultimately defined by who teaches within it, what and how they teach, as well as who they are teaching to/for and with.

CAP's core courses all attempt to engage students in what Perkins would call "import-based" learning. According to one coordinator there are 3 different skill sets that CAP aims to promote: technical arts skills, critical pedagogical practices and collaborative community-based organizational skills—all of which are taught through a social justice lens.

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[51] This access often depends on seniority. Senior undergraduate and graduate students are more likely to be allotted individual studio space while lower level undergraduates may have communal spaces with lockers for storage. Also non-fine arts majors taking studio classes may not be allotted studio space of lockers, limiting their participation and production.

2122 Community Arts for Social Change

2122 Course Director:

"It was different from any other university course that I had witnessed or taken. It was really hands on. It integrated the arts, there was a lot more collaboration, there was a lot more group work. It was really dynamic…and it required a lot of dedication on the part of those teaching it."

Community Arts for Social Change or 2122, is the foundation course of the CAP certificate and a prerequisite for all other CAP courses. It is offered as a three-credit course in the Fall semester, 12weeks in length. Initially it was taught in a seminar style with approximately 30 students. The focus was to acquaint students with some of the histories, theories, and practices that inform the community arts field. The following is the course description provided in the original 2004 course proposal submitted to various layers of university administration for approval:

> This course offers an introduction to community-based artistic practices dedicated to social change in different historical periods and contexts. Through a critical examination of these wide-ranging practices, drawing on the visual arts, film and video, theatre, performance, dance, music, web-based and digital media, students assess their form, content, production and reception to address the following questions: How does social change happen? How can the arts promote and embody social change? What is the role of the arts in relation to mass media, the workplace, schools or community based organizations? How does politics inform artistic practice? Concepts such as creative freedom, ethics and social responsibility as well as community-based practices of collaboration, consensus, intervention and group dynamics will also be examined in relation to activist artistic practices, treating for example questions of social justice, equality, human rights, class conflict and labour rights. The diasporic context of Toronto provides fertile ground for exploring these questions and issues within a multicultural framework.

Curriculum (Conceptual)

The structure of 2122 resembled many university courses: a series of weekly required and recommended readings that are supplemented by a lecture (occasionally with guest speakers) and followed up with dialogue. It was offered on a weekly basis as a 3-hour class. Student assignments included: a participation mark (including in-class collaborative presentation /facilitation components), a short reflection paper, and two longer individual assignments. However, the choice of readings, speakers, and other content and the way that assignments were named, structured and evaluated indicated attention to pedagogical practices that valued student

feedback and participation in evaluation, critical self-reflection, and the use of diverse means and mediums of expression and exploration. "Evaluation will be shared by the instructor, the TAs, the student teams, and individual students, mirroring community arts projects which integrate participatory evaluation processes" (2122 Syllabus, 2010). Readings reflected a diversity of viewpoints and included a high percentage of Indigenous and racially diverse authors from local and international contexts who raise questions about equity and oppression within the arts, the university, and social change movements.[52] Guest speakers were usually local community-engaged arts practitioners and social justice workers.[53] One year Chicana muralist, arts educator, and community activist Judith Baca, participated in the program as a guest speaker and participant-observer in CAP classes.

When examined in more detail, 2122 class assignments aimed for a greater praxis[54] orientation than one might find in the majority of university lectures or seminars. More conventional assignments such as an essay or final paper were also included but the majority attempted to challenge dominant academic genres. The class is framed as a community to be used a site for hands-on practice of the kinds of skills used in community arts (2122 Syllabi 2005, 2007, 2008, 2010). Assignments that could be categorized as in-class participation included collaborative group work as part of a facilitation or documentation team. Facilitation may have included leading the class in an opening ritual, presenting a case study of a particular community arts organization/project, and providing a snack for class members. Documentation teams were focused on collective documentation, reflection and evaluation of classes that were shared on a course website. A Self-Reflexive Journal was one of the individual assignments frequently required as part of the course. Students were encouraged to use it as a space to record any of the following: their reactions to in-class activities/dialogue or course materials, personal research and exploration about course themes, critical reflections on how they see themselves in connection to the field of community arts and arts for social justice, sketching out project ideas, etc. With this assignment as well as some smaller critical reflection assignments students were

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[52] This statement is based on review of syllabi from four different years. Although there was some variation in the readings, assignments and guest speakers amongst the syllabi based on who was teaching, they were for the most part consistent in this regard. More space could have been given to the arts and social justice work of other marginalized communities such as critical disability arts, LGBTQ+ (See glossary), newcomers, etc.
[53] Including members of organizations such as: Manifesto, Sketch, FoodShare, Planet in Focus, Clay & Paper Theatre, Watah Theatre, Sustain Ontario, Solus Festival, Polinator Festival, Art Starts, VIBE Arts, Jumblies Theatre, The Neighbourhood Arts Network

told that graphic as well as text-based approaches and diverse genres were welcome. Even though many individual "paper" assignments (journals, reflection papers, final paper) aimed to invite students to experiment with and integrate different forms many were initially hesitant and unsure that these forms could express the complexity of their thinking.

Student E Mature Direct Entry:

"We had a journal assignment. There was marking criteria. When I did 2122 I did short essay style responses for each of the classes. And I actually felt like the marking criteria made me think that in order to get those marks I needed to do an essay format even though she said to be creative. I still felt that if I draw something or if I create something it doesn't necessarily capture this and then I'm not going to get the mark. So that's what I did for the first class and then I got the feedback and that asked for more creativity."

Some students had the opposite experience with this assignment and included a lot of non-text exploration that lacked a critical analytic underpinning. Instructors and students suggested that the challenges may have had a lot to do with student workload and time management, especially for concurrent students who were completing many courses at once.

Student A Mature Concurrent:

"The journals…I suspect that not many of us actually practiced it on a daily or weekly basis. It was something that we put off for specific intervals throughout the term and of course before it's due you want to make sure it's fulfilled so a lot of us ended up pulling all-nighters and stuff like that for something that should have been spread evenly across the term. I think we create these methods of study based on how other classes have been going all along and now we are exposed to a totally other way of learning. And frankly, I think it's a stronger way of learning and one that is more like how I conduct my life when I am not in school. But I hadn't learned how to cope with it in a school context. It was really challenging. It would be really, a good strength, to have that discipline to attend to something on a regular, daily basis instead of just in moments of panic. (laughs)"

2122 Course Director:

"People were supposed to reflect in the journals on their own experience of community arts and maybe experiences they were having outside of the classroom that related to the course, and our class discussions, etc. I found that unfortunately…some people took that journaling really seriously but a lot of them were doing it in a kind of performative way…they were doing it last minute to hand it in and you could sort of see through that. Or they were decorating their journals to make them look creative. So I changed that, I took that assignment out. But I continued and really ramped up the weekly reflections that they would write *in class*. Which we called reaction papers…Deborah introduced them…they insured that the students were actually doing the readings, thinking about them and it was teaching them something really important, just to be able to take a moment and reflect for ten minutes and spit out some ideas."

Students were more invested and open to experimentation with in-class presentations and facilitation of activities. It appeared that integrating various arts genres into non-text based assignments was less risky and more actively embraced by students. Each week a student team was responsible for leading the class in an opening ritual/activity connected to that week's theme, presenting a case study and analysis of a specific organization or community arts project, and providing food (snacks). This assignment also posed some challenges for connecting critical analytic thinking with arts-based/embodied and experiential practices.

2122 Course Director:

"The presentations on community arts projects, the case studies. Initially every group had been responsible to do that. Students tended to find that less interesting to do than preparing really exciting food or rituals. So I found that often got left by the wayside and they weren't very high quality those presentations. So I did separate those assignments and weighted the [case study] assignment more heavily to get them to look really carefully at the community arts project or practice. And I tried to encourage students to find ones where they could really find material beyond just a website. So that they could try to look at the messiness of the project or practice. They could present in whatever form they wanted. So sometimes people would be very creative about how they presented it. But I did have quite a series of critical questions that I wanted them to consider. I wanted them to go beyond the glossy packaging of a project which we all [arts practitioners] need to do to get grants."

Instructors spent a lot of time supporting students through individualized feedback both because some students found less conventional methods of academic production intimidating or unclear and also because the course attracted unconventional students who may have thrived with more creative formats but struggled with more conventional academic prose.

2122 Course Director:

"There was a lot of prep between weeks a lot of review of students' journals and weekly reflections. We were really paying attention to students as individuals, as you do in community arts too. That means making all sorts of special arrangements for people and really paying attention to the feedback they're giving you and adapting as you go and all of that stuff. In a university setting trying to challenge the ways that people can express themselves felt important to me and I think that that is a big part of equity. But I also felt very torn because I was aware that this was a university setting and the students that couldn't write well for example would often really suffer in the rest of their degrees. So I often felt torn between moving away from the written form and allowing people to express themselves in different ways—especially because this was a community arts course—and actually trying to help students improve their writing. I felt that was a tension thinking about community arts versus thinking about their university degree as a whole. Between my specific course and then the sense that this was part of a larger degree."

The assignments and pedagogical strategies used in 2122 required a high level of commitment, participation, collaboration and reflexive work on the part of both instructors and students. Respondents described the workload as "super intensive" "crammed" "too much, not enough time" "more like a full-year course" "unsustainable." Despite this labour intensity, students indicated that they enjoyed the course and that they found it very rewarding.

Student A Mature Concurrent:

"I was able to be engaged in a way that I hadn't been before with an academic class. When I am in a visual arts class, typically, I am just engaged in my own work, my own project and then only maybe once every three weeks do you get to engage the other students through critique, right...So this was more engaging. In a way it did take a lot more energy in each class because you really wanted to bring you whole-self there. You couldn't just sit back and kind of ignore the class for the day and hope you had more sleep next week or something. So yah, that's what the class was like. I think that that might be why it was so impactful for me too...because it was actually, it was almost like all of the energy and experiences that I would have over an entire year smacked into three months."

Teaching assistants and contract faculty had more reservations about workload in relation to equity. They were often working above and beyond the hours that they were paid for in their contracts and they raised concerns about students' commitments beyond 2122 that might compromise their ability to fully participate: part-time jobs, families, additional courses.

Former 2122 Course Director:

"In some ways you can't expect it to be as deep a process as you would like it to be. It just can't be because students have so many pressures on them. I think as the years went on and I was in charge of the course, I was adapting it to respect that because as much as it was a wonderful course people had a lot going on in their lives too."

Location (Physical, Temporal)

The various physical and cultural elements of CAP's location within a university, and specifically within York University, shaped elements of 2122's curriculum and social dynamics. Pacing was cited by all faculty and students as an issue, "There was never enough time" (Former 2122 Course Director). The university imposes not only the organization of physical space but also the organization of time. All CAP courses were taught in 3 hour classes on a weekly basis for 12 weeks from September to December and/or January to April. In a university semester there are certain guidelines to follow in terms of timing. Students have to receive a certain

percentage of their grade by approximately mid-way through the term. Syllabi must be planned in advance and according to university policy they serve as a kind of contract between students and instructors. Officially, changes to syllabi after the beginning of term must be negotiated with students. Classes often start out slow but build momentum rapidly. The 12-week structure creates certain rhythms and pressures in relation to when assignments are due. In many courses the workload steadily increases and peaks in the last few weeks of the semester. Students can easily be overtaken by a tsunami of work, many assignments due in multiple courses simultaneously, that may lead to reduced student participation or attendance in-class and/or a lower quality of work. This pattern has in many ways become "common knowledge" the stock story of how universities operate. It is not often questioned and students who complain about the manageability of workload may not receive a lot of support—unless they have the wherewithal to petition for an extension, which may or may not be granted and is usually determined on a case by case basis. For 2122 or any course that relies on extensive in-class participation this pattern can be a detriment. "Students start to check out at a certain point in November. You see the patterns and the stress that students are under from their other course work" (Former 2122 Course Director).

Student B Mature Concurrent:

"In 2122 we were getting to know everyone more intensely and doing more group work together. There was a lot more contact outside of class. It was building and building and building until pretty much the last month...[laughs]...you could see people's cards falling, you know if you could describe it like a house of cards, like, if we weren't really grounded and, you know, didn't have a good routine already set up, there was a lot of challenges."

Student A Mature Concurrent:

"I would assume in an open context where maybe we are just a group of people that decided to get together and do this for a period of time. We would have more discussion about what the demands of our lives are, so that we could produce the work that was expected instead of having to just meet demands, no matter what's happening in our lives. I think we come with the expectation that we are supposed to just meet deadlines and don't realize that we can have those discussions. For 2122 the door was always quite wide open. The instructor was always available to talk about what was happening. So when the deadline was coming I said "I am thirty years old I can't pull an all-nighter anymore". She said "Okay well when can you get it done?" So I had the extension that I needed. But it took me a long time to know that was possible. I assumed just like any other class that you can't expect those extensions...to get things done you have to have deadlines you have to have goals. But it's not like the students get to determine when that goal is accomplished. It comes up due at the same time as everybody else."

Most CAP instructors' pedagogical philosophies, which emphasize participation and collaborative work (These features echo the field that they were teaching about and preparing students for), are often a difficult fit in the university context. Universities tend to privilege and reward individualized work and accomplishments. This is reflected in the high stakes that grading practices impose, in the pacing of classes, and in the assignment formats that dominate and are structurally and systemically supported in universities (essays and exams). The specifics of York University's geographic location also impacted one 2122 instructor's curricular content and student/faculty patterns of participation.

2122 Course Director:

"The location in the city and where students are coming from...it changed which community arts projects we were looking at. Because I live in downtown Toronto, I realized a lot of the projects I was interested in are very urban. Most of the students come from the suburbs. They come from all around York University but they commute to York so that's very different from a downtown campus. Very few of them live downtown. So that certainly played a role in terms of what local organizations I chose to examine, invite speakers from, or what community arts events I asked students to attend. It also plays a role in terms of how involved students can get beyond the classroom itself because they're coming from further afield and they're often living at home and they have responsibilities at home. It comes with a sense that you come to campus, you do what you have to do and you leave again, just because that's necessary. Even the distance I have to travel to get to York makes a difference in terms of *my* commitment to it."

Pressure from administrators who were concerned about the cost of the certificate and wanted to boost revenues led to an increase in the size of 2122, shifting from 30-100 students. According to one instructor and a few students this shift was initially hard to manage. The change in numbers of students required a larger space; often a lecture hall was assigned. One instructor complained that these classrooms frequently included furniture that was fixed in place, forcing a hierarchical spatial dynamic and limiting participatory activities. It also made the emphasis on dialogue and incorporating student-led rituals more challenging. One 2122 instructor said, "I felt with the larger group it had to take more of a lecture format for a number of years. Not because we didn't try. I think we tried to continue to teach it in the same way we had but I don't it was working very well with the really big group." To respond to this dilemma two TAs were hired and a portion of the class, usually the 2nd half, was split into 3 break-out groups (led by one of the TAs or the course director) that took place in smaller seminar rooms.

2122 Course Director:

"I didn't get to know the students (in the larger group) the same way. I think that that impacted the teaching. Because I couldn't adapt in the same way…I couldn't adapt as we went to meet the student's needs or to fully address important discussions that were arising, issues, concerns."

Interestingly several students, including a number of mature students with community-based work experience, commented that the instructors were transparent about the changes that had occurred in the course and the challenges that they posed. The students expressed empathy and an appreciation of this transparency. They commented on how the challenges in the course resembled challenges in community settings. Instructor transparency also appeared to cultivate more open communication about classroom room processes in general between instructors and students. Students expressed that they felt a greater sense of agency and investment in the classroom activities and that they felt less intimidated to approach faculty about course logistics. Using greater classroom transparency as a means for increasing student agency continues to grow as a field of study within higher education (Lang, 2007; Perry & Ruthig, 2007; Anderson, Hunt, Powell, & Brooks Dollar, 2013; Winkelmes, 2013).

Student A Mature Concurrent:

"Obviously [the course] had grown so rapidly that it was going through growing pains…it might require a totally new renovation of how to deliver the ideas. I don't think it is devastating...but it is an unfortunate restriction...that tension was very palatable, that the teacher was stressed out…and that happens in the community context constantly too there is always someone else testing the helm, who's in control. Ultimately the control is not with the person who is facilitating it. It's actually the person who is able to finance it or make it legal or protect it…so it has to fit into their rules. Those things aren't apparent in my other classes probably because they fit themselves into the slot, round peg to round hole, they don't try to be the square peg. I think if we are never allowed to see those tensions that maintains an illusion. You know, we get to live in a happy little illusion. But ultimately that's not empowering, you don't get to take control of the education process that you are paying so much for and devoting so much time to. So I really appreciated it even in the tensions."

The introduction of Teaching Assistants and tutorials or break-out groups helped to support dialogue and make group facilitation activities more manageable. It also opened up opportunities for students to learn from TAs' experiences and contributions. The separation also posed a dilemma for the course director who had to rely on the TAs to address curricula and provide assessment in a way that reflected the values and goals of the course.

2122 Course Director:

"I like to have a lot of dialogue in class and not always spoken dialogue per se. We could be doing tableaus or we could be doing a visual exercise or a written exercise. I like to hear a lot from students, have students communicate with each other. And obviously teaching assistants had different styles too. So when I was the instructor and I was managing two teaching assistants I would realize there were really different dynamics developing in the tutorials. I would try to provide a kind of a lesson plan for my teaching assistants but it might not fit their teaching style, so it wasn't very comfortable for them always."

The relationship between Course Directors and Teaching Assistants is complex and can be challenged by personalities, differences in disciplinary and pedagogical perspectives, as well as the hierarchical power dynamics imposed by university settings. Collaborative teaching requires trust, open communication and the valuing of each teacher's knowledge and contributions (Robinson & Schaible, 1995). These are often difficult things to achieve even in non-hierarchical settings and in arrangements where teachers are of equal rank. In instances where a course director makes a great deal of effort to be collaborative it is still hard to know how systemic power imbalances may affect the sharing of critical feedback or agency within these relationships (Boyle & Boice, 1998; Jenkins, 2000).

Classroom Dynamics (Social)

The social dynamic of the classroom is something that all CAP instructors I interviewed aimed to be very conscious of. One of the mandates of the certificate is to be very participatory and to emphasize more equity within peer to peer and student-teacher relationships. All the students I interviewed cited this emphasis and tended to describe the participatory approach in positive ways.

Student A Mature Concurrent:

"Even though visual arts classes are typically only about 30 people, you enter it very anonymously and they get to know you over time through your work…it's just through who you are when you present your work. In 2122 it was encouraged to form a circle for discussions as often as possible when we broke out into tutorials. In tutorial we also got involved in activities ...something to get us out of the normal intellectual mind state, to be able to approach ideas through various sensual modes. We'd share food in order to be as energized as possible. We had different mediums to experience different methods instead of just talking about them."

Student B Mature Concurrent:

"The structure of the classes is very different. I find I actually really like that. First of all, you have snacks in class which is something really different…we start off each class by singing a song…you just don't get to do this in university classes. I really enjoyed doing that and overcoming those boundaries of professor and student. I think out of all my classes I probably have a better relationship with my CAP instructor than with any of my other profs. I find that I'm still not comfortable speaking to my other profs but with my CAP instructor I am totally cool that boundary is not there as much because the class structures are very creatively based."

Student C Mature Concurrent:

"Something that happens a lot in the classes is you are evaluating everything you do yourself. So if you are working in a group you are evaluating the group and you evaluate the teacher, the prof."

Students weren't always comfortable with the integration of different arts forms or practices into the classroom, sometimes this tension had to do with the chosen medium, sometimes it was connected to students' sense of personal comfort and some students expressed that certain arts-based rituals frequently took up more than their allotted time and cut into other kinds of activities such as deeper discussions of concepts emerging from readings.

Student F Mature Direct Entry:

"Music really scares me. Every time we sing in class I just cringe. I used to do a lot of visual arts but again I've sort of lost my ability not having done it since high school. I have lost technique and now I feel really judgmental about anything that I might do because I remember a time when I could do it a whole lot better. I really like music I'm just not a singer."

2122 Summary

Conceptually 2122 was premised on student-centred learning practices that attempted to echo the kinds of collaborative learning and creative production activities that are frequently used by social justice and community-engaged arts organizations. Assignments incorporated collaborative projects, critical self-reflection and self-evaluation. Assignment parameters could be negotiated by students and faculty often adapted assignments and course content to accommodate the needs and interests of students. Socially instructors made an effort to be transparent about the limits of the course and the university context as well as why and how assignments were designed and classes were structured. Efforts to embrace a more holistic approach to teaching and learning included attention to students' physical and social needs in and

beyond the classroom. Students and faculty described a greater degree of peer to peer and faculty to student connection and communication. In its larger format (100 students) 2122 seems to have posed special challenges for instructors in terms of maintaining opportunities for intensive student-led participation and for using methods of engagement that broke away from lecture-centric teaching. They cited dramatic changes in class size as the primary cause.

2122 Course Director:

"When enrollment was 100, different processes and discussions were happening in the different break out groups and it was very hard to bring them all back together. It was a smaller class with no teaching assistants for the last couple of years and that was enjoyable. That was actually wonderful in a lot of ways, because it was so focused on student participation and the class itself as a community."

The location of 2122 in a large urban Canadian university during a period when higher education has been significantly impacted by neoliberal economic policies and practices can be linked to the dramatic shifts in class size (pressure to increase student enrolment to justify course offerings). It also impacted the course in other ways. Spatially class dynamics and activities were affected by the physical construction and conventions of university classrooms. York University's location within the City of Toronto (arelatively isolated "commuter" campus far from the city centre or neighbourhood hubs) discouraged students from spending non-class time on campus making meetings for collaborative projects more challenging. This location also impacted choices of guest speakers (suburban arts organizations based closer to campus or in communities that students came from). University practices and conventions such as class scheduling, student course loads, pacing of semesters, and mandated grading practices also posed a challenge to the intensive, collaborative and student-centred approach to lessons and assignments that 2122 attempted to implement. Students described enjoying the divergent approach but often struggled to balance their commitment to the course with the demands of other courses, life responsibilities, grade point averages, etc. Instructors also questioned how the alternative course culture benefitted students within the broader university context.
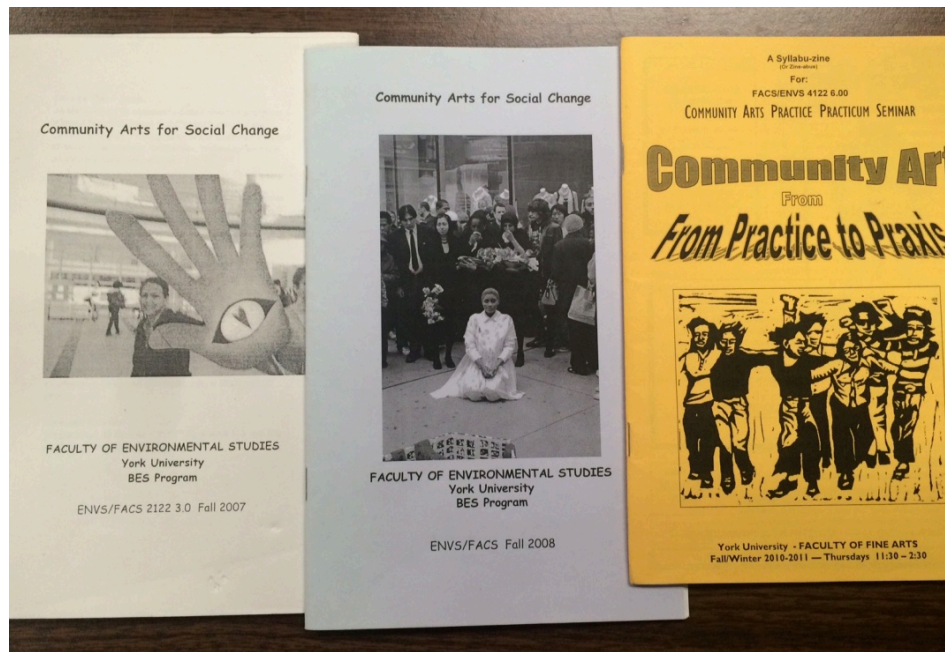
Figure 28. Examples of CAP Core Course Syllabi

Instructors often presented their syllabi in "zine" format (See glossary for entry for "zine") incorporating images and artworks from previous iterations of the classes.

The two other CAP core courses 3122 and 4122 took similar approaches to 2122 in terms of content (social justice oriented arts and cultural theory and practices) and the goal of creating a classroom space that challenged normative hierarchical relationships between students and faculty. Like 2122 their classroom spaces often limited the potential of certain instructional techniques either through the physicality of the space (small size, remote location, limited availability outside of class hours), and through disconnection from community contexts (classes were held on campus, there was a lack of embeddedness within local non-York communities). The key differences between these two courses (3122 & 4122) and the introductory course (2122) in addition to being much smaller in size, was that 3122 included a collaborative practicum-type component (students worked in a group and designed a project that they implemented in partnership with a community-based organization, initiative or event) and 4122 was completed in tandem with a practicum in a community-based organization. The other significant variable that distinguished the courses from one another was the person teaching. Instructors' identities, energy, presence, experiences and embodied practices significantly affected the classroom dynamics (See Figure 30) as well as choice of texts and mediums used for exploration. Although I have reviewed at least 3 syllabi for each course, and interviewed multiple faculty members who have taught 3122 and 4122 my in-person observations of these

classes were limited to a single Winter semester (January-April). I can identify differences in choices of readings and slight variations in assignment design between multiple instructors of the same course but I only have first-hand experience of one instructor's facilitation for 3122 (a permanent faculty member) and one instructor (a contract faculty member) for 4122.

3122 Preparatory Seminar in Community Arts Practice

The second of the CAP core courses both extended the survey of community arts theory and practices that began in 2122 and expanded student skills in collaborative arts-based facilitation both inside and outside the university context. The aim was to lay the groundwork for the capstone practicum course by involving students in designing and implementing a collaborative cultural production activity with a community group. Based on learning gleaned from that activity students created a proposal that identified a practicum organization that they wanted to work with and a preliminary project design that would be implemented during their future practicum.

Curriculum (Conceptual)

The structure of all the CAP core courses was initially designed by Deborah Barndt, CAP's originator, based on consultations with other FES and FFA faculty and a community partner advisory group. Later the courses were adapted in different ways by the instructors teaching but retained the same core objectives and assignments. Deborah's pedagogical approach emerges out of adult education and praxis-oriented approaches to teaching and learning informed by feminist theory, critical race theory, Indigenous scholarship, and holistic, transformative education paradigms. Deborah was the instructor of the 3122 course during the time that I observed it; but, it was also taught by several other instructors, both permanent and contract faculty, between 2005-2016 and my discussion is also informed by review of their syllabi and commentary from interviews. In 3122, participation through student-led activities using multiple mediums was emphasized. Participation accounted for 10-15% of the mark each time 3122 was offered but really constituted the core component of the classes. Student groups were asked to take responsibility for leading three different activities during different weeks: providing a weekly snack for the class; leading the class in an arts-based warm-up activity; or leading a discussion of weekly readings (which might also involve artful or activating exercises where class members

were prompted to participate in forms other than quiet observation). Sometimes participatory warm-up activities overlapped with engagement of readings but sometimes warm-ups took time away from more in-depth dialogue about readings in-class. Reading Reflections constituted 10-20% of the mark in various years depending on format. In some instances, they were assigned as one larger paper and at other times there were several smaller installments. Journals were also a consistent component throughout with students encouraged to include non-text based forms. However, for many students the performative last-minute element of journaling (as discussed in the section on 2122) remained. The two major assignments in the course every time it was offered were a Collaborative Community-Engaged Art Project 20-30% and a Practicum Project Proposal 35-40%. The feedback that I got from students was that the Collaborative Community-Engaged Art Project was both the most challenging and the most rewarding assignment in the class. The Practicum Project Proposal, many students felt, ended up being a bit rushed at the end despite its intended purpose to act as a stepping stone for their capstone practicum experience in 4122.

Classroom Dynamics (Social)

Classroom dynamics in my observations of 3122 and in student accounts of the class were challenging, inspiring and for some students quite transformative. Energy levels were always high. In my observation notes I write about student attentiveness and body language. The class would start out as a whole group, sometimes it would stay in the whole group for the entire class and sometimes there would be small break-out groups (time to work on group assignments) and students would use various other classrooms nearby to meet if they were available. In the larger group, even when students appeared uncomfortable and resistant to activities that challenged them they still appeared attentive and focused. Most students contributed to class discussions though gender dynamics, age/experience and racialized identities did play a role in whose voices were heard in both positive and negative ways.

3122 Course Director:

"Even in the sense of personal safety or entitlement to tell their own story or to challenge each other I certainly see gender play out. That is still hugely evident in the classroom. In the CAP classroom, this has changed a bit over the past few years, but there typically were far fewer male students than female or gender neutral students and the male students took up a lot of space. They were less intimidated by technical requirements. They appeared to have a sense that what they had to say was important. That's at a very basic level."

Student D Mature Direct Entry:

"The instructor recognizes the value of the mature students. She lets us know that and often she gives us a kind of leadership role. So we are not just old people in the class and I really appreciate that…I realize, you don't know how much you have to give. You just take it for granted and then when the younger students come and you can actually answer some real life situations because you've lived them. You're coming from a different side of things and so they are happy for it and it's sort of empowering in a way to be able to give back but I also get a lot from them. They have so much energy and their ideas are quite amazing too so I think it's a really rich way to study. I don't think I could do it any other way. I would be struggling in a standardized sort of program."

Student F Mature Direct Entry:

"We are encouraged to share our differences but with respect and so that's a difference I see from other teacher's classes. There's a lot of give and take. We are not in a standard teacher up-front students passive and that she's imparting all the knowledge. There's a real back and forth and she expects us to come from knowledge bases maybe in a different way and so there's an exchange and she's willing to learn and to give and be able to let go…everyone is just so pumped so many people say "this is my best class" and they show-up and its always exciting. We kind of hate to leave. We always go over time and that's really telling."

The majority of students I interviewed were positive about classroom dynamics in 3122 in terms of the teacher-student relationships and peer interactions but it is important to consider that because interviews were provided on a volunteer basis many of the students that volunteered to speak with me may have been predisposed to be more actively involved in the class and therefore may have felt more invested in it. In my role as participant observer I sometimes witnessed older students from racialized backgrounds expressing dissatisfaction with the depth of discussion or lack of self-awareness of some of their more privileged classmates. I also saw times when younger students (especially young women) felt that they shouldn't or couldn't speak because they did not have the same lived experiences as more mature students. This reflects many of the experiences I have had in community arts organizations and community-based projects where shared spaces are interpreted in multiple ways depending on different individuals' subject positions. In the following quotes I explored this line of thinking with one of the 3122 students who had extensive experience in similar community settings and with the 3122 course director.

Me: "Do people's own background, personality, previous experience or location inform what they get out of the class discussion?"

Student E Mature Direct Entry:

"I think so because there is a lot of space for people in the class to speak. I learn as much from my classmates as I do from the articles or the professor. I really value that the course is set-up so

there is that possibility. We are all coming from different places and we all have knowledge. The instructor is not going to be the expert in everything it's impossible, so recognizing where other people have strengths and history and experience is important. I feel that does help people's understanding and that is the intention of the course. I do see challenging things come up and people going through this grinding discomfort like "I don't want it to be that way" but then "ok, but it's good to work through this."

Me: How did you engage with those struggles in class?

3122 Course Director:
"A lot of different ways. Students did journaling assignments so I would sometimes pull out of the journals excerpts that represented really interesting tensions and I would present that back to them as something we could work on in groups. I try to embrace the contradictions. It's absolutely very problematic. One of the evaluation tools I was thinking about lately was how we had an Indigenous scholar and educator come in and talk about the medicine wheel and we created a tool based on the medicine wheel that we used in 3122 each week to evaluate the class. We were looking at our experience of each class and reflecting on the physical, emotional, spiritual and mental aspects of that experience. It was a way to encourage being conscious of how that was operating in the classes and looking for more balance. Another Indigenous professor from Trent University came to my popular education class in the 1990's and she drew the medicine wheel like this [she draws in the air with her finger]: Mental 75% Physical 20% Emotional 9% Spiritual 1% and said this is how we are pushed to operate in Western education and work contexts. It is lopsided."
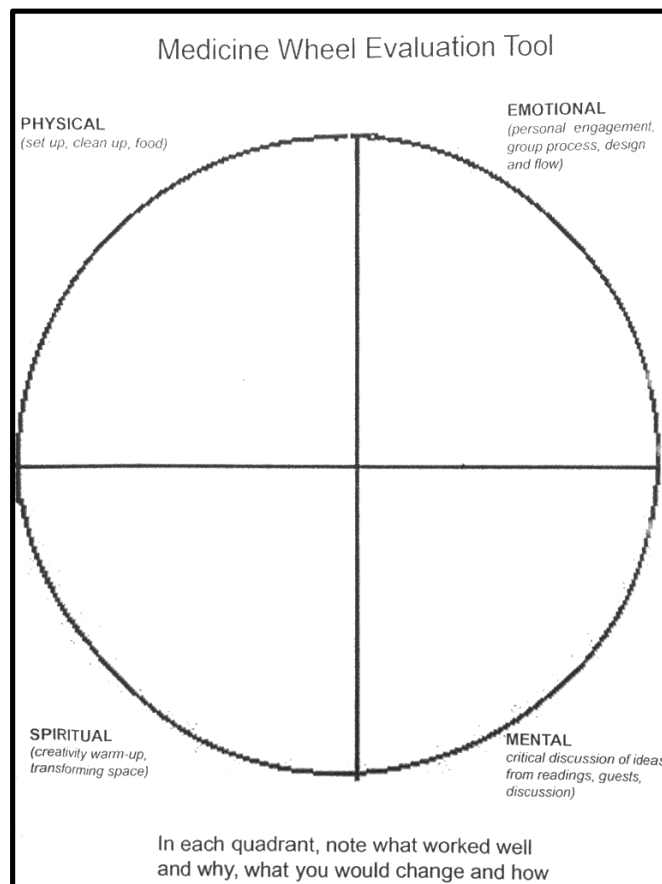
Figure 29. Medicine Wheel Evaluation Tool used in 3122

Fishbowl

Oh no…this is excruciating I thought, as I sat squirming in my chair. Okay, okay, participant observer. I am here to observe. Let's see what happens. These are all competent, compassionate people.

We were sitting in a fishbowl and it was starting to look like one person was developing that pop-eye symptom some aquarium fish get in challenging water conditions. "I'm not racist," he said. "Of course you are," replied one of his classmates.

A fishbowl is a teaching strategy for group discussion. The numbers and ratios can vary somewhat but essentially it is a small circle of 3-6 people who talk, inside a larger circle of people who observe their discussion. People in the outer circle can also change places with someone in the inner circle. This is often done by lightly tapping them on the shoulder in a moment of pause and if they are comfortable leaving the inner circle, they get up and switch seats.

But this protest had come from the outer circle. From someone who had forgotten protocol in a moment of engagement and anxiety. His face turned pink and his posture became straighter as he leaned into the back of his chair, feet planted firmly on the ground. The speaker from the inner circle turned to face the protester and repeated himself, "Of course you are. Everyone is." His voice was calm and patient, maybe a bit weary.

The protester was white and youngish, maybe early 20s. The speaker was Black, a mature student, late 30s early 40s it was hard to tell. Silence. Palpable unease throughout the room. A few people looked tensed but hesitant, like they wanted to respond or go to the inner circle to speak but weren't sure it was their moment.

"I mean," said the protester less vehemently, "white supremacy sounds like you're saying all white people are oppressors." "Well maybe not consciously," his challenger replied. "Ummm, point of order?" said the instructor gently looking from one speaker to the other. "If you want to speak please wait for a pause and check to see if someone from the inner circle is ready to switch."

A gap I thought. There is a gap in this conversation, that space between knowing you don't support the concept of racism but not knowing what claiming to "not be racist" might mean. I watched the pink in the protestor's cheeks spreading with his mortification, confusion, frustration. I squished my face up, thinking back to my own eagerness to profess my status as ally, as anti-oppressor.

"Well this has been a very important discussion and I think that it really relates to this week's readings. Maybe it's something we can come back to next class. I see some of you packing up and we still need to go over your upcoming assignment, before you leave."

3122 Collaborative Community Arts Project (Conceptual, Social, Spatial, Temporal)

Aside from the classroom dynamics and weekly participatory activities, my observations and interviews identify the Collaborative Community-Engaged Art Project assignment as the most challenging and rewarding learning experience of 3122. At the beginning of the semester students were offered a choice of existing community events/organizations to participate in/collaborate with during the semester. Their task was to design a participatory arts project in collaboration with a group of fellow students and the community organization they were partnering with. The events/organizations vary from year to year. The instructor researches potential events/organizations prior to the beginning of the course and initiates a dialogue to see if community partners have an interest in working with 3122 students. In the first two weeks, 3122 students form working groups and discuss ideas. In the third week they meet with the instructor to discuss their idea and then they create a proposal. "This proposal allows students to develop and plan a small arts project involving consultation, production, documentation and presentation. The experience and reflection on this practical project will help students gain insight which they can apply to their major plan [final assignment project proposal for future practicum]" (3122 Syllabus, 2011). Then the students allocate responsibilities amongst their group members and initiate dialogue with the community they will be partnering with. They are responsible for maintaining this dialogue with the community partners (with some support and supervision on the part of the instructor) to further develop a project plan, implement the plan and reflect on the process as a collective. The aim is to emulate the kind of collaborative experience they might have as part of a community-engaged arts organization or as a facilitator of a community-engaged arts process.

In 2011 there were two collaborative groups in 3122 (approximately 12-15 students in each group) working on this assignment. One group was organizing an event for middle school classes from local neighbourhooods with the Art Gallery of York University (AGYU). The second group was collaborating with the BeLoveEd Movement, a local community initiative from the Jane-Finch neighbourhood, to create a day-long event of dramatic productions, interactive workshops and group discussions for students from three nearby high schools about violence against women. It took place at Westview Collegiate in the Jane and Finch Community. I was able to witness some of the planning meetings and post-production reflection meetings that took place on York campus between students but the student groups preferred that I did not observe their

meetings with the community partners or the events themselves. Both projects raised concerns about a lack of well-developed relationships between community partners and York students, leading to problems in the planning and execution of projects. As with many group project assignments certain students became the undesignated leaders of the groups (Those with more experience in the case of the AGYU project and those who were more outspoken and proactive in the case of the BeLovEd campaign). Some students stepped back and waited to be assigned roles, while others hesitated or were more tentative in their initiatives for various reasons: they were uncomfortable with group power dynamics; they were overburdened with work from other courses, employment and various responsibilities; or they were uncomfortable with the terms of the project.

In the context of the BeLovEd campaign making time to meet with the community-based organizers at their space, off-campus in the Jane-Finch area, proved challenging in terms of scheduling (difficult to have the entire student group available at the same time) so a few students were designated as liaisons. These students ended up assuming de facto leadership roles as a result, which led to intra-group tensions. Student liaisons felt they were taking on too much and being pushed to make decisions while other students in the group felt that they did not have enough say or that they were being "guilt-tripped." I ended up having an extensive email exchange with one of the liaisons (a young white male student) who approached me about how to address such tensions and get other student members more involved. My feedback emphasized being sensitive to some of the gender dynamics at play (male members of the group tended to dominate group discussions and decision making) and to reflect on how socio-cultural norms and power dynamics intersected with his own and other group members' identities in ways that might impact communication. Another factor that complicated this group's project was the lack of connection or shared background between York students and the community they were working with. The majority of York students were white and /or middle class, only a handful of students of colour were part of the group and only two had any prior connection to the Jane-Finch community or the local high schools where low-income communities of colour are the majority (these two both voiced concerns about this disconnect prior to and following the event). The York students created and implemented arts-based workshops (using different mediums such as dance, spoken word, music, writing, graphic arts) on gender violence but they encountered a lot of resistance on the part of the high school students that they were working with which they had not been prepared for. In their reflection meetings about the project the York students felt this

had a lot to do with lack of shared identity and assumptions on their part, that who they were was not as important as what they were doing (actions and intentions). Their experience links to the Arts and Equity principles of relevance and representation / reflexivity and relationships as well as to Kraehe's principle of recognition. In order to explore challenging concepts in a collective one must consider not only the content and processes used but also the identities and relationships of those involved. Lack of attention to the impact of identity was a factor for this group both amongst the York Students and between the York students and the community members they were seeking to engage. The project appeared to be an excellent learning experience for the York CAP students and they did provide support to the BeLovEd community organizers in the implementation of the campaign to a certain extent. However, this particular project also raises the question of who benefitted most from this partnership. Did the "parachuting" dynamic of the project (CAP students parachuted into and out of a community they had no long-term connection to for the purposes of their assignment) ultimately impede benefit to the high school participants who were meant to be the centre and primary beneficiaries of the BeLovEd campaign? Were the primary beneficiaries ultimately the CAP students and the CAP Certificate/York University? Community-university collaborative tensions also emerged in the second 3122 group's project but in different ways.

The second 3122 group was working with the Art Gallery of York University (AGYU) to host a community day event where local middle school groups were invited to the gallery to participate in arts-based workshops. In many ways this project was more manageable for CAP students in terms of location because it was based on campus. CAP students had some familiarity with the art gallery and comfort navigating and meeting on campus with each other and with their community partners at the AGYU. Despite the seemingly more relevant partner and location, a variety of tensions still emerged within the CAP student group and between the CAP students and the AGYU partners. According to several students these tensions first became apparent at the CAP group's initial meeting with the AGYU community outreach coordinator.

Student E Mature Direct Entry:

"We went to the first planning meeting at the AGYU and there were maybe 15 CAP students, the AGYU community outreach person, and 2 young women living in the area both artists doing internships at the gallery. So there were a lot of people and momentum. We were going around asking what do we want to do? And I asked "Well who is coming?" and the outreach coordinator said "I don't know." I was totally alarmed and troubled…we didn't know who we were programming for. She said "Well ideally it's students 13-29 years of age." And I asked "Where are they coming from?" There were no existing links. I was thinking, what is up York?! I didn't

understand why there was an established position at the AGYU that was about community engagement and there were no links. We already had the date. We were doing it in 5 weeks but we had no clear idea of who might be participants. It is really hard to program when you don't know who is coming. I sensed the anxiety levels in the room go up when that question came out. I said, "Ok my partner works as a community support worker for the TDSB and works with 7 schools in the area. I'm going to ask my partner to bring some schools here. And that worked out. So he brought two middle school groups and those were the participants."

The lack of initiative on the part of the AGYU reflected confusion as to who was to take the leadership role in relation to the project. How the partnership and project was initiated was unclear and may have been linked to misunderstanding between the 3122 Instructor and the AGYU when it was originally proposed. The AGYU contact person appeared to see the project as a low priority and left the majority of planning and implementation up to the CAP students. This lack of investment also resulted in the AGYU's resistance to many of the CAP students' proposals. Gallery staff were anxious about the middle school participants doing damage to the gallery and were more concerned about preservation of their space than accommodation of the community. Staff anxiety about non-conforming groups and activities in the gallery space appeared to contradict the AGYU's espoused desire to partner with CAP as a means to support gallery initiatives to build bridges with the local community.

One CAP student commented:

"There was so much red tape, it was 'don't get paint there' 'don't hang that poster there' 'don't do this' 'don't have food here'...the whole reaction about having young people coming into the gallery from gallery staff was panicked…not a lot of trust even though there was so much adult supervision."

During the rest of the planning meetings the two AGYU arts interns from the local community were not included, the rationale for this was unclear to the CAP students. Ultimately the interns (one of them had an exhibit up in the AGYU at the time of the event and gave tours to visiting middle school students) participated during the event; however, in 3122 reflection meetings several CAP students described incidents during the event where the interns were openly critical of the workshops offered, insinuating that some the CAP students weren't qualified to run them or the work produced wasn't of good quality. Their perspective and that of some of the gallery staff echoes some of the critiques levelled at community arts practice by arts and cultural workers who emphasize more conventional exhibition and engagement with the work of professional artists. CAP students theorized that if the interns and staff had been more involved or even had just attended the planning meetings they may have been more comfortable with the

event or could have offered constructive feedback in advance. Here again commitment may have been connected to time and benefits associated with the project. The project was mandatory for CAP students and perhaps the AGYU community outreach coordinator, but not for other staff or interns. Because of one CAP student's personal relationship with a local middle school community worker there was some investment on the part of the community participating that may not have been so easy to cultivate otherwise. These various incidents speak to the importance of relationships, and the Arts and Equity of principles of flexibility/adaptability and embeddedness. CAP students had to adapt to unexpected conditions, more flexibility could have been extended on the part of the AGYU to better support the planning and implementation process, and more work could have been done on the part of CAP and the AGYU to embed community outreach within their programming by developing longer term relationships with local schools and communities that they hoped to build bridges with.

Within the CAP group itself there were some tensions that emerged during the planning process between mature students who had already had experience facilitating community arts events and projects and younger students who did not have practical experience. Many of the less experienced students wanted to create very clear and precise plans and schedules for the event. The more experienced students felt that attempting to time activities was unrealistic and restrictive. There was a bit of push and pull regarding the pacing and organization of the event in this regard. Students did give way on both sides so flexible schedules were created. During the event the less experienced CAP students found that letting go of these schedules and adapting their plans to fit the needs of the participants in the moment was a necessary, if somewhat daunting, part of the process. Ultimately the CAP students and the gallery staff described the event as successful. They received a great deal of feedback from the middle school participants, teachers and parents who suggested that it had changed their perspective about galleries and York University in positive ways—addressing Kraehe's principles of "effects" and "transformation" to a certain degree but whether that effect reflected the Arts and Equity principle of "sustainability" was unclear.

What *was* clear from the CAP students' group reflection meetings and presentations in the 3122 classroom (for both groups) was that as individuals and as a class they had developed a better awareness of their strengths and limitations (socially, spatially, conceptually and temporally) and how that might impact the social justice aims of their practices in the field. The student whose

partner had played a pivotal role in the AGYU group's event felt that despite the tensions this was one of the most valuable elements of the 3122 course.

Student E Mature Direct Entry:

"I particularly liked having a community event to work on. I feel it is so valuable for people in the class to have something real, where they are working with community. There are a lot of people in CAP who are coming from absolutely no experience working with community. To send those people out to work with a community organization in their practicum, if it's all text book or theory…it could be really problematic when they actually do get into the field or it could be really anxiety inducing…So much nervousness when they arrive and then the community reads that and it's just awkward. So to start to diffuse that anxiety and get people more used to recognizing their own strengths and what they can bring to the table is really useful."

3122 Summary

The second CAP core course, 3122, was consistently a smaller seminar-sized class of approximately 30 students. Because it was also consistently offered in the Winter semester every year and the first CAP core course 2122 was offered in the preceding Fall semester there were often a significant number of students who completed these two courses consecutively. This was the case for several of the students that I interviewed and they (as well as 3122 instructors) described this phenomenon as beneficial. It facilitated familiarity and a greater sense of trust amongst peers, which was valuable for collaborative projects and student-led activities that often called for intensive peer participation using arts-based and dialogic processes that involved a willingness to move out of one's comfort zone. Conceptually the course was structured to emphasize experiential learning through collaboration. Each class involved collaborative activities and the key assignments were collaborative. Group and individual self-reflection were also included and attempts were made to connect experiential practice with community arts theory and discourse through readings and guest speakers. Readings and individual reflections were perhaps less effectively supported in the course. All students that I interviewed and spoke to, who had or were taking 3122, felt unsatisfied with how the readings were addressed or unpacked in class. They found the readings valuable and challenging and wanted to explore them further but they explained that other activities often took longer than expected and cut into the time allotted for reading discussion. Collaborative assignments also added to time pressures because so much time was needed both inside and outside class to plan, implement and reflect on collaborative assignments. In some ways intensity may have compromised depth, "doing" taking precedence over "reflecting".

Student D Mature Direct Entry:

"Sometimes there's so much to get done, so if we could have less. I liked focusing on one reading and going through it slowly rather than rushing through many readings. I understand the value of having many perspectives and many readings but it just seems that we never fully develop one thing before we have to move on to the next thing. I just feel like it just scratches the surface. It's not deep enough. We talk about deep analysis but we never actually get the time to do it."

Based on my own experience in community-engaged arts and interviews with local community arts practitioners, this imbalance parallels how programming works in many community-engaged arts organizations which also struggle with time and lack of opportunity for reflection and engagement with discourse, as well as how such reflection might be implemented. Despite these limitations both 3122 students with prior community-arts experience and 3122 students without it felt that they benefitted from 3122 primarily because the learning through peer interaction that the course facilitated gave them a better sense of who they were, what they knew, and the strengths and challenges that they brought to the field. Concurrent students and direct entry students with extensive family and work responsibilities all felt that the 3122 course workload was too heavy to manage within the pacing of one university semester especially for a 3 credit course that met only once a week. One student remarked, "The biggest challenge is always time. Time to think and explore. That is a thing I think we can't change, but that would be my biggest thing to change if I could." Other students suggested weighting the course more heavily (6 credits instead of 3), making it a two-semester course, or reducing the number of in-class activities and readings to "go deeper with fewer things". The strength of the 3122 offering that I observed was definitely the social context. On paper the curriculum, readings and assignments, were well conceived and inclusive of diverse genres and perspectives; but time restrictions and the demand for time flexibility that collaborative work requires was not sufficiently accounted for. In addition, students felt that the assignment that was weighted most heavily, the individual project proposal (due at the end of the course and intended as a means for planning their 4122 CAP practicum and identifying potential organization to do their practicum with) ended up being rushed both in terms of their own investment in it and in terms of class time and instructor feedback regarding the assignment.

Classroom Dynamics (Social)

During the year that I observed CAP core courses the third core course, 4122, faced significant challenges in terms of classroom dynamics. Figure 30 depicts two drawings from my field notes that illustrate my impression of the classroom dynamics in 3122 (left) and 4122 (right). Whereas the 3122 student group was energetic and students were eager to contribute to discussions and participate in activities (despite a small room that was relatively crowded) the 4122 student group was very low energy and the instructor found eliciting student participation was unusually challenging and required a lot of prompting, energy and direction despite using similar activities and a similar pedagogical approach to both 2122 and 3122 (the group also had a smaller student to instructor ratio and a larger room in which to coordinate activities).
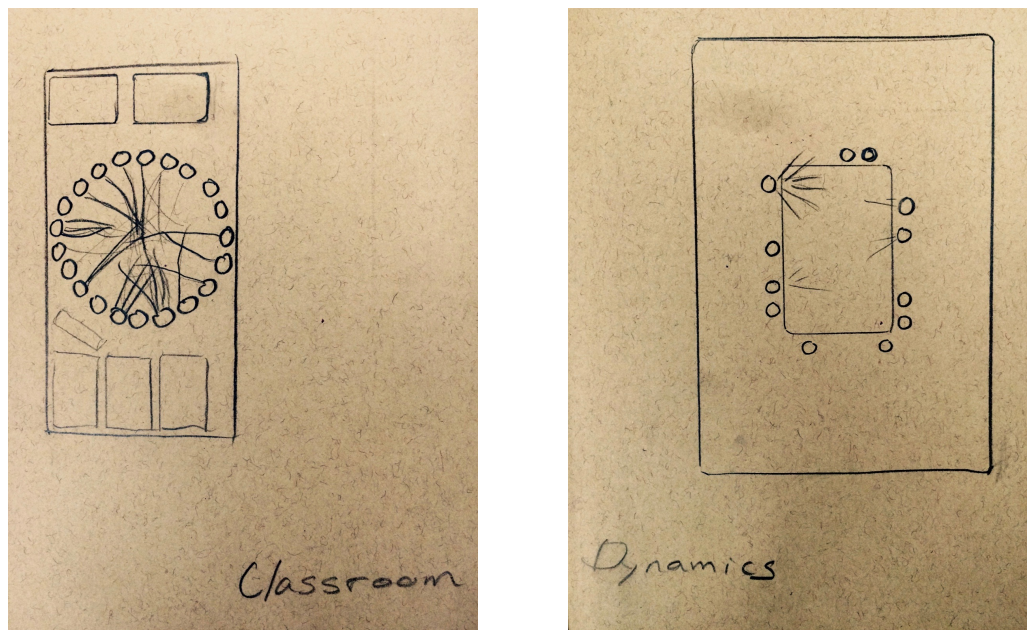
Figure 30. Illustration of 3122 (left) and 4122 (right) classroom dynamics

The instructor of the 4122 course that year was a contract faculty member. This faculty member was very experienced as a community arts and social justice educator and had regularly taught social justice education courses within the Faculty of Environmental Studies at York University. They had not, however, been directly involved with CAP prior to teaching this course and therefore were not very familiar with the planning leading up to the certificate design or with the specific history of 4122 and how it functioned in practice. This instructor was teaching the

course in lieu of the contract faculty member that usually taught it (who was away completing a PhD in the Netherlands) because no permanent faculty members associated with CAP were available that semester. Aside from a meeting with the CAP Coordinator and some email exchanges with the usual 4122 instructor, the 2011 instructor's introduction to 4122 was primarily based on review of 4122 materials from previous years (syllabi and sample assignments). During our interview outside of class, the class group dynamic was an issue that emerged as a concern for this instructor. They had always been very effective at generating group participation in other classes (including FES courses) and community settings so the low energy of the class (only a handful of students were enthusiastic participants) was somewhat baffling.

Curriculum (Conceptual)

4122 was a two-semester six-credit course running from September to April each year. The premise of the course was to act as a source of support for students as they engaged in their practicum placements (referred to interchangeably as placements or practica by instructors and students). The seminar would supplement the practicum experience by reviewing theory, teaching the use of various art-based mediums for critical collaborative exploration (activities that students might wish to explore or make use of in their practica), and providing a venue for critically reflecting on the experiences that students were encountering in the practicum placements. The following was the standard York University calendar description of the course: "Provides students with an opportunity to implement proposals developed in the third-year 3122 Community Arts Practice Preparatory Seminar by immersing them directly in a creative production in collaboration with cultural and/or community organizations to educate and advocate around social-political issues."

The implementation of the calendar description could be complicated by the following: students who arrived in 4122 without a well-constructed proposal from their 3122 course; students who were not able to get practica with organizations that worked in the media/field proposed in their practicum plan; students who had taken a break from completing CAP core courses for several semesters and therefore needed to revise their proposals; as well as students who may not have found organizations able and willing to take them on as placement students prior to the start of

the 4122 course. Intervention on the part of the CAP coordinator and the 4122 instructor was often important in these cases. The 2011 4122 instructor described being somewhat surprised and a little thrown by these complexities at the start of the course. Addressing some of these student needs had not been a factor in their course planning and preparation.

4211 Course Objectives (2006-2016)

- To explore, in further depth, environmental and social issues through multiple forms of art and media production
- To increase the technical skills and creative capacities of students through a community-based cultural production around particular themes
- To examine more closely some of the key issues that concern the field of community arts
- To examine culture and identity through an interlocking analysis of power that considers intersections of race, class, gender, sexual and gender diversity and dis/abilities
- To develop a critical voice as artists, individuals and community practitioners
- To promote interdisciplinary multimedia dialogue across co-sponsoring faculties
- To prepare students for meaningful and creative employment in community-based art and media production*
- To analyze the broader cultural context within which cultural producers work and to reflect more deeply on our roles within this context*

These objectives appeared in the original 4122 course proposal provided to the FES and FFA Committees of Instruction and in various versions of the 4122 course syllabi from 2006-2016. The last two points with an * were dropped from later versions of the syllabi as they were deemed repetitive or as giving the impression that the certificate would lead to employment.

Figure 31. 4122 Course Objectives

In my interview with the 2011 4122 instructor they also indicated that they had not realized that CAP students did not necessarily take all the CAP core courses one after another right away and that there could be time lapses of a semester or more between the core courses. They theorized that this might impact group dynamics and cohort formation in ways that could potentially reduce student momentum and identification with CAP courses and with CAP peers. It was unclear if this might be a factor in the 2011 course offering but our discussion did provide the 4122 instructor with additional insight into the 4122 course in the context of the CAP program as a whole. Unlike the 3122 class I observed 4122 classroom dynamics that year did not benefit from an instructor with a long-term relationship to the CAP program or from a group of students who had pre-existing relationships with one another and a sense of class community.

Student enrolment in 4122 tended to be lower than 3122; it was not unusual for 4122 to have a total of 10-15 students (often a point of contention between faculty and university administrators concerned about course costs). Review of multiple 4122 syllabi illustrates relative consistency in types and weighting of assignments. The majority of student grades were based on their Placement-Related work & their Major Project 40-45% which they implemented as a component of their practicum (during the 2011 Winter semester each student was asked to give a short in-class presentation to the instructor and their peers about their placement work as a component of this). Students were usually required to keep an on-going Placement Log/Journal 10-15% throughout the course that reflected on their placement experiences and made links to concepts and content from the 4122 seminar (frequency, depth and amount of feedback on this assignment varied depending on who was teaching the course). In-Class Participation & Joint Creation (creation of arts products/works with other CAP students as part of 4122 in-class activities) accounted for 20% of their grade. Three times during the year students were asked to research, write and revise personal manifestos that focused on their role as community arts practitioners 10-15%. Manifesto drafts were due early in the first (Fall) semester, at the end of the first semester and 2/3rds of the way through the second (Winter) semester. This assignment was described as "…students' evolving ethical framework derived from dialogue, critical reflection and community-based practice…including sources of inspiration, evolving principles and approaches, awareness of positionality that each student brings to their practice and praxis as an aspiring community artist" (4122 Syllabi 2007/2008, 2010/2011, 2012/2013). Their final assignment, due at the end of the year, was a Reflective/Praxis Essay 10-15%. The goal of this assignment was to encourage students to identify and articulate "key areas of learning that they gained through their practicum experience throughout the year" (4122 Syllabus 2010/2011). The Placement Log/Journal and Manifesto were intended to be used as scaffolding for the final essay assignment. The course also usually included a final community event where 4122 CAP students hosted colleagues/supervisors from their placement organizations providing food and presentations about their experiences as a form of thank-you and acknowledgment of community partners for hosting them. During the semester that I observed 4122, the instructor commented that the manifesto assignment seemed to be a valuable tool for critical reflection. Students also commented that there were more opportunities for in-class technical skill development in various arts mediums than there had been in other CAP core courses.

4122 Summary

Similar to 2122 and 3122 students commented to me during informal discussions when I was present as an observer that the 4122 course workload was intensive.[55] The two-semester format did seem to assist in making timelines more manageable especially for direct entry students. A few concurrent students who completed the 4122 course toward the end of their undergraduate degree commented that the workload was challenging because they were also managing competing capstone assignments in other courses as part of their majors.

The insight offered by my observation of 4122 is somewhat limited because of the unusual circumstances of instruction that year. The contract instructor who taught the course for the majority of years that it was offered was away and not available for interview (additional efforts to connect with this instructor were unsuccessful). The contract instructor who was teaching 4122 that year was less connected to the history and culture of the certificate. They were less familiar with student patterns of participation in CAP and with the expectations for 4122 instructors to facilitate relationships with community partners. According to three different CAP Coordinators the contract instructor that taught 4122 for the majority of years that the course was offered, had invested a great deal of time and effort over many years to develop relationships with community partners and had opportunity to witness the evolution of CAP and perceive patterns of student engagement and disengagement. Such conditions enable instructors to adjust their teaching and emphasis to accommodate emerging patterns more effectively. The 2011 4122 instructor's sense of disconnection can also be linked to the issues identified by the 2122 contract instructor that I interviewed: a lack of sufficient team building amongst CAP core course contract instructors and the broader issue of employment inequities for contract staff at York University and as a trend within Canadian universities more broadly.

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[55] Despite three different students expressing interest and arranging tentative one-on-one interview times with me; they were unable to follow through, citing other work pressures, etc. My insight into student perspectives about the course during the time of my observation was based on informal discussions with students. I was also able to interview one CAP alumna who had been part of the 2011 4122 class in a follow-up interview in 2016.

I Don't Want to Make Trouble

The following dialogue is an excerpt from an interview that I conducted with a CAP Alumna in 2016. This alumna is white, identifies as female and is from a middle-class family. After graduating from CAP she went on to work in the community-engaged arts sector in Toronto. She volunteered to be interviewed after I posted a call for participants on the CAP collective Facebook page. The section of the interview that appears here focuses on her understanding and experiences of equity or inequity within CAP classes. All instructors who have worked within the CAP program openly express the desire to cultivate dialogue with students and include diverse perspectives and social justice frameworks in their choice of curricula, assignments and classroom structure. Despite the instructors' efforts, or perhaps because of them, this student was hesitant to give any critique even years after graduation. Her hesitance is not uncommon. When asked to give critical feedback about people in positions of power who aim for allyship, individuals in more precarious positions (based on factors such as age, socio-economic status, ethnicity, newcomer status, seniority, race, gender, sexuality, ability) may feel vulnerable. They may feel that they risk alienating allies, burning bridges, putting initiatives and individuals (including themselves) that do strive to challenge hegemony at risk. Even though individuals in positions of power may overtly welcome critique, power systems often work covertly to marginalize or intimidate those who challenge and question existing practices (Ferguson, 2012; Cote-Meek, 2014; Henry et al., 2017). Power systems also operate covertly within our own embodiments and actions, in ways that we may not be aware of—in ways that we might be shocked by or defensive about when confronted with them (Srivastava, 2002; Das Gupta et al., 2007).

Me: "I want to know what equity means to you. This isn't a test, I am just trying to understand different interpretations and experiences of equity."

CAP Alumna:
"When I think of equity, I think of the first time I went to an equity workshop and they used that illustration of people standing at a fence and showing the difference between equity and equality. Where equality was everyone standing and trying to look over the fence and they were all given the same size stools even though they were different heights so they were treated equally but some still had advantage or disadvantage compared to others in seeing over the fence because they were taller or shorter. And equity was illustrated by giving each person a stool that enabled them to see over the fence at the same height as the others so the stool was created based on their needs rather than one size fits all. I think that is an extremely simplified version of equity because in the real world it gets complicated. But my understanding of equity is understanding where people are coming from and who has privilege and trying to even that out as best you can."

Me: "So how does it get complicated in the real world?"

CAP Alumna:
"A big issue I find and have seen in some organizations that specifically try to work with under resourced neighbourhoods…they are quick to bring in youth or young adults who have an interest in their programs and they are very quick to give them jobs, but I find and others have observed this too…sometimes it feels like tokenism. Just giving someone from a marginalized group a position even though they do not have prior training may seem like equity but really the workers who come in if they aren't properly trained may end up frustrated and have very little room for growth. They were given a boost but helped to their detriment? It is sort of a surface thing that is done with good intentions but not with a long term plan. It's often not sustainable."

Me: "They are given an opportunity to do something but they are not given the tools to succeed at that task?

CAP Alumna: Yes"

Me:
"I see that as connected to students who may be marginalized or who do not have access to resources to finance a post-secondary education that may choose to enter university motivated by a scholarship or bridging program or affirmative action recruitment. But, when they get to the university, there aren't any supports or mentorship to help them navigate the culture or system or understand the different tasks and roles, or advocate for their own needs and knowledges."

CAP Alumna:
"So there is this funny tension or divide between community-based artists who have come up over the years and have more formal training in the arts and years of experience and then talented younger people from the communities that these arts organizations target. These youth are included in leadership roles but not provided with the training. So this group starts to feel dissatisfied. It is unclear what they can do once they have been a part of these programs and they want to move on, what do they do, where do they go— there is no clear path to a career, they don't have accreditation or specific training that they can point to, a skill set that they can easily translate into use elsewhere, etc."

Me: "How are you learning about these issues?"

CAP Alumna:
"From a colleague. He is now in an administrative role. He started out doing the summer art programs at one of these organizations then got more formal training through university and then moved into a staff position. He has explained a lot to me."

Me:
"Do you feel that any of these kinds of tensions occurred in the CAP program itself? Do you feel that there was equitable representation amongst students and faculty? And how might that have had any impact on dynamics?"

CAP Alumna:
"Yes. Now that I really sit and think about it, the students and faculty were mostly white and probably mostly middle class people."

Me: "Was there a gender dynamic?"

CAP Alumna:
"I am kind of used to visual arts being mainly female but I am sure that the percentage was similar to what visual arts classes are…something like 70 % or more female which I have noticed in the field too, except for on boards of directors. There are a lot of men on boards of directors. One thing I do remember is there were a few young women who were Black who were doing their education degrees and I think the instructor was a bit upset with them because they were coming in late a lot. They were missing classes a lot. I think I even remember them talking with the instructor about it…maybe in front of the whole class. I feel that they were definitely stressed, overworked and I don't think they even finished the class. They always came in late. They always had so many bags and they always seemed so tired. I think they were in concurrent education which is a pretty intense program and they were doing teaching placements. That is really the only example that sticks out in my mind. This wasn't the kind of class where you could sneak in late you have to be there on time in order to get the full experience and it is really obvious if you come in late or have to leave early."

Me:
"Did that sense that they were overwhelmed did it seem to have an effect on their willingness or their feeling that they could participate or was that something you could even tell?"

CAP Alumna:
"I remember one woman coming in with a full meal because she hadn't had time to eat before class and that kind of prevented participation; you can't really talk when you are eating and you are somewhat distracted. I noticed that they both seemed pretty disengaged and maybe they had to multitask and couldn't fully engage."

Me:
"You mentioned there was a difference between people who were direct entry or mature students and those who were doing degrees and doing the CAP certificate concurrently. Were there any equity issues or power dynamics there?"

CAP Alumna:
"I don't think so. But there were students who could speak to their experiences and that made their engagement different. I think it is hard for me to say because you know I do come from a place of privilege. Even though I was living off of student loans and taking a full course load and working part-time, I still had strong support. Everything was doable for me. Maybe I didn't feel any specific stresses with the course or that it was too much for me. And maybe that shielded me from recognizing anyone else's experience of inequity. I think that you have to fully participate in CAP. It's different than taking a different kind of class where you can sit in the back and have your lunch or be writing another assignment at the same time. Maybe people who have to multitask feel like they are so stressed that they can only be half engaged, you can't do that with this class. It almost should count as more than one class because it is such a fully engaged course."

Me:
"Did any of the instructors unpack their own privilege or positions of power? Did they ever engage students in exercises to explore those issues or discuss dynamics within the class?"

CAP Alumna:
"Not that I remember. I know there were general exercises that encouraged us to reflect on who we were. But there wasn't really a framework of recognizing what your privilege is or what might set you back or how you are different…I don't even know the language to use. All of this seems pretty new to me. Even the anti-oppression workshop I took recently was very new to me. That type of language wasn't used in CAP classes but we definitely thought about ourselves and who we are. In 4122 we had a session that focused on why we were there and what we wanted to do, reflecting in that sense. But I don't think there was ever a specific discussion about unpacking who you are in relation to what your privilege is and how that might be perceived."

Me:
"So putting that reflection into practice, you were saying before there were a lot of ideas that you were engaging with but how to then put those into play in context…it wasn't entirely clear?"

CAP Alumna: "Yes."

Me:
"That didn't happen in your experience in the classroom either? There were opportunities for personal reflection you said but the classroom space itself wasn't unpacked in that way?"

CAP Alumna:
"I think the idea of the circle was explained and instructors did talk about the importance of the students facilitating part of the classes and that the sharing of power was playing with the traditional hierarchy and dynamics of teacher and students. I don't want to get the instructors into trouble and I am really grateful that I took CAP. I am sure there is always room for improvements for every program and I recognize it is difficult working in an institution. And York I don't have the best memories of, just as a university."

The CAP alumna that I spoke to felt uncertain about her right to raise questions of inequity in relation to aspects of CAP that did not impede her personally. She was uncertain what to do with her whiteness or her educational privilege — how to be an ally. She is finding ways to raise questions of equity incrementally in her workplace and seeking out community and resources to develop this discussion but says it is intimidating when you are a low-level player in the organizational hierarchy. It takes a lot of courage to speak up and often marginalized people are relied on to point out inequities in spaces where they are vulnerable. This requires that those who are marginalized become more vulnerable—willing to put themselves at risk in order to promote a movement for justice that reaches far beyond themselves. However as numerous racialized and Indigenous scholars and activists point out, this vulnerability and effort is often co-opted to the benefit of people from dominant groups—who are thus educated without risk, sacrifice or contribution and usually without much change to systems of power or covert patterns of behaviour (Garneau, 2016). Both me and my writing of this dissertation have and continue to benefit greatly from the efforts, bravery and willingness of marginalized scholars, activists, educators, students, artists, colleagues, friends, and acquaintances to share their knowledge. This document would not exist without their courage and articulation. Instead of speaking truth to power we need more of the powerful and the privileged seeking truth and seeking to be truthful. We need more redistribution of the risk and sacrifice that comes with achieving social justice as well as redistribution of resources...giving up power, redistributing power, decentring dominance and dominate voices. As my step-father has said, "So much of equity is relinquishing power."

I was, as usual, reading pieces of this section to my mom. When she is really engaged with material she often becomes excited and wants to interject with her own connecting thoughts and experiences. Sometimes in my tiredness and sense of urgency to get this done, I am irked by her expressions interrupting my oratorical flow. I am also reminded of how I occasionally echo this same tendency of interjection and how it connects to certain kinds of conversational patterns that emerge from her Newfoundland heritage. I have witnessed how in different cultural contexts or with people of different cultures it can be an impediment to building trust through dialogue. After I read my mom this transcript she said, "Yes. What we can do or recognize and what we can really understand are limited by our own lived experiences and who we are. The biggest challenge is seeking congruence between the things we say we support and the things that we do." I value her insight but sometimes I am impatient with when and how it is shared. She knows this and she works on it and is usually very patient back. Together we negotiate a space of

valuable dialogue that is challenging and contested but always safe. This safety is possible because of mutual trust, respect, shared culture, and knowledge built through a long-term relationship. It hasn't always been there, it can ebb and flow, but we work to foster the conditions that make such a space possible.

The cultivation and negotiation of safe, anti-oppressive spaces for dialogue and inquiry has been cited as a requirement for equity by numerous scholars, artists, activists and advocates of social justice globally across time. In the interest of equity, troubling postsecondary classrooms in Canada should be an integral part of teaching and learning. I was invited to do so by the CAP instructors whose classes I observed. More equitable classrooms seek to address what Cote-Meek (2014) refers to as the "difficult knowledge" that Canadian education continues to colonize and construct student and faculty identities shaping roles, practices and participation in ways that privilege and oppress. Cote-Meek reminds readers that this on-going colonization permeates and must be negotiated in the lived experience of students and faculty both inside and outside institutional sites of learning. However, for those who are privileged, understanding how these oppressions operate and addressing them is a choice rather than a necessity for participation in a post-secondary classroom.

The safe space I am able to create with my mother has been built over a lifetime and is founded on shared experience, culture and identity without it my educational and vocational endeavors would be much more difficult if not out of reach. She herself did not have such a space and that created barriers to her educational and professional attainment. Cote-Meek and many equity scholars and advocates name the creation of safe and supportive spaces based on shared experience, identity and culture solely for Indigenous, racialized and marginalized groups as imperative to achieving greater equity not only in the university but in institutions and organizations across all sectors. Cote-Meek acknowledges the challenges of addressing "difficult knowledge" in the context of mixed classrooms or organizations where multiple dominant and non-dominant identities may be present. She warns of the possibilities of re-traumatizing the colonizer/colonized relationships in such contexts. To avert this possibility Cote-Meek provides four key recommendations for advancing equity for Indigenous students in the classroom (as summarized by Jiyoung Lee-An, 2016, p. 330-331) that are also relevant to other organizational contexts and other marginalized groups. The first three emphasize the responsibilities of faculty: acknowledging the burden of racism and colonialism that Indigenous students carry; proactively

preventing racism by engaging its various forms in class; and using a holistic pedagogical approach that focuses on both a critical understanding of colonialism and the mental, physical, emotional, and spiritual experiences of students. Finally, Cote-Meek recommends the creation of safe spaces of sharing and support solely for Indigenous students.

Her final suggestion echoes the comments of Dylan Robinson and Keavy Martin (2016) in their edited volume *Arts of Engagement: Taking Aesthetic Action beyond the Truth and Reconciliation Commission of Canada.* They describe the complexity of negotiating safe spaces for dialogue and coming together to learn about and seek social justice between Indigenous and settler peoples. "The act of physically coming together in the same space is more easily accomplished than the negotiation of being together in ways that result in transformation and change…the success or failure of this 'togethering' relies upon the quality of presence and felicitousness of those who come together" (p. 11). Attempting to address inequity within a classroom or shared learning space where there is a grouping of mixed identities is challenging and often uncomfortable. According to Indigenous activists this discomfort is necessary and should not be masked or avoided. Determining how to engage discomfort safely with integrity is an on-going challenge.

In my experience this kind of work in university classes and community settings can often be very cautious in both productive (taking care to be aware of and attentive to others' needs before speaking or acting) and unproductive ways (hesitating to challenge conscious and unconscious power that silences honest communication in order to avoid conflict). I have seen the arts used as a medium of collaborative exploration of equity in these settings. Sometimes the results are compelling, raising awareness and fostering trust amongst participants of different identities and levels of privilege. Just as often the arts may act as a vehicle that mutes difference in favour of unity or that enables people to mistake empathy for identification. "[T]he arts may in fact draw us so close…that we over identify with the other…as if [their experience] were [our] own…collapsing the distance that might otherwise challenge…complicity in on-going colonization" (Robinson & Martin, 2016, p.12). This is why Cote-Meek as well as Robinson and Martin suggest that "at times a cultivation of distance and spaces of non-indigenous inaccessibility" is required. This is difficult to do in a classroom but this is also why it is important to understand that in order to create equitable conditions for classroom learning it is essential to consider the conditions of students and faculty beyond the classroom.

Conceptually all three CAP core courses, 2122, 3122 and 4122, were designed to include assignments and classroom processes that emphasized the building of relationships through collaborative action and reflection using multiple media and genres. Course content was inclusive of diverse perspectives (readings and other non-text based materials, guest speakers, etc.). Course objectives explicitly cited anti-oppressive aims. CAP students stated that the CAP core courses were successful in creating spaces that intervened in and challenged university teaching and learning conventions as well as their own conceptions of education, arts practice, social justice and their individual experiences and identities. CAP students and instructors also cited that these interventions were hampered by the sites in which the classes took place. The physical, social, and temporal structures of the university created time pressures that impacted depth of engagement, feasibility of certain types of assignments, ability to cultivate more ethical relationships with community partners. The history and physical experience of York University shaped how students interacted with one another, how instructors interacted with each other and how community members interacted with the university. University culture and inequitable employment practices related to contract faculty impacted some CAP instructors' teaching practices and involvement in the program outside of class time.

In addition, for the majority of the time that the program was offered all CAP core courses were taught by White instructors (with the exception of one bi-racial faculty member who taught a core course on a number of occasions) whose expertise was discerned based on their experience and practices of community-engaged arts and social justice but also on their acquisition of advanced degrees from Western educational institutions. The personalities, skills and backgrounds of the various CAP instructors informed their selection of and approaches to course material as well as how the classroom space was structured physically, temporally and socially. Despite efforts to do things using an anti-oppressive framework, who is doing them still has an impact on social and power dynamics within the classroom. Positionality may be acknowledged but how it is lived may be harder to perceive or challenge.

Examination of CAP suggests that more attention to the what and how of financial resources and more attention to the who, why and where of people continues to be necessary in the pursuit of equity in the university context. This finding echoes past and recent studies of equity in post-secondary art education and university education in Canada (Mathur & Wong, 2007; Henry et

al., 2017). These educational equity scholars state that money needs to be spent to ensure institutional structures are consistent with institutional rhetoric. How resources are allocated acts as an indicator of institutional attitudes. Who lacks resources, who has an over-abundance and what does that tell us about institutional priorities? Who is present within different spaces (leadership, faculty, staff, students, community members) and different processes (financial decision making, organizational structuring, curricular design, student support, equity policy design and implementation) and what does that tell us about who has access and investment in particular activities? Social justice educators frequently experience the tension between supporting students' and practitioners' diverse knowledges and strategies for communication and helping them develop skills to navigate inequitable power systems in order to access resources. Obviously given the right conditions it does not have to be either or; but, appropriate conditions are often difficult to attain. Such conditions require building relationships of trust between and among teachers/mentors, students/protégés and community partners this takes time, sacrifice and often a measure of shared lived experience.

The Practicum

> A practicum course provides hands-on experience to enhance your academic studies. It is most commonly offered in programs like education, kinesiology, social work or health studies. A practicum allows you to practice what you have learned in the classroom, under supervision. It is similar to a co-op placement or an internship (York University Website, *Definitions for Future Students*, 2017).

Historical Forces

As stated in the quote at the beginning of this section, practica are frequently associated with specific fields of study, most of which emphasize provision of services and support that focus on human physical and social health and development. Practica are often described as providing an initial foray into professional practice associated with specific career paths or forms of employment such as: teacher, nurse/doctor, or social worker. The goal of such practica is to build the emerging professional's competency through experiential learning in a "real life" professional context, learning by doing. The assumption is that such an immersive experience will enable practicum learners to acquire a more embodied understanding of the culture, expectations, and dynamics of their chosen field. They learn how ideas that they may have studied in the abstract are implemented in four dimensions within specific spaces and relationships. Practica, unlike many kinds of professional internships, are usually a component of a formalized educational program and therefore the organization and supervision of practica are often premised on partnership and shared responsibility between the educational program/institution and the professional organization or context in which the practicum learner is situated. Concepts of what a practicum involves and how a practicum should be implemented varies according to the field or discipline in which it takes place, the specific educational program that it is part of, as well as the particular professional site in which it is located (e.g. a grade two public school classroom, a hospital palliative care ward, a women's shelter and crisis intervention centre). In university health, social work and education programs practicums are common. A quick scan of the websites of various university health, education and social work faculties in Canada and internationally reveals that the departments in which such programs are housed usually have staff whose primary role is to coordinate student practicum placements, student practicum preparation, practicum policies, and relationships with professional practicum

host organizations/partners. These staff support faculty who may act as supervisors of practicum students or instructors of practicum courses.

At the University of Toronto where I am completing my doctoral studies my own faculty The Ontario Institute for Studies in Education, the Factor Inwentash Faculty of Social Work, and the Dalla Lana School of Public Health all have multiple staff members dedicated to coordinating student practica, practicum handbooks, and on-line/in-person practicum resources and support services or workshops. At York University where the CAP certificate is situated The School of Social Work, The Faculty of Education, and several programs within The Faculty of Health all have similar kinds of resources. There is an extensive history of the inclusion of practicum learning within university programming in these fields. It has come to be an expected part of post-secondary study and professional preparation within such programs. Program quality and integrity would be considered compromised in these disciplines if they did not include practicum learning or did not provide infrastructure to appropriately support it. In addition, because practicum learning has long been considered an integral part of professional preparation and qualification in education, health, and social work, most professional practitioners have gone through such training themselves and/or have participated as a practicum host in some form, and there are significant bodies of research about practicum learning in these fields. Practicum learning is not common in Fine Arts faculties (unless they incorporate an art education/curatorial program or professional design certifications) or in Environmental Studies faculties and programs. The Faculty of Environmental Studies at York does offer opportunities for students at the undergraduate and graduate level to complete placements with professional organizations or community partners but the coordination of this process, even when associated with a course, is primarily managed by students themselves with minimal support from staff or faculty. There are few resources available to guide and support students or the community partners that they find placements with.

Location

Given this historical context 4122 and the CAP practicum in its original formation as a two-semester seminar and placement was somewhat unique within Canadian university education. It offered an exciting embedded learning opportunity for students who had no other options in their programs of study for applying their professional competencies beyond the academic

community. It was also enticing for practitioners who had already been working in the field without the benefit of formal mentorship and educational support or certification. The CAP certificate and practicum generated interest within community arts organizations locally as well because access to professional development has become an increasing priority within the sector over the past decade.[56] However the context that made CAP so unique, its location and sponsorship within two faculties that traditionally did not prioritize practicum learning as part of professional practice, has also been one of its biggest challenges. The assumption that practica are important and necessary within education, social work and health leads to a more generous allocation of resources to sustain practica programming and development. According to my interviews with FES and FFA administrators and instructors at York University, the CAP practicum was perceived as a novelty by its sponsoring faculties. CAP coordinators and instructors struggled to obtain scant financial resources to support community events/workshops and provide honoraria to practicum partners. 4122 instructors (often underemployed contract faculty) had little to no institutional staff support in managing relationships with practicum community partners. All resources and support for students from the university during the practicum was derived from the 4122 course. Without institutional support the workload for these instructors was very intensive and yet CAP coordinators were perpetually pressured to justify the allocation of instructor hours to this senior seminar course because it had a lower student to faculty ratio. As a result, CAP practicum development appears to have been somewhat strained, with the majority of resources allocated to basic management and little opportunity for deeper growth and enhancement.

Former CAP Coordinator:

"Other aspects of the limitations of being in a university was we had to work on semesters on terms January to March, September to November. Then in the summer time there weren't classes and yet there are a lot of community arts programs that run in the summer time that would have been good practicum opportunities. Why couldn't we have more flexibility there? That commitment to the practicum is really key."

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[56] See the dialogue with a key CAP community partner that follows the Practicum section titled "A Really Good, Very Interesting, Big Question." It explores the desire for professional development opportunities in the sector in more depth as well as practitioner concerns about equitable access to professional development.

My understanding of the CAP practicum is based on interviews with CAP instructors and coordinators, informal discussions with 4122 students during my class observations, a follow-up interview with a CAP alumna in 2016 (who after graduation found a position in the sector and became a CAP community partner) and lengthy individual interviews with five CAP community partners (2 in 2011 and 3 in 2016) as well as review of CAP program documents pertaining to the practicum including reports from consultations with CAP's community advisory group (CAG) which included various local community arts practitioners and CAP community partners. I did not visit CAP students while they were working on site within their practica placements, as my presence may have been disruptive and intrusive both for the CAP students and for the staff and community members at the sites where they were working.

All of the various stake holders that I spoke to felt that the practicum was an essential feature of the CAP program and necessary for anyone interested in working within community-engaged arts especially for those who had no prior experience in the field.

CAP Instructor:

"Students would say…that it was an opportunity to actually have an experience in the field where you had to deal with all those realities and contradictions and over time develop more confidence…negotiating situations that you are going to have to negotiate after you graduate. There were people that did get jobs from it. So if that is what you are most concerned about it was also about career development. I loved teaching that course precisely because people came in each week with very moving stories but also with struggles."

The community partner and student participants also felt the CAP practicum suffered from a lack of communication and clarity between community partners and CAP instructors/coordinators. They all felt that the roles, responsibilities, and expectations of community partners (placement organizations), the university, and the practicum students needed more explanation and discussion.

CAP Alumna:

"From a student perspective, the internship portion was really key and it could have been a much better, much more substantial learning experience. From the community partner side, I also understand, because we have hosted CAP students at my organization, and when it is only two staff and you are already juggling stuff, if you have a student intern come in, you only have so much time to give to them and it takes time to think of things for them to do. I understand that is hard to navigate but I feel that a lot more time could be put into building those relationships and really clarifying the role of the Community Partner organizations. From the perspective of

someone hosting a placement student I have felt that I didn't fully understand what we were supposed to do. And I realize that all takes time on the part of the CAP instructor and there are a lot of students, I understand that is hard. I feel the idea of an internship is great but putting in that extra time to unpack it, to do check-ins, to have more of an orientation [for students and community partners], to understand better what you are jumping into is necessary."

Similar sentiments have also been expressed in other fields where practica are more common and have a longer history. In a study of practicum experiences within a language teacher education program Johnson (1996) stated that though the "practicum is considered to be one of the most important experiences [in teacher education programs]…little is known about what actually occurs" (p.30) from the perspective of the host organization. "The major tension [in most practica] is the gap between students' visions of practice and the realities they face in context" (p.45). Johnson suggests that pursuing the perspectives of placement hosts can provide insight into how practicum students might best help the practicum host in ways that are mutually beneficial rather than burdensome for the host or disappointing for the student. (1996, p. 47)

Beck and Kosnik's (2002) article provided an account of both student perspectives on what made a good practicum within a public-school teacher education program and practicum host perspectives of some of the key challenges they faced in supervising practicum students:

Elements students valued:
- emotional support from placement teacher
- peer relationship with placement teacher
- a degree of collaboration with placement teacher
- a degree of flexibility in teaching content and method
- feedback on performance provided in appropriate spirit and manner
- sound approach to practice modeled
- heavy but not excessive workload
- desire to be viewed as a teacher

Key host challenges:
- lack of consideration on the part of students of the impact of school culture

- lack of appreciation of the importance of university supervisors in maintaining good relationships with partner schools and providing support and education for placement teachers/partners

(Beck & Kosnik, 2002, p.85-98)

My review of CAP community consultation documents reveals that CAP Coordinators and the long-term 4122 instructor did engage in extensive community partner consultations on several occasions that I have records of (2006, 2007, 2008). Their full-day February 2008 consultation focused on relationships between the university and community partners including discussion of tensions and potential ways of improving CAP placements from a community partner perspective. The 2008 community consultation was quite generative and the report gives voice to a great deal of constructive criticism from CAP community partners about the practicum:

The following is a summary of some of their suggestions:
- CAP needs to consider how students are recruited, where they are coming from, who has access, and what are barriers to participation, how can CAP recruit students that better represent communities served
- The driving force and starting point behind the practicums has to be the needs of the communities that the practicum organizations serve rather than student desires
- CAP needs to consider how to co-educate CAP students in partnership with community partners without draining partner resources
- In selecting and negotiating placements CAP should not encourage students to "knock on doors" as this is disruptive, instead instructors should vet a list of potential hosts and invite them to present as a panel during class
- CAP students should be prepared to take-on administrative and logistical aspects of community arts practice as part of the practicum as well as creative productions
- Partners with little infrastructural support have less capacity to supervise so CAP needs to consider how to support different kinds of partners in different ways

Many of these suggestions were later acted on within CAP such as inviting panels of potential placement hosts in 3122, increasing emphasis on meeting the needs of the community and

aligning student practicum projects proposals to take account for that;[57] recruiting strategically from communities/schools and programs that emphasized equity and represented a broader spectrum of identities; seeking additional funding from the university to create scholarships and provide honoraria to partners. They also did produce a document titled "Guidelines for CAP Practicums" as a resource that was referred to during the 2008 meeting. I did not have a copy of that document and therefore cannot assess it. It is possible that despite efforts to address community partner concerns sustaining these efforts proved difficult.

The issues mentioned in 2008 came up again with the community partners that I spoke with in 2011 as well as the three that I interviewed in 2016. They suggested that hosting placement students did take up a lot of time and resources which was feasible for some organizations because they had better infrastructure or a broader mandate and range of programs within which CAP students could be accommodated. All the community partners again raised concerns about student identity and how that impacted practicum fit and issues of equity within the field. They reiterated that they would appreciate better communication with CAP instructors. Much like the practicum hosts in Beck and Kosnik's study they felt because they were volunteering time and resources to prepare and supervise practicum students that the onus for maintaining communications should be borne by university instructors and they expressed interest in the university reciprocating with professional support and education for their staff. They also commented that understanding how other CAP partners hosted students and sharing tools and resources among CAP community partners in relation to CAP placements would be beneficial.

CAP Community Partner A:

"As one of the larger community arts organizations in Toronto it made sense that we host a CAP student and it is something that we feel we should do as an organization of our size…But honestly capacity was always an issue. It has always been a strain for us. So finding a student whose skills and interests really fit is important. Often people want to go right into working in the neighbourhoods that we work with. We have a program manager in each neighbourhood and the program manager works part-time because all the work we do is project funded so it's a lot to ask for them to supervise CAP students. We also place more of an emphasis on local volunteers who are part of the community. Inserting a student who is only going to be there for a short period of time contributes to this parachuting effect that many of the communities we work with have experienced, with a lot of people parachuting in and out. So we are very conscious of that and careful about who we are bringing in to support or shadow our programs so that it is going to

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[57] See Appendix R for an example of the revised practicum assignment from the 2009-2010 4122 syllabus with increased emphasis on the needs of the community partner organization

be meaningful and intentional. That, in addition to the ability to supervise, is what the challenge has been for us. We would like to host students because we do want to support the development of the field. But any kind of mentorship we do we want to be able to offer first to young people who are living in our neighbourhoods. The focus is on providing support to people who experience barriers to participating in the arts or to developing their own arts practice."

CAP Community Partner B:

"I remember one year we did this drumming circle at York University campus in the CAP program. It was phenomenal for the kids we support in the drumming program. They had never been inside a university and the university really made it special for them. They made them feel appreciated not only in terms of performing there, because they performed a drumming circle for the CAP students, but it also got them excited about the university. They got a look inside, what is the space like and what do these programs look like and what do the students do. So they had all these mini conversations and that was really a powerful experience for the youth participants as well as the CAP students. I remember a lot of the participants expressing a kind of fear of what university was all about and with this experience they felt less intimidated. The university is seen as having this elitist culture about it. So when you are engaging youth who don't have the opportunities, often, to attend university for socio-economic reasons and various other equity reasons I think it shows York University as being more open. I think it was a valuable experience. The youth were able to share their skills and experience with the students and the students could share their experiences with the youth …a bite sized moment of connection but that was a one-time thing.

I think it would be great for us to learn what other organizations are doing. We have no idea what other partners are doing to support their placement students at CAP. We would like to. Maybe they are doing things that we never even thought of and that we could learn from. That type of knowledge would be really helpful. Also I don't think there are very many visitors to our community sites where the placements may be working. We've gone to them, they have a celebration every year for the placement students to celebrate their achievements and the host organizations are invited so we have gone to that every year."

I interviewed Deborah Barndt, the original Coordinator and founder of the CAP certificate on four different occasions (2011 and 2016) on each occasion she expressed both frustration and dismay with the limitations imposed on the CAP program by university resource allocation that created barriers to who and how people could participate in CAP and by rigid policies regarding course scheduling that limited CAP faculty and coordinators' ability to better support and accommodate community partners. CAP community partners also stated that CAP practicum students weren't always sufficiently prepared for work in their organization. Similar to Beck and Kosnik's finding practicum students were often not aware of how much the culture of the practicum organization needed to be taken into account when planning or proposing projects.

CAP Community Partner C:

"Students don't come ready. Only a couple do, because they were ready before the university program, and that is rarely the case. We have to allocate coordinator time and mentorship for those people and universities do not recognize that they are asking charitable organizations to allocate resources to those individuals. So you are asking for curriculum development, serious mentorship from folks who don't have time. I often say no more placements. It sounds a bit harsh, but you have other people to engage. We get a hundred applications for placements. So I say OK cap it. You have to cap it. We have to recognize our capacity. We are happy to do it but you have to hire somebody at least part-time to take care of the training because we are doing it right now and nobody is funding it. What often happens is they get really trained and then they go off to another organization. The give back is to the community because they show up in an organization that we can maybe partner with. Mostly they just take the knowledge and apply it to their future and stuff. If we could have another year with them that would be phenomenal for *us*. Because then they can actually use those skills.

We have created a role that placements can move in which is a kind of hosting role but it is hard to get them up and running. They are often scared to interact and engage. Because it is not easy. It's hard…depending on your own personality and your training. So often, people either over engage or under-engage. And that can lead to a crisis for somebody in this field. If my engagement practice is off and I can't auto-correct it, it's like a low-end crisis, but a couple of those in a night is a lot of times. And that can happen. It has happened to me because I am not a frontline animator. I am enthusiastic and I don't read the cues in the same way a coordinator can read the cues. They know enough to say this person doesn't actually want you to say hi to them for a very long time. They'll come say hi to you. There are all those things. It's not easy to just be the host. To know how much information, what level of friendliness and hosting do I have to provide with this individual. We are doing this constant dance that takes years to develop. It sounds really petty and crazy and stupid but it's really important in the context of our organization and the communities we work with."

Partners were also concerned about student awareness of their own positionality and felt somewhat hesitant about taking on inexperienced students or students who may have very different identities from the communities that the organization supported.

CAP Community Partner A:

"My sense is that many of the students that I have encountered from the CAP program may not have a lot of lived experience or even work experience in the kinds of communities that we are working with. In that instance, what is required is somebody who is humble who understands that they are a guest and that they are there to be a collaborator. You recognize what you and what community members bring to a relationship. People may know that in theory but still have to learn how it operates in practice. Some of the concern is about safety for our communities. Identity always impacts this work. It effects the way in which power circulates in a room or comes into play in a particular context. That's one of the factors involved in figuring out the fit. The reporting that was required in relation to hosting the CAP students was quite minimal on our end. Which is good for us. But the last time we were offered a student it was quite last minute and I felt a longer lead time would have been helpful."

One community partner spoke about the complexities and costs of preliminary logistical steps that needed to be taken before a student placement even began.

CAP Community Partner B:

"I am not sure if CAP instructors are aware of the differences in how CAP students are supported according to the different placement organizations they go to. We would support them differently than another organization for example. In addition to the administration of it, it does take a lot and some organizations won't take them on because of that. When we are working in our programs there's the responsibility of having another person on site…that means liability, that means there is one more person to work into the system…if we are placing them in a school, let's say, there is a whole series of communications and channeling involved in just initiating a program. They add one more layer to manage. We have to ensure that the placement person is really supported properly…For example we are doing a program right now and there is a participant with very specialized needs and accommodations involved. So there is a whole host of information that needs to be taken into account about how to appropriately support that person. This information needs to be shared with the different stakeholders in the program so a placement student becomes one more person to have to inform and train to do that and ensure they remember to do it properly. Then there is AODA training[58] which is required by the provincial government and everyone who works with us is required to complete it so that is another responsibility. It costs about $25 and then there are police checks which cost $20 for volunteers and $65 for employees…costs that we have covered. Then we have to account for placement students within our policy documents, because they are different than volunteers. If they had some of these things beforehand that would be great. It would be one less thing for us to do."

As CAP instructors were made more conscious of these concerns through feedback from community partners they did make efforts to more effectively emphasize such tensions in the class discussions and syllabi descriptions of the practicum assignments, however instructor capacity to more thoroughly accommodate these issues with each individual student was also limited in ways that community partners were not conscious of. Because the primary CAP 4122 practicum course instructor had been a contract faculty member for so many years they had to limit the amount of time that they could dedicate to the program. In addition, recent changes at FES such as hiring a new permanent faculty member, a substantial gain, also resulted in the 4122 and other long-term CAP core contract faculty being cut, a major loss in terms of programmatic knowledge and relationships. In addition to this cut in 2016 the entire CAP program went through a review and redesign which resulted in the practicum course being cut in half. Instead of a two semester six credit course focused on supporting CAP specific practica it became a

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[58] The Accessibility for Ontarians with Disabilities Act mandates that anyone working in an organization providing public services receives appropriate accessibility training.

single semester three credit course intended to support students from any stream of study in FES who were engaging in field placements, in order to reduce faculty time and resources allocated to it. Given that the key strength of 4122 cited by CAP students, instructors and community partners was that the two-semester time frame was a better fit with the time needed to for the kind of relationship development that social justice oriented community work requires this decision appears to be a choice not based on sustaining quality of educational processes, outcomes or partnerships. Further diminishing an under-resourced program serves to reduce equity. CAP participants are thus moving through the program despite the conditions of the university context even more dependent on the generosity of community partners for mentorship. At the time of my 2016 interview with CAP community partners they were not even aware of this change. Their responses follow:

CAP Community Partner C:

"It sounds like York is not that invested. That's the message. It sounds like it's going to get dropped. I think the university has to decide, what is the support needed for CAP to grow otherwise it's just wasting it's time. It's unfortunate because they built that program for a long time. It's crazy. That's too bad."

CAP Community Partner B:

"Really? When did they do that? It used to be longer…That is half the amount of time...

I think to be honest having a full-year placement makes so much more sense. You are getting the on-site learning and training and making connections. If you shorten that we have to reduce what we can include them in. Building community is such an organic process. It takes time and it takes a long time to absorb all the different nuances of communities. Community is a moving force and it changes and a year gives you more time to learn and absorb and experience. I would say a full-year placement is easier to accommodate than a half year. Because you can get to know them more. You are building a relationship. We could make it work. But you would just start to get to know a person and then they would be gone. I think a full-year is a better opportunity for them to learn more and for us to gain something.

The former CAP Coordinator and CAP program founder had retired just prior to these cuts. She commented:

"I am all for change and revision but you have this distinguished art program which has been unthinkably diminished. The practicum which was a year-long experience is now just reduced to one term. And I feel that it just can't have the same depth and value that it had. The fact that we had people coming every week and reflecting on the work, it had a real praxis orientation. I'm not sure exactly what form it's taking now but my understanding is that for the purposes of saving money and consolidating the practicum is diminished and I feel that is a real loss."

A Really Good, Very Interesting, Big Question

One amazing component of this research project, for me, was the opportunity to have in-depth discussions with people in many diverse roles connected to community-engaged arts practice and education in Toronto: students, faculty, administrators and community partners with a wide range of experiences and backgrounds working in many different contexts. In addition to my work in academia over the past 17 years I have had opportunities to inquire into and reflect on community-engaged practices and develop resources as a consultant collaborating with community-engaged organizations many of whom became community partners to the CAP program and sites for CAP student practicum placements. While CAP was developing in the university setting, local community-engaged arts organizations were developing their own programming to support training and alternate forms of certification in the field for the communities they work with. Most focus on supporting young people and emerging artists who, facing systemic inequities, may not find university accessible, welcoming or supportive. In recent years these organizations have been working to address how inequity permeates their practices and organizational structures as well, much of it having to do with a lack of representation of racialized, Indigenous, and disabled artists within staff and leadership roles as well as a lack of professional development opportunities. Given the on-going challenges of underfunding a number of stable mid-sized community arts organizations (They have been in operation for more than 10 years and have more than 2-3 permanent staff) decided to pool their resources and collaborate to develop inter-organizational mentorship programming. This is an excerpt of an interview with one of these Community Partners.

Me: "How do you understand equity and see it intersecting with the community arts sector?"

Community Partner:
"Part of it is access. Access to arts experiences that come in different forms and shapes, after school or during school. I think that is important because that is about creating a more even playing field or creative field. There is an inequity of resources for many students. I think community arts plays a role to help create more of a balance by providing arts opportunities to youth who may not be able to access that through school or extracurricular activity. It is also about the under-representation of artists. There are a lot of artists who are not seen or heard in the community arts field. So there need to be systems in place to support artists who may be living on the margins or who are under-represented. To give them an opportunity to engage and voice what is important to them. We work primarily in what the city calls neighbourhood improvement areas. We are fighting against media. The media represents communities in these areas in such unfair ways. So what community arts can do is provide opportunities to display their agency and communicate in ways that challenge these misconceptions about who they are and what they can do. It helps to counter the media and the misperceptions that they reinforce.

The other thing is employment and leadership. I think there is underemployment of artists. There is inequity in terms of hiring youth who are living on the margins and those who are graduating from universities. There are youth who we are working with who may or may not have graduated high school for a variety of reasons, who would love to go to university and access that training, but are unable to. They are practicing artists but because they don't have this accreditation it causes major problems in terms of them getting exhibitions or grants. That is a barrier that we are always to find alternatives to. Alternative ways to showcase their work and to provide training and employment opportunities. I think that is a role that community arts plays…trying to fight those injustices. We have an artist who doesn't have a lot of education, but is very talented and

has been turned away from galleries. So we have been connecting her to organizations to alternative spaces and training. She finds it very frustrating that it is her resume rather than her work that determines whether a gallery will show her work or see her as credible. I think community arts organization can create different doors or opportunities to access learning and the professional field."

Me:
"So do you think that CAP reinforces the privileging of some groups over others or the kinds of people and training that are considered credible?"

Community Partner:
"The reality is that certain kinds of accreditation are given more weight, and access to accreditation is inequitable. I think that is a reality that we face. But I also think that from an organizational perspective you have to look at the bigger picture and all the variables. Placement students who are coming in to our organization with certain expertise and privilege can offer connections and insight. Many of the youth that we have been training actually go to college and university. I provide a lot of references for them. But they benefit from some kind of connection and many of them get some access to knowledge about university through the placement students. I think CAP students need to take into consideration their privilege and that needs to be part of their training both in their program and as part of their practicum orientation. They need to name their privilege and recognize how it operates. The CAP program has bursaries doesn't it?"

Me:
"It did but that funding dried up. It was cut."

Community Partner:
"If they had some kind of bursary or scholarship program that enabled a diverse group of CAP participants who would better reflect the local community and even the community arts locally that would really be a contribution to more equity in the field professionally and in the program. I thought they did."

Me:
"They fought for that and they got a grant but then leadership changed after six months and the new leadership cut that funding. They thought they had three years but it was cut after six months. So they had to spread out the funding that they had already received over two years. So only one person was supported. Such a monumental impact from just a small change in leadership. It gives the perception that scholarship students are vulnerable and devalued. CAP doesn't even have a budget. An endowment has been started for the program — donations."

Community Partner:
"The climate in the community arts field is quite volatile right now there is increasing pressure and need to emphasize representation. Any kind of practice has to reflect the community out there which is diverse. That is essential. There is privilege in the university for sure and …I'm not sure how I am connecting this…"

Me:
"It sounds like you are saying that diverse representation is crucial in the community arts sector and that any organization in the field needs to consider that and how they are implicated in that."

Community Partner:
"Yes, yes. And CAP really isn't doing that very well if their goal is to educate future leaders in the sector. I think having multiple and more entry points for people into the program is important because all the community organizations are constantly thinking that way."

Me:
"You are all prioritizing, mentorship and renewal as a way of addressing these kinds of issues. It seems to me that CAP because it is in the university and because it isn't even officially a program. It is a certificate and therefore it doesn't have a budget. There are limited possibilities for how it can address that lack of representation amongst the students. It seems that because of the structure and the context in which it is situated CAP doesn't really have as much agency to do the kinds of things that you are doing as community organizations…like partnering with one another, creating flexible pathways that respond to the needs of your participants, having long-term relationships with specific communities. Do you think that the university is the right place for a program like CAP?"

Community Partner:
"That's an interesting question…a very interesting question. On one note yes and on another note no. Yes, in the sense that it provides certification for young people or emerging practitioners to gain so that they can actually better their chances of success in a career in the arts. So many of the young people that we work with are screaming for a piece of paper that says look at what I have done and for them it is huge. Some kind of documentation some kind recognition of the kind of skills that they have to offer. Having that certification is something that we are always thinking about what kind of alternative can we create to provide certification outside the context of the university. That is part of what our mentorship network is about. CAP provides a certification that is privileged but at the same time it does feed into the industry.

But also no, because it is a distance thing, it is an elitist thing. If you are thinking about community arts practice it is more about grassroots, working directly in the community, so could a program like this be better in the hands of a group like our mentorship network or even at a college level which seems bit more accessible? There is that lack of responsiveness to the community within the university. From a systems perspective it would be great to have a program that was more connected and more accessible. But certification is important. And I hear that from a lot of the youth that we work with. So if that certification could come at a more grassroots level in a context that has an equity lens attached to it…"

Me:
"Would you say that is kind of connected to embeddedness? Having the community partners more embedded within the CAP program and having the certification more embedded within the community?"

Community Partner:
"Definitely. Community partners are the ground workers. That is where there are a lot of resources that haven't been tapped into in terms of program design, lived experiences, understanding of and long-term relationships with local communities, implementation…there is definitely more room for intersection. Our mentorship network, for example already has an infrastructure and is doing this kind of work. And that is an element of embeddedness building on initiatives that are already present in communities."

Few weeks later I asked CAP's Coordinator, a permanent FES faculty member, the same question.

Me: "Is a university, this university, the right place for a program like CAP?"

Interim CAP Coordinator 2016:
"That's a big question. I don't know how to answer that. I mean, I think it's really good and healthy for the university to have such a container. Is it the right place? If I were outside of the university context and I was designing this training program, I wouldn't be thinking…oh the Faculty of Environmental Studies at York University is the perfect place for that. No obviously not. There are so many barriers to getting to York to being at York to being at a post-secondary institution: tuition…etc. It really constrains the possibilities of what you can do. And yet as a York University professor I am delighted to have it housed there. I think it pushes us as a university. We have the infrastructure and the resources to house it in a way that would be very difficult outside of the university context. If someone out of the blue dropped five million dollars and said run this program for 10 years and put it wherever you want. I would probably put it at Evergreen Brickworks and recruit people possibly right out of high school and do it totally differently. But nobody is dropping five million dollars on my doorstep to do this work. I think in some ways that a bunch of other local community-engaged arts organizations are trying to do very similar work outside of the scope of the university. One of my goals for this year is to figure out how we can partner with them. How do we share resources? Maybe get our students to their workshops and their students to our classes. Find a way of bridging those gaps better. For York I think this is a really important place and space and moment that pushes us to do things differently and think differently and I think it is really good for our students to have this option particularly the students who thrive using alternative knowledges and methods. We do have some very talented artist students that are also very academically brilliant. But often the most talented artists work in ways that don't fit easily into the university framework so CAP gives them this space. And they do such incredibly important and amazing projects and go on to invigorate the sector. Our CAP students are everywhere."

A few weeks after that, I asked a former CAP student who now works in the community arts sector.

Me:
"Do you think that teaching CAP in a university is the best setting?"

Former CAP Student:
"That's a really good question. Maybe not. For me it worked well and this is why I have been thinking about going back to do my Masters. It was so helpful for me to be in a place in my life where this was my focus. In summer I would work but during the rest of the year I knew this was what I was focusing on. I know there are other groups in the city that are making classes, courses and workshops accessible. But it has been hard for me to focus on them when I am in work mode. I have taken some of these here and there and I've noticed even with my own organization's courses we do have people who disengage. We do have people who drop out if they are offered for free. I find that investment isn't there. I know there are times when I am signed up for workshops and I am so tired after work I have not gone. Or it was a quick workshop, I got into it but then it was over and I went back to life."

Chapter 8

Inhabitus – CAP Relationships

"I'm looking for collaboration. I'm looking for richness from other people because I really believe that's where life is. When you are with someone else and you can exchange anything, that's life for me. So I'm always looking for collaborative possibilities. Even if I work solo I know at some point there's going to be some collaboration. I'm going to try to cause that and that interaction with people is the Qi…is the life. So many artists work in isolation and they do need more stimulus" (Former CAP student, 2011).

This chapter begins with a discussion of why attention to relationships is an important focus for understanding how equity and inequity are constructed and sustained within educational contexts. I use Pierre Bourdieu's concept of habitus as a starting point for discussing how embodied practices reflect hierarchical relations of power. Next I examine Jacques Rancière's critique of habitus as presented by Pelletier (2009). Rancière claims that Bourdieu's concept of habitus has inherent contradictions and limitations that pose a challenge to the pursuit of equitable relationships in education. I then discuss Schemmel's argument that instead of focusing on the distribution of resources as the starting point for addressing inequity in institutions researchers should begin by examining the attitudes of institutions in relation to the people that they serve. Schemmel explains how institutional attitude shapes the institution's material practices and productions and that a shift in institutional attitude is required to create material practices and productions that embody an attitude of equity and respect in relation to all constituents. I propose the alternate concept of *inhabitus* as a means for rethinking how to move beyond recognition of inequitable treatment to a supposition of equitable value and equity as necessity via intervention, interface, and reimagination. Then I focus on the particular relationships of the CAP program. I explain which relationships I have chosen to examine and what kinds of interface, intervention, and reimagination is practiced within them.

Figure 32. Inhabitus
(see following page)

Why Relationships

Relationships are at the heart of learning and of life in general. Learning is a relationship with knowledge and we develop knowledge through relationships with our environments as well as other beings and materials within our environments. In terms of education and more specifically post-secondary education, relationships can often be a pivotal factor in a learner's motives to pursue education or their ability to thrive within the contexts of educational communities. If a student is able to identify with and form relationships or social networks of support to help them navigate post-secondary education they may be more motivated to pursue it and succeed once they are there. Several studies (Foley, 2002; Finnie & Laporte, 2003; Finnie & Usher, 2005) attempting to track factors impacting the participation of students of low and high socio-economic status in post-secondary education after high school in Canada point to interest/motivation as "the most significant over-all barrier" (Finnie & Usher, 2005 p.27) for all students and especially for students with lower socio-economic status. If people are motivated to participate based on interest and relationships then seeking to improve participation of different groups requires attention to and support of who and how they are as well as what they are seeking and where/why they seek it. In proposing and promoting educational programs most universities emphasize what they offer in terms of outcomes. There is less effort put into describing the people and the qualities of the relationships that are supported in the process of achieving those outcomes. Not just how do I get in and what do I take away but also what am I bringing and how will that be taken into consideration while I am there?

Sociologist Pierre Bourdieu articulated the concept of "habitus" in his book *Forms of Capital* (1986). He described habitus, as the habits an individual developed based on socially derived values. According to Bourdieu these habits, skills and dispositions or embodied practices: such as ways of speaking/thinking, ways of presenting oneself, ways of interacting, ways of inhabiting time and space, are cultural, social and economic signifiers. They illustrate what social groups an individual belongs to and therefore these embodied practices are imbued with greater or lesser amounts of cultural capital, meaning the more traits that one embodies of the dominant culture or culture in power the more cultural capital one has. The accumulation of cultural capital better enables an individual to succeed socially in the context of dominant culture and therefore accumulate social connections and networks that function as social capital. Social capital is

essentially the building of networks of relationships that enable navigation of particular social milieus and the ability to attain certain kinds of achievement within those milieus.

> Bourdieu often used sports metaphors when talking about the habitus, often referring to it as a "feel for the game." Just like a skilled baseball player "just knows" when to swing at a 95-miles-per-hour fastball without consciously thinking about it, each of us has an embodied type of "feel" for the social situations or "games" we regularly find ourselves in. In the right situations, our habitus allows us to successfully navigate social environments. For example, if you grew up in a rough, crime ridden neighborhood in Baltimore, you would likely have the type of street smarts needed to successfully survive or steer clear of violent confrontations, "hustle" for jobs and money in a neighborhood with extremely low employment, and avoid police surveillance or harassment. However, if you were one of the lucky few in your neighborhood to make it to college, you would probably find that this same set of skills and dispositions was not useful—and maybe even detrimental—to your success in your new social scenario. (New Connections, 2016)

The kinds of cultural and social capital that an individual embodies reflects different social milieus/contexts. How much social and cultural capital they have in a particular context impacts their process of achievement within this context. Achievement in post-secondary education for students is associated with high grades and accreditation such as a certification, diploma or degree. For faculty, achievement in post-secondary education is often associated with number and prestige of publications, attainment of research grants, high profile reputation, tenure, rank, and salary. Bourdieu extended his analysis of the impact of habitus by exploring how it affected conceptions of education and the arts. Education he explained is often represented as based on a concept of meritocracy, if one works hard and has talent one will succeed. However, Bourdieu argues, as do many critical race and feminist scholars, that the education system reflects the habitus of those who constructed it; therefore, those individuals whose habitus is reflected in the construction of the education system have a privileged status because they enter the system already embodying and identifying with its practices, values, and assumptions. Their embodiment is more valued and therefore more meritorious.

The same principle can be identified in relation to arts practice and concepts of taste. Bourdieu discussed this in his book *Distinction: A Social Critique of the Judgement of Taste* (1979). He theorized that our aesthetic preferences are informed by social class. What we deem tasteful or what we have a taste for are associated with the cultural values of the social groups in which we are brought up or those social groups that we aspire to be part of. Applying this concept then to evaluations of art, what we deem to be art and what characteristics we associate with greater or

lesser levels of value in art correlate to the values of specific social groups. As in fields or systems of education, merit within fields and systems of art is primarily determined based on the taste of the social groups that construct and dominate those systems. Bourdieu goes on to claim that those in positions of power within systems such as education and art maintain their power because the social bias that determines what is valuable or what has merit is not explicit. Ideas about value are so intertwined with the way that systems and practices are constructed that it is not easy to point out their relativity. They are only valuable within the way a particular system is constructed; they are not universal. Because so many of the systems that govern everyday operations are constructed by the same powerful social groups it can be difficult to recognize that value or merit is relative and that certain groups are able to operate in more valued ways and thus attain more capital because their way of being gives them more capital to begin with. Bourdieu suggests that this is how norms are created. Because these particular ways of ascribing value are so ubiquitous they appear to be a natural or normal order rather than a socially constructed one. So Bourdieu suggests that those in power maintain their power not only because they are privileged but also because their values are presented as natural and are less visible; those social groups that are not privileged are coerced into believing the system is based on a natural or neutral order and that they can attain capital by aligning their values with the values of the dominant system (achieving merit). The underprivileged unknowingly participate in their own on-going marginalization. Thus the privilege and values of the powerful are reinscribed and alternatives to the systems they have constructed appear to be less worthy.

Rancière, according to Pelletier (2009), says the problem with Bourdieu's representation is that it upholds the hierarchy it describes by representing marginalized communities as willingly participating in maintaining their own oppression because they are mystified by the myth of the neutrality and meritocracy of the education system. In other words, they lack the knowledge or ability to distinguish the real means of inequality of outcome in education or the arts. Rancière suggests that in order for Bourdieu's picture of reality to hold together it requires that members of marginalized communities remain static, homogeneous, stuck in a false consciousness and those from dominant groups remain in power because of their agency and true knowledge of how systems operate. By performing the role of the scholar unmasking the true reality Bourdieu is affirming the idea that intervention by an intellectual is needed to liberate the oppressed by providing them with a more useful way of understanding the world. Bourdieu maintains hierarchies of knowledge by representing the oppressed as objects of manipulation, "those who

simply reproduce" rather than subjects who may intervene, "those who distinguish themselves" (Pelletier, 2009, pp. 142-144). Bourdieu, Rancière claims, "starts from a position in which inequality is assumed and materialized in the distance between science [the scholar] and ideology [the uncritical acceptance of dominant narratives by the marginalized]" (Pelletier, 2009, pp. 142-144). Bourdieu's analysis of the division of knowledge between social groups appears as an explanation of inequality: the poor do not succeed academically because they cannot formulate scholarly discourse, as a consequence of their habitus. Rancière's counter to this is that the poor do not succeed academically because their discourse is not treated or 'heard' as scholarly. At this stage, the problem is not that value bias is invisible to and therefore coercive of marginalized groups; rather, the problem is that it is invisible to and coercive of those who are privileged by it. Racialized and Indigenous scholars and artists have been making this argument for a very long time. Those of us with privilege can't see the elephant in the room, because we are the elephant in the room. Yet again, Lee Maracle's call for self-reflexivity in seeking to support equity is required. Those in positions of privilege need to "dig where they stand" (Lindqvist, 1978) to understand how our privilege operates and how we may be complicit in maintaining it and therefore complicit in maintaining inequity.

Does equity within systems of education and art require expansion of existing systems to better include others and achieve consensus? Can we choose what is best if what is needed varies? Or does it call for a reconfiguration of relationships to construct spaces and practices for interface that are premised on equity within difference? "[T]o speak to students on the basis of their lack of knowledge, with respect to the teacher's own position is first of all to demonstrate to them their own incapacity" (Pelletier, 2009, p. 143). Current systems of education operate, according to Rancière, based on an assumption of inequality of knowledge and an assumption that the education system can remedy inequality by providing access to superior knowledge. "Rancière's argument is that there is no other means of achieving equality than to assume it, to affirm it, to have it as one's epistemological starting point and then to systematically verify it" (Pelletier, 2009, p. 142). Pelletier explains how Rancière uses storytelling in his book the Ignorant Schoolmaster to provide an alternate account of how pedagogical relationships might be conceived in more equitable ways.

> [T]he inequality which education is designed to address should be remedied not by seeking to transfer knowledge (be it through progressive or authoritarian means) but by establishing a relationship of equality between [teacher] and student, between the one

who demands that intelligence manifest itself and the other who develops [their] own intellect. (Pelletier, 2009, p.142-143)

I few months ago I was part of a discussion with a group of people who are all long-term experienced practitioners in community-engaged arts in the city of Toronto (Many were from CAP community partner organizations). We were participating in a focus group convened on behalf of the city (municipal government) about capacity building in the sector and key areas in need of funding and support. Much of our discussion focused on how to convey to the city why certain community arts services and practices were important and how they contributed to the city, in order to justify requests that they be considered for funding. These practitioners all serve marginalized communities within a marginalized sector. What became clear to me in the conversation was that these practitioners and the communities they work with are all very aware of the inequities of the system in which they are immersed. They are also aware of the value of both the work that they do and the kinds of effects and knowledge that it produces. The challenge was that they felt they had to justify themselves to the city rather than seeing themselves *as* the city. The framing of the dilemma put them at a disadvantage. This framing sets up a particular epistemological starting point that supports the systemic inequities that they resist through their advocacy and their daily practices. The fact that these practices and organizations persist despite inhospitable or hostile conditions demonstrates their value and their belonging. They are legitimate. So if their legitimacy as an integral and valued part of the city is *assumed as a starting point*, perhaps institutional attitudes and relationships can begin to shift. If marginalized communities, individuals, knowledges and practices are understood as equally valuable and necessary then the focus of equity initiatives must be the transformation of the systems and institutions that marginalize them. Perhaps a focus on what constitutes an equitable institution is needed rather than why those on the margins are deserving of inclusion in existing systems. In his discussion of the work of "outsider" artist Horace Pippen, Cornel West (2002) states that the work of artists like Pippin, who are considered outside the art world but whose artwork has relevance and value in the lives of many people and communities, can be read as a call to action. This action is not a re-evaluation or "redemption" (Clifford, 2002, p. 219) of outsider art work and it is not based on a political demand that the artwork explicitly expresses. Rather the task puts art criticism itself on trial; "how our understandings of Pippin's art force us to reconceive and reform the art world as it now exists" (West, 2002, p. 328). West's premise connects with Rancière's argument about addressing systemic inequities in education "the problem is not to

prove that all intelligences are equal. It is to see what one can do as a consequence of this supposition" (Rancière quoted in Pelletier, 2009, p. 79).

I use the concept "inhabitus" as a play on Bourdieu's idea of habitus. I am messing it up, questioning its tidiness. It is useful to understand how systems that oppress operate but it is not useful to feel overwhelmed by the power and pervasiveness of these oppressions. Bourdieu's concept of habitus provides insight into how the privileging of certain people's embodied practices or ways of being, their habitus, provides them with more capital or assets as they navigate social systems. It makes their journey easier and it makes it easier for them to gain and sustain power (Similar to how the player of a computer game may choose to use the avatar[59] with the characteristics that best suit the conditions of game in order to increase their chances of winning except in reality choosing our embodiment is not always an option). Rancière critiques Bourdieu's emphasis on habitus claiming it is not the ways of being that are unequal it is the viewpoint that some ways of being are better than others and the construction of existing systems based on this assumption that create inequity. Rather than focus on how access to certain kinds of privileged embodiment or ways of knowing may support an increase in status, Schemmel and Rancière both suggest that to counter inequity we should focus on the underlying assumptions or attitudes that inform how institutions and relationships function. Rancière's second critique is that habitus assumes embodiment or ways of being are fixed and homogenous within particular groups. His concept of habitus tends to essentialize social groups, as if all members of these groups are the same or similar. Rancière's third critique is that to be a workable theory, habitus requires that hierarchy is accepted uncritically or as an inevitable condition. Oppressed groups ultimately concede to their own inferiority and buy into institutions that purport to equal the playing field by making oppressed groups more like dominant groups. In this scenario everyone is knowingly or unknowingly complicit and the dominance of privileged groups appears inevitable, natural, or "just the way things are." Bourdieu leaves little room for agency and change especially on the part of the oppressed.

The idea of *inhabitus* questions the fixity of ways of being and of relationships between different ways of being. Lived realities are much messier and more changeable. Inhabitus works on the

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[59] "An electronic image that represents and is manipulated by a computer user in a virtual space (as in a computer game or an online shopping site) and that interacts with other objects in the space." (Merriam Webster Dictionary Online)

assumption that change will happen, that multiple shifting ways of being exist and are necessary, that ways of being are not superior or inferior, and that these various ways of being respond to emerging conditions within existing environments and help to create environments yet to exist. To inhabit implies active engagement. Bourdieu's concept of habitus describes the way in which cultural values are embodied in our ways of being and how different kinds of embodiment are granted different levels of status and access to relations of power. Habitus, although it *can* be cultivated or abandoned when it is recognized, tends to imply status without effort. Higher status begets greater power which provides greater ability to determine what is valuable and to construct systems of social organization. These systems in turn sustain the values of those with higher status, maintain their dominance and resist change. According to Rancière it is not our particular embodiments that do or do not afford us power and therefore reduce equitable access and opportunity; rather, it is the acceptance of a hierarchy of embodiment in the first place that enables inequity in relationships and inequity in systems of social organization. Inhabitus describes how people engage in critical reflexive intervention, interface, and reimagination to actively challenge and reshape environments and ways of being within environments. Inhabitus provides insight into how the supposition that diverse embodied practices or ways of being are necessary and cannot be ranked may help to envision and sustain equity.

Rhetoric and Realities

The following dialogue took place at a busy café in downtown Toronto. The faculty member I was speaking with was a long-term permanent member of the Faculty of Fine Arts (FFA) at York University. At the time of the interview in 2011, FFA was in the process of shutting down its interdisciplinary department, Fine Arts Cultural Studies (FACS), despite ample protests by students who were only consulted in a "community meeting" after the decision had been made. All faculty associated with FACS would be shifted into the remaining discipline-based departments. This faculty member had been one of the FACS-associated faculty as well as a part of CAP's broader network of supporters and consultants.

As a graduate student my first Teaching Assistantship at York was in FACS for the course FACS 1900 Arts & Ideas. I was a TA for the course for four years while I was a student at York and after I had left and started my studies at the University of Toronto. FACS 1900 was a full year faculty-wide course requirement for all first-year fine arts students, one of the only times in their degrees when they worked with students from all departments rather than exclusively in their disciplinary major. FACS 1900 examined the relationship between socio-political contexts and art practices in the 20th and 21st centuries. It also introduced students to the various ways in which arts practitioners combined mediums in attempts to make their chosen methods more consistent with their focus and their goals. Through analysis and experience of local art works as well as collaborative group projects students were prompted to consider what the characteristics of interdisciplinary practice might be, how it was or was not embodied in the works they experienced and produced, as well as the social and political implications of their own practices.

It echoed some of the goals of CAP's 2122 course, except that it was taught in an even larger lecture format (200-250 students) with tutorials. This size made it difficult to incorporate student-led activities, coordinate approaches to curricula with 6-7 different Teaching Assistants and make lectures more interactive. During my four years in the course I worked with three different instructors. The faculty member that I speak with here was the most adept at managing these challenges, making connections to arts practices in the local community and intervening in conventional university teaching practices. One year all the TAs collaborated with her to address rampant plagiarism in student essays by creating a surprise performance piece at the beginning of that week's lecture (the lecture was about performance art) that raised questions regarding the production, consumption and regurgitation of ideas.

FACS 1900 like FACS itself was controversial. It challenged incoming students who were often eager to identify with their chosen majors and resistant to ideas, issues and methods that seemed irrelevant to that goal. It was interesting to hear from a faculty perspective how that resistance continued to resonate within the administration and organization of the Faculty of Fine Arts as a whole and how it affected the dissolution of FACS as well as the Faculty of Fine Art's commitment to the CAP program.

Me:
"In a number of my other discussions I have been told that the FFA Dean made a significant comment when questioning whether Fine Arts should continue to sponsor CAP...and the comment was, that while community arts may democratize arts practice...the Dean didn't know that it created high quality arts practice...and felt that the aim of the Faculty of Fine Arts is to work towards high quality arts engagement."

Faculty Member:
"Well unfortunately this is a very long-standing position in Fine Arts but I think the turn toward conservatism has given this position new life. And this is often a position that comes up in relation to FACS...will students in FACS be "jacks of all trades and masters of none"? This position indicates a real misunderstanding of what it means to work in an interdisciplinary manner no matter what fields you are working in. I have even integrated this kind of question into some of my curriculum in FACS because I really want to call into question this assumption, that in order to be an artist one needs to pick a

specialization and drill down and become more and more technically skillful in order to be recognized. I think that's one way of training to be an artist but I don't think it's the only way. And more than that, in the CAP certificate I would argue that the purpose of the certificate is not necessarily to train artists. In my opinion and the way in which I understand CAP, it is to use the arts in various ways to support community and how you understand community in political terms, social terms. Can these terms even be picked apart? Can they be separated? If your interest is to use the arts for a broader betterment of society and to engage all different kinds of people who require engagement for whatever reasons...it seems to me whether you are a "good" artist or a "great" artist is irrelevant. What's relevant is your ability to work with people, your ability to motivate, your ability to believe in the power of art to change, your ability to be a teacher. Because so often I think in community arts practice the goal is to work with people who are in various ways disadvantaged, not always, but often. It doesn't really matter whether you could paint the Sistine ceiling, no, I don't think it does.

I guess if I were in a position for making a case for why CAP should be allowed to flourish, continue, or be supported it wouldn't be about training artists. This seems irrelevant to me. What I do think is seductive about the program for emerging artists in the Faculty of Fine Arts is that they can be majoring in an artistic discipline that they are interested in or presumably skilled at, but then, [with CAP] they have a place where they can take these skills they have accrued and share them in spaces outside their artistic studios or dominant artistic milieus. I think that's really important. I think we all want to be out in the world and engaged with others. And I think so often art making has been, in the past, a solitary pursuit. And I think it's still, for many people, a solitary pursuit. But the mere fact that in artistic practice, leaving CAP aside, the move to collaboration, the move to border crossing, to relational aesthetics, and all of these things speak to the need for community within the world of art making."

Me:
"Do you feel that Fine Arts education is addressing, that trend, that move, that desire?"

Faculty Member:
"I think more generally yes, at York I don't know if it would be fair for me to say. Coming from FACS [which is interdisciplinary] at York you think you would have an opportunity to be more involved in other units. But in fact it's been the opposite. So it's really hard to know what goes on in other programs. Some other institutions have shifted the names of their programs around so they don't appear as bounded by traditional art and design disciplines. It's hard to know if it will just be a label change or if it will stimulate more collaboration or border crossing.

My observation is, a move was made to close FACS and, whatever I feel about that personally put aside, by virtue of closing down this program [FACS] this Faculty [the Faculty of Fine Arts at York] took a stance about the nature of artistic training and practice and that stance in my mind is a backward-looking stance. It is a stance that turns its back on this more collaborative approach...approaches that might be implied by the new labels and structures that are used elsewhere. I think there is only one way to read that. While many other programs are moving more and more to an integrated model of artistic training, theory and practice that crosses disciplinary boundaries, etc. this faculty has made a reactionary move. I think you can measure that by trying to correlate one of the claims that was made for closing down FACS which was: everybody's interdisciplinary now so we don't need an interdisciplinary program and trying to correlate that claim with the fact that York isn't changing the names of its departments. It's still Theatre, Film, Music, Dance, Visual Arts, etc. And this at a time again where many, many other institutions that teach art are moving away from streams of practice or silos of practice. I'd like to believe that everyone is interdisciplinary...but if that were true I would like to think that the course FACS 1900 which was a faculty-wide course that was required for first year students from all disciplines where they were working and learning together. I would think that would have been kept as a foundational course in interdisciplinary practice. But instead that has been cut and each disciplinary department is supposed to replace it by providing a course that is their own discipline's version of interdisciplinary practice. These courses really have become less about interdisciplinary connections and more about field trips, going to programming from that discipline out in the city or community. It's not the same thing."

Me:
"Does the fact that some of the more innovative moves in program structure in Canadian post-secondary fine arts education at places like OCADU and Emily Carr have to with the fact that they are Visual Art and Design-only institutions. They are primarily visually-focused, do they have more leeway as a result? They don't incorporate other mediums like dance, theatre, and music, etc. OR any of the other fields such as science, social science, law, humanities. Does that have any impact on what they are able to do or change? And the conservative approach or turn that you mentioned earlier the choice to maintain a more conventional discipline-based approach, might that have anything to do with York's Faculty of Fine Arts being situated within a larger university that incorporates many different fields? Does that add to the pressure within fine arts to push more of a research agenda and to adhere to more conservative understandings of art as a way of fortifying arts' validity in the face of competition for research dollars? Might people in the face of that pressure revert back to a discipline-bound sort of safety net in response to trying to define research or appeal to research protocols? Because really research protocols, even the concept of them, have been defined in the sciences and the social sciences. Now they are being placed on to the fine arts and the fine arts are trying to find their way in that.

As an undergraduate student I initially wanted to study fine art at a university because I was also interested in other kinds of academic inquiry but the arts were so marginalized at the undergraduate level in that particular university that I moved to Emily Carr and finished my BFA there where classes were smaller and there was more connection with faculty, a smaller student to faculty ratio, and I didn't feel like the value of studying art was constantly having to be justified. Doing my Masters at York in FES and focusing on arts practice there and now in the field of education, even though the programs I was and am studying in are some of the most open in terms of their philosophies and their concepts of research, still because I incorporate arts into my research as a form as well as a subject...I need to spend a lot of time justifying and explaining its relevance. Sometimes I think that other people also using the arts in non-arts contexts may be more conservative or perhaps staunch in their delineation of art forms because they are still working towards the legitimacy, even of conventional art forms, in non-arts contexts."

Faculty Member:
"Well first I'll address the question about the visual arts and is there more leeway for change in that department. I've thought about that a lot because it really plays into some of the work I am doing now. I think that it is fair to say that of all these disciplines that are represented by all these departments in Fine Arts at York, the visual arts department has the most potential to perhaps to be more free in its activity around different kind of practices. Which I guess is a way of saying yes to your question about whether Emily Carr and OCAD can be more free because they aren't dealing with Music and Theatre and Dance and all of that. But I don't think it is because they aren't dealing with those other disciplines I think rather the visual arts has a longer history of embracing other disciplines and co-opting other art forms and bringing them into this bigger tent called the visual arts. If you think of the developments in the visual arts from the late 19th century forward you aren't just thinking of technological developments that have affected the visual you're also thinking of sound and film and dance and design. So I don't think its that OCAD or Emily Carr are more flexible in their conceptions of structure because they are only thinking of the visual I think it's that the visual arts have been more integrative already for quite some time. It is a tent that has been quite porous and quite voracious in its taking in of other things. So that's my answer to the first one I think it's more about the longer history of flexibility in the visual arts.

Regarding the second question about whether the pressure to become a researcher as a studio practitioner has made people retreat. I think I would have to give that some thought. But my instinct is to say that's not what's happening at least at York. We've had a lot of studio-based people who have been quite successful of late getting grants for research-based studio work. And I don't think any of them felt they had to reinvent themselves or jump through hoops or pretend to be something they weren't to accomplish that. I think for a lot of people who teach studio or whose work is studio-based this was a golden opportunity to highlight and make more conscious many things that they were doing anyway. I don't actually believe that really good artists in the studio are bereft of research and equally I guess on the other side I am both taken

aback and frankly insulted when a Faculty of Fine Arts takes a position that you either do creative work or research of creative work as if somehow being a scholar and producing your findings in writing instead of a studio context is not creative. I don't actually think the pressure to frame studio practice as a research component is making the studio practitioner more conservative. I think the conservatism in the Faculty of Fine Arts was already there and this is just highlighting it more, here it is institutional. And also about research pressure to create a situation whereby those individuals who have decided to practice in an academic context can be acknowledged academically in terms of funding. Because in the old days these studio-practitioners who were teaching in the academic context, where did they get their money from? They applied to the Canada Council. Now there are more opportunities to garner funding in the same way that any scholar who produces a book or an article would. So you are asking studio practitioners not just to be spinning their wheels in the studio which is a very isolated context you are asking them to be cognizant of what they are doing and to understand their practice and communicate it. I think it is a really good thing. Maybe if you ask a studio-practitioner what they think they would say something different. You know there are some people in the studio at York that have really big grants and are thrilled about it. But not everybody gets them just like not everybody gets them in other faculties. Its cut throat no matter what you are doing."

Me:
"Yes, there is still a lot of competition involved. Those that know how to articulate in a way that appeals to the structure, the granting funding structure, tend to benefit. Why are you drawn to interdisciplinarity in your practice?"

Faculty Member:
"My parents were interested in the arts and were themselves in different ways involved in the arts. Two out of three of their children are involved the arts so we had a lot of opportunity as we were growing up to just soak it up and to explore. When I went to high school I went to a technical school that had a visual arts program. We had a lot of art in our house, we listened to music, we put on plays. I'm sure my mother had a lot to do with it. Part of it was that was what I knew. I think if I had known what philosophy was I may have studied philosophy or if I had understood better the aesthetics and beauty of math I might have gone into mathematics. I think I gravitated to the things I knew because I was always quite shy and didn't like to stick out and I just wanted to be quiet and do the things I knew how to do.

I still am quite involved in the arts but I think I've moved to a place where for me the arts are vehicles for getting at something bigger whether that is philosophy or whether that's the interrogation of systems of knowledge, cultural constructs or whatever. Those are the things that are really of interest to me and the arts are my way of really getting to those things, not exclusively, that's the great thing about being interdisciplinary, my vision of what the arts are and what the arts can do have changed tremendously in the over 10 years that I have been at York. That's why I think I can say what I did about the CAP program. I don't think it's about training artists and if you think that's what it is about either you don't understand the potential of that program or you don't actually support that program. Of course it's great if people facilitating different kinds of community practice around the arts are good artists, of course it's great if people who get involved in community activities are good at whatever medium but it doesn't seem to me central anymore for probably all the same reasons why I have this different view about what the arts are now.

My mother died a few years ago and I had a lot of time to really think hard about what were the things that were really important that she gave me? And you know on first glance I'm sure people might think it was oh because she was interested in the arts you were interested in the arts. But I think it was just that she was tremedously curious and so somehow she never gave up expanding her horizons. I mean she thought differently than I did and she didn't have the same kind of learning opportunities. But she could always see how things might connect to each other so she didn't allow the things that she was interested in a given moment to stop her from more broadly contextualizing that thing or set of things. I think she would argue that there was a set of guiding principles for her that came out of nature, but she was this enormously curious person and I had to wait until she died to realize it. I was too close to it I couldn't see

it. You know I think that kind of thing is I maybe more important than, we went to piano lessons or we went to ballet lessons, or whatever. But when we did take lessons like that it wasn't because they forced us to do it. It was because it was something we had expressed interest in and they helped us to do it."

Me: "Sort of facilitating your curiosities?"

Faculty Member:
"Yes, yes. In September I was in Denmark for a conference and as a result I was invited to give a paper at the university in Copehagen. The academic conference was really beautifully set up it alternated between plenary and seminars all day long so people kept coming back to a larger group and conversations were going on all day long. And there was this notion being proposed that somehow sound art connected scholars and artists in ways that other artistic media didn't do as well. Scandinavian people kept saying to me you are the first North American I've met who is really engaged in practice-based research and I hadn't heard that term used in quite that way before. It seemed that it assumed that thinkers had something they can contribute to studio practice and that you can't really draw this line between theory and practice or what one type of scholar does verses what another type of scholar does. And also that there was something really powerful to be learned about traditional academic research from sensorial experience. So I was interested in how that term was being used and if that term was one way that we could rethink the discussion around community arts or rethink the discrete disciplines in the fine arts or the split between studio and other forms of research. Or whether it has to do with another way of naming interdisciplinarity, because interdisciplinarity has become kind of a dirty word at York despite it promoting itself as the interdisciplinary university. I think that when York took up that moniker had a very shallow idea of what it actually meant to be interdisciplinary and as long as it remained shallow it was appropriate but when it got complicated it was no longer appropriate. I think what has happened is that interdisciplinary practice has been ditched in favour of all this discussion around medium...medium as a place of freedom but I think it is a smoke screen...it is easier to talk about medium instead because it is not as fraught with all the challenges that interdisciplinarity raises in relation to systems of knowledge. I think that practice-based research is interesting. It speaks to a more reciprocal kind of relationship between practice and research. People who work in this in this way it's often very fluid and it's hard to put a label on it."

Chapter 9
Living Littoral: CAP Experiences

I am Black, Woman, and Poet — fact, and outside the realm of choice. I can choose only to be or not be, and in various combinations of myself. And as my breath is part of my breathing, my eyes of my seeing, all that I am is of who I am, is of what I do. The shortest statement of philosophy I have is my living, or the word 'I.'(Audrey Lorde, 1971)

 Every community we work with is different and they are changing all the time and you only really get a sense of that and the nuances and dynamics…and the dynamics of your own identity as a practitioner and how that impacts the way that you work or the way that you are received in a community…that is stuff that you learn by doing, by experiencing it, by being in it and guidance through that process...that's where equity really comes alive. (CAP Community Partner, 2016)

In the previous chapters about my findings from CAP I have been taking the experiences of various CAP stakeholders apart, organizing them into themes for analysis, juxtaposing them with ideas and information from documents, stories, images, and theories. In this chapter I am putting them back together. I forefront the voices of CAP students as situated individuals[60]: their descriptions of their experiences of CAP and some the ideas that CAP may have sparked within them. The students are in many ways the ultimate outcomes of the certificate. The impact of CAP can be considered not just by the number of students graduated, the jobs that they get, the things that they make or accomplish, but also by the ways in which the perceptual, physical, material and ephemeral experiences afforded them through CAP help to inform how they intervene, interface and imagine in and with the communities that they are part of. Who are the people that move through CAP? What do they experience within CAP? How do they bring this experience with them and use it to shape the worlds around them?

The valuing of voices and experiences, hearing from people rather than just hearing about them, has been emphasized within many movements for social justice: Indigenous rights and sovereignty movements, anti-racism movements, feminist movements. In her book *Living a Feminist Life* (2017) Sarah Ahmed tells readers the story of her feminism as it is embodied within and generated through her everyday experiences. She writes of how her love of theory was deepened when her understanding of what theory could be was challenged and transformed.

> This work shook me up. Here was writing in which an embodied experience of power provides the basis of knowledge. Here was writing animated by the everyday: the detail

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[60] By situated individuals I mean that I provide some limited understanding of who they are in addition to being CAP students and without revealing their personal identities.

of an encounter, an incident, a happening, flashing like insight. Reading black feminist theory and feminist of colour scholarship was life changing; I began to appreciate that theory can do more the closer it gets to the skin. I decided then: theoretical work that is in touch with the world is the kind of theoretical work that I want to do. (Ahmed, 2017, p.10)

Critical race theorists and educators like Lee Ann Bell whose framework of storytelling for social justice I draw on in this document, "argue that the voices and experiential knowledge of people of color must be recognized" and use "counter-storytelling as an analytical tool for understanding discourses on race and the intersections of other forms of oppression" (Hubain, B.S. et al., 2016, p. 949). Indigenous elders, teachers, activists and scholars all use stories as a site for reclaiming voice and constructions of identity. Storytelling is "both a historic and contemporary pedagogy for resisting colonialism—a pedagogy in which the student must learn to listen, not simply hear" (Jobben & Kappo, 2017, p.139). Dominant stories *about* Indigenous people have and continue to be used in Canada to drown out the stories of experience and identity *from* Indigenous people. By doing so Canadians have justified multiple forms of oppression through cultivated ignorance. In her 1993 article, Parallel Voices: Indians and Others Narratives of Cultural Struggle Gail Guthrie Valaskakis reminds her readers that the narratives we construct, in turn construct us. The stories that we build shape who we are, even as who we are, shapes the stories we build:

> It is through the prism of parallel voices, of competing narratives, expressed in public text--in literature, art, music, ceremony, and media--that we can access the subaltern experience, expand our concepts of inquiry, and approach our points of connectedness. Our stories have always been recognized as a window on who we are, what we experience, and how we understand and enact ourselves and others. But stories are more than a window on identity. We actually construct who we are in discourse through a process which involves an individual's identification with the images and cultural narratives that dominate our ways of seeing and representing the world. (Valaskakis, 1993, n.p.)

This dissertation tells a story of CAP that is mostly shaped by who I am and at the same time the process of its telling also shapes me. Harkening back to my methodology chapter (p.79); therefore, I both "bring the self to the field and create the self in the field" (Caplan, 1993, p. 178) through my relationships with the people and the contexts that I am researching. In the following pages I share direct excerpts from the interviews I conducted with CAP students and FES students who have been part of CAP (one a GA, one a TA/Course Director), to give space for a few of the many moments in this process when I was listening and learning from their voices, from their analysis, from their experiences.

Mature Student CAP Direct Entry

The following is an excerpt of an interview with a former CAP student from 2011. She is a visual artist who came into the CAP certificate with many years of experience working as a visiting artist with students in public schools in Toronto, as illustrator of Children's books, and as professional sculptor and painter. After CAP she went on to complete her Master of Environmental Studies at FES incorporating reflexive arts-based inquiry into her thesis work. In her professional practice she continues to work in schools with children, pursue arts-based research and inquiry and to create exhibitions focused on issues of equity. Her current research examines how anti-black racism creates a climate of invisibility and erasure of the experiences and agency of racially marked subjects in society.

Has CAP impacted your understanding or shifted your practice?

"Yes. In so many ways it's hard to pinpoint. My head's blown apart. Culturally I have a deeper understanding of my sense of place in society and my power in society, where I fit in and my ability to understand so that I can change, make some change not only with myself but with other people…that is what I get most from CAP. My way of speaking to the kids [at the schools that she works in] or directing them has changed. I'm trying to hand over more power to them whatever the outcome, with an understanding of why it is important that I do that. And culturally some of the readings have to do with grassroots culture, how we discount it and label it as not art…but it has so much value and that is what the kids I work with are doing. They are creating art at their level and that is a very important thing in life and there is that separation between fine art and everyday life but there shouldn't be. What is fine art and the power structures…who decides what's fine art and what should be in a museum and what shouldn't. And culturally…If I paint a Black person it's a cultural thing but if a white person paints a white person it's just a painting. So I'm starting to understand those dynamics...a study of colonialism and imperialism and racism and the part people play in it. I didn't really see that before. In a broad sense yes but when you really look at it and see where its coming from then you realize where you fit in and how that can affect your thought. My activism and my questioning has increased. I've become more clear on different positions or stronger in my positioning because of deeper understanding…looking differently at things rather than making assumptions…so many people make assumptions…It's so complex I understand this much of it [makes small gesture with finger and thumb indicating a small size] but even that much is empowering. CAP embodied a lot of the ideas and processes that are of value to me personally."

How do you address the tension you mentioned between "high art" and community art in your practice?

"I see how little I can effect change. But I deal with that…I have integrated for example an installation that I did at Nuit Blanche [an all-night public art exhibition in Toronto that takes place in early October occupying numerous venues and spaces throughout the city]. I had elementary school kids that I work with come and do paintings of fruit and vegetables on it so their art was with my art in the same place. I put them together because I see them as being inseparable. I think children are like the seed and we have this overdeveloped art thing in the museum and somehow we have to align these things. They are always there…like we are always telling stories…but people often discount those stories because …everything is money-based, what you can sell, and you can't really sell their work so I think it's all coming from that."

Mature Student CAP Direct Entry

The student speaking in this 2011 interview excerpt entered the CAP certificate with nearly 20 years of experience as an interdisciplinary artist working in dance, music, film/video, sculpture and photography. In the early 2000's he began working more collaboratively and with various socio-political and community-engaged arts collectives and organizations in Toronto and internationally. Prior to entering CAP he had completed the Community Worker program at George Brown College but his training in the arts had come through his extensive practice and various opportunities that he had pursued through his own initiative such as participation in a short 5 month video course offered to queer youth by the Inside-Out video festival, a Canada Council grant that he applied for with Sketch to offer a program of spontaneous dance lessons for youth, and publishing a book of his photography. He also worked as a DJ and was part of a band. After completing CAP he went on to complete his Master of Environmental Studies degree at FES and continues to be active in arts practice and community-engaged arts in Toronto.

What has the CAP program offered you?

"Not having credentials can be a disadvantage…I think we are a very credential saturated country so sometimes those credentials are required for you even to be taken seriously. So I have definitely encountered some barriers in that regard. I wasn't interested in continuing school full-time as I had for the few previous years but I was interested in being challenged by assignments and being introduced to articles that I wasn't necessarily going to read otherwise and take part in discussions on a frequent basis that are challenging and introducing me to new ideas. I really like that, particularly in the context of community arts to get a sense of where my work is positioned in the larger field and what is the level of innovation of what I am doing? Has it all been done before? What is the historical context? What are the roots of all this? Because I really see great results when bringing art into community facilitation, I want to continue that and I don't want to do it in a problematic way. I want to be aware of my identity coming into a room as an able bodied white male what does that mean? I don't want to reinforce existing oppressions. The academic language really helps you communicate what these problems are or what's working to be able to understand better. I think it's introduced me to different art projects and in the class there are always different people facilitating art activities and that gives you ideas for what you could use in your practice. Or you can see how something would be great for a particular community and not for another. You do get tons of exposure to arts activities. So you can build your toolkit as a facilitator."

Do any of the readings that you are doing or the ideas and conversations that you have within CAP reemerge in your work in the community?

"I think so because I think I become inspired by what I learn about in CAP or I feel validated or affirmed "Yes I do see why this is important." So I think that directly effects my motivation and my confidence in what I am bringing to the table. I talk about it with colleagues, less so with participants. I don't have conversations about vernacular culture with the youth. It's usually much more about what we are doing at the time. At the drop-in it's not really about these big ideas its more about supporting them with what they are doing at that moment or supporting them with their lives. There isn't a lot of space for reflection on practice in the field, its mostly just go. And it's often due to funding, you only have so much time to carry out a project there's none built into it for reflection necessarily. So I really feel that this space [CAP] is all about reflection and you have space to kind of question your own practice or question other people's practices and not in a way that's about shaming, but about working through it."

Mature Student Concurrent BES Program

The experiences of this CAP student were informed by over a decade of involvement in environmental and social justice activism (in Toronto, other local communities and internationally), often using the arts as an entry point. She had worked with various street theatre initiatives and activist arts groups such Artists Against War and the G20 Protest's Arts Committee (Toronto 2010) and she had volunteered to work with various communities in South American to address environmental and cultural justice issues. She entered CAP as a concurrent BES student having already completed a bachelor degree in religious studies looking at how different religions view women's rights/roles and the environment. She had also recently taken a series of visual arts courses at the Toronto School of Art. Currently she works as a coordinator for a chapter of OPRIG (Ontario Public Interest Research Group).

So why did you decide to take the CAP certificate program?

"When I am doing activism that doesn't involve art there is often a barrier between me and the people am trying to talk to. But I find with art those barriers don't exist as much, people may actually want to know more or be willing to ask about what you are communicating. I'm not really interested in making in art in the traditional way, showing in galleries. I'm really interested in environmental issues and I want to combine the two. I heard about the CAP program quite a while ago but I wasn't ready to go back into the school routine. Then a few years ago I was in Bolivia working on a volunteer project, I was interested in using art with the kids. It was an Indigenous community that was working on reclaiming their culture. I felt really unprepared. In the back of my mind I was thinking about the CAP certificate."

What kind of impact has CAP had on you so far?

"I think CAP is making me more aware of the possibilities that are out there. I find in a way that's a good thing but I find that I want to do everything now…the thing with this program is that it seemed like a really good idea when I started, it has expanded my sense of the possibilities and at the same time I feel more overwhelmed because of that. So I think I want to expand what I am doing by working with actual communities and the classes are good because they are actually making me aware of some of these activities. I guess it also helps to develop a sense of community within CAP and to get to know other people who want to do this kind of work and some who are already doing the work."

What do you think about the tension between quality and inclusivity? Or the question about whether collaborative community-engaged art can be excellent?

"I think having excellence as a goal…I'd like to work with communities and make something that they could feel really proud of. I think that helps a lot in terms of feeling empowered, sort of "I did that!" It's great, but I think if something doesn't work out like that, the process still has value. It is always good to make good art but even making bad art is a good thing if the process involved in it engaged people and made them excited about different issues. I think that's really where it's at. Excellence in art I think is such a subjective thing. What I consider really good art that speaks to me might not be considered excellence in art. And I think that goes for a lot of other people. People relate to things that speak to them on some level and that's good art if it speaks to a person at a certain level and who's to say if it meets a particular criteria of excellence. I guess the criteria are set by a certain group of people who might not have an understanding of certain artworks or they come from certain perspectives."

Mature Student CAP Direct Entry

This direct entry student originally attended York University's acting program as a full-time undergraduate theatre student. After injury in a car accident she took a year's leave from the acting program and found that when she returned its approach and insularity no longer appealed to her. She completed her studies in the general theatre program and then worked in Romania teaching English through drama and working as a volunteer mentor for an all-girls drama group. On her return to Canada she began working as support staff for various shelters and social service centres in Toronto such as the YMCA, Eva's Satellite, and the Fred Victor Centre. She expressed that she was drawn to CAP because she wanted to utilize her drama skills. She had intended to go back to school to a program that was practical so that she would come out able to get a job right away but took a chance on CAP instead. She described herself as having no experience of community arts before CAP but experience of different fields that inform it.

How has your experience in the CAP program influenced you?

"CAP has definitely challenged some of the ideas that I came out with after being at York the first time. I think I had accepted to some degree this elitism of art and quality art. So I think it definitely challenged some of that. Especially in terms of process vs product—the process is just as meaningful as the product itself. I don't think I had ever thought of it that way at all. I remember when I was at work one day and this colleague was talking about this store called Everyone IS An Artist and he was saying "That's BS not everyone's and artist. I hate that stuff." And I thought, I hear what you are saying, but at the same time we have so little in our society that encourages people to be creative and explore and we have so much of society telling us that we can't do it. And you are reinforcing those No's. A store like that is encouraging people to be active participants in art versus just passive consumers. I really like that idea. I hadn't thought about it that way before and CAP has a lot to do with that. Also CAP challenged some of my thoughts about the social services system and how insular and boxed in it is…and how projects outside of the social services system could help…if there was more networking. There is a real hierarchy in the social services particularly working with youth and homelessness."

What do you think about tensions between high & low art or how excellence is determined?

"I think that now, at least with the work done in the CAP program, excellence is when the participants have gotten something out of it. I feel that the gallery event we facilitated through our class was a success because the youth were really engaged. And there could be other things that you were hoping to attain but ultimately if the community has gotten something out of it, if you have fulfilled that purpose, that is the excellence. Is it art? I don't necessarily think that is the common view of it. Does it have to be art? I don't know. I don't think it has to be. The idea of art is, I think, also very individual. Whatever is projected onto it I think doesn't really matter."

Do you think people are motivated to do this kind of work to feel good about themselves?

"I think it can be like that. What I have gotten from CAP is the ambition is not to act like saviors that come in and do the work; but, rather to gather people so that it comes organically from communities, they are going to do it themselves and you are just there to support that process. I don't view it as this selfless thing. It is something that I enjoy being part of and that I benefit from. I think people admire conventional artists because they make these "amazing things" whereas community artists are "good people" doing work that others don't necessarily want to. Like a talent VS sacrifice thing. Many of the amazing contributions of this work aren't things."

Concurrent Student BES Program (Fine Arts Minor)

The following student entered the Bachelor of Environmental Studies program at York University and during his first year of university he picked up a camera and decided that he also wanted to pursue photography and enrolled as a Fine Arts minor student. As a child he had been involved in arts classes and described himself as always having been drawn to creative people. Originally from Trinidad and Tobago, he moved to Toronto when he was seven. At the time of this interview he had recently dropped the Fine Arts minor citing too many difficulties getting into classes (never enough spaces). He also said he hadn't decided if he was going to complete the CAP certificate yet, (even though he had done the first two core courses) because the practicum component and his remaining electives could lead to extra time and costs.

So why did you decide to take the CAP certificate?

"Well, I'm still deciding if I will do the full certificate. In this term, my third year, I'm really interested in social injustice and trying to document that as my own campaign through my art. Rather than just a beautiful image...eye candy to look at...I want to create images that inspire you to want to make a change. So my art practice and how that relates to community art it comes together so well. I hope that one day I could host workshops for youth. If you are still forming yourself and there is someone who can introduce you to new ideas or ways of communicating about important things in your life…social injustice is still prevalent but it's always covered over by the media. If you are ground level in the community and you are seeing something happening with cops or you are seeing that your superintendent is not taking care of your building...you can somehow incorporate that within your arts practice. Then people ask what an artwork is about. It starts a conversation. That is how I hope to have an impact."

What kind of experience have you had in CAP so far?

"It's very community oriented. It feels like you are going to a community meeting... as if you are sitting at a round table and everyone discusses: What is going on here? How do you feel about it? I almost feel when I come to class that it is not like a university. It's a safe place where you can actually discuss real issues. Well you can always discuss real issues but you discuss it from a theoretical point of view in your regular classes. Within CAP I feel that it's on a different level. It's more of a home base. The perspectives of the students within CAP are more open. They have a desire to be more connected versus most Fine Arts students who are thinking, how can I be famous...how can I get my name on the wall of the ROM or the AGO. I think it is a completely different goal, different motivations. I wish there could be more integration…what if someone in Fine Arts thought "What was I thinking that my name in the AGO should be how I determine my level of success? Why not try and help out my community and get notoriety that way?"

What do you think about the critique of community arts as not being high quality art?

"That's disheartening. Artists such as Jean Michel Basquiat, he started on such a grassroots level and then Andy Warhol supported him and his work went into galleries. It helped to shake up the arts world and what kind of work deserves recognition. Community arts also helps people find their way back to their creativity. So much of that has been cut out of the public education system or people were never encouraged. Community arts can be a source of support and inspiration or opportunity. It can be a way in for people who have never had any interest in fine arts or who have always seen fine arts as irrelevant. I'm not saying Community Arts or Fine Arts are better I think you need both and you can benefit from both."

Mature Student Concurrent (part-time) BFA Program

The following student entered the CAP program while completing her BFA part-time. She had returned to school after many years working independently as an artist, educator/activist, assistant to other artists, as well as surviving cancer treatment.

What do you feel the CAP program offers you?

"I've only taken one course [2122] but because of my background I already have a base of knowledge. So I feel I identify with it so much already…that's something that I didn't expect. I am able to bring together some loose threads that the visual arts department wasn't able to bring together for me. My studies are more focused on where I want to contribute to society instead of just training so that I can leave...I feel I get to be in the university and actively participating in my full wider life at the same time. That is incredibly valuable to me because I am a part-time, mature student so I am not going to graduate in the next few years. I am going to be graduating in a much longer time and it can be really daunting to think that you are doing something that is set aside from your life. I found when I was just taking visual art courses it was great because I was doing something I loved to do...but it felt apart from doing what I need to do, to be who I need to be, right now as an adult. Whereas CAP actually fed me energy for the rest of the day, everyday...surprisingly, in just one course. When I first heard about it I thought it was just another visual arts certificate but then I realized it integrated a many things I had already experienced in my life. I really desired to get more involved again as an artist within that context because basically I'd become the patient, the receiver of services, the receiver of community action and less of an agent in it. There is certain vulnerability to be somebody who actually needs to lean on community and that was the position I was in. So to be able to learn how to be the person to give support and kind of reciprocate was really empowering. So I was looking forward to CAP but I didn't know how impactful the program would be for me at York…how it would make me look at the some of the things that I already do in my life and see that I was already being an agent in my community. I thought it was just going to be a course or two, you take these certain courses and we certify that you have focused on this certain aspect of your major. I didn't realize that when you get into it you really get to immerse yourself in the experiences."

Has the CAP program had an impact on your understanding of the arts or other fields?

"My background has mostly been in visual arts and music I never saw the approaches that theatre and drama artists might use in groups and community. With CAP I got to try theatre of the oppressed and how bringing your physical presence to something is essential…a more hands-on experience of other fields. I guess I could take a course to learn about them but in CAP I get to see them applied as well and how they relate...how all the arts relate and how they differ. I got to see how people from different fields have specific strengths that I haven't been able to foster because of my specific field. And vice versa so it's made me much more aware of group dynamics and relationships and I think that's been really essential so far this past year in being able to do the rest of my work, in meetings and consultations and interviews. I have started to realize how I speak and how I interact and I am trying to work on how to become more open to different ideas and different ways of communicating. And that was an aspect that I didn't expect from community arts practice but that was something that definitely was an influence."

CAP Alumna Concurrent Visiting OCADU BFA Student

This student started out in the Faculty of Fine arts at York straight out of high school. She was attracted to that program because of its connection to CAP. The York CUPE strike of 2009 disrupted her studies and she felt anonymous as a student in Visual Arts at York, one of many pushed through as quickly as possible. So she decided to switch to OCADU after her second year and came to York as a visiting student in her third and fourth year to finish CAP. The following is an excerpt of an interview a few years after she had completed the CAP certificate. She had gone on to work as a program manager at one local community arts organization as well as doing contract work as an artist-facilitator with another community arts organization.

What was your experience of CAP classes?

"CAP classes were very different. Even in our large class, the first CAP core course, the chairs were set up in a circle. So there was no question that the teacher wanted everyone to engage and feel part of the class. The teachers also asked us to lead an activity in a couple of the classes each semester. So we felt responsible for other students or peers. We had potlucks. Our instructor sang for us. These are things that I would tell other students in different programs and they just wouldn't believe the things that we would do in the class… At first I thought, this seems a little bit crazy, but it actually challenged me to rethink what education was and what art was. For me there was a separation between learning and making art or maybe art and crafting were a not serious thing and school was this more formalized idea. And so I had to wrap my head around it and actually be part of the mixing of those two things and I feel that was really important."

Has CAP affected your professional practice?

"I feel that initially I had a bit of a disconnect transitioning after CAP. It was difficult to begin practicing and maybe being on the administrative side, kind of being thrown in to community arts. Thinking, well…my teachers did it but how can I introduce these ideas? I feel that even in community arts organizations, there's still not a complete understanding of how to involve people. There is still this idea of hierarchy, it was difficult to have the confidence to bring that into an organization where a lot of the other staff were older and weren't taught that way. So it's taken me a while to build the confidence or be in a position where I feel like I can start to interject and bring those things in."

Are there ways that CAP impacted your ideas about arts practice?

"I was really inspired when the CAP program brought Judy Baca to Toronto. She is a great example of how murals can literally tell the untold stories of the land. I loved hearing her stories of working with marginalized people and immigrants and reclaiming space for everyone that certain groups feel is theirs. There is a whole dynamic in community or public arts, you have to keep your funders happy. People like bright colours and abstract shapes and nice stories. You are tied to your funders. In general, there is something really important about women, and any other group that isn't white and male, physically taking up public space, visual space. I haven't done any public works that are particularly controversial but I think if I did or racialized artists did, there would always be a lingering fear of confrontation, threats or not being supported by the institutions you may be working with because you are not being quiet. You are not going along with the regular narrative. Identity impacts how a mural especially a controversial one, may be received. You don't see a lot of controversial content in Canada or Toronto, because people are scared. It is very safe content. I would like to see more challenging content. That excites me."

FES Alumna Former CAP Teaching Assistant (TA) & Course Director (CD)

The following participant is a PhD alumna of FES who acted as a TA and CD for 2122, the first in the series of CAP core courses, while she was a student and after she graduated. Her doctoral research examined community-engaged arts practices and she continues to be a prominent contributor to local research and resource development in community engaged arts in Toronto.

How would you describe your approach to practice as artist/researcher as well as teacher?

"One of my core beliefs is just listening very deeply to people if they speak about or reflect on what is meaningful to them. And looking for gaps in a group processes, in the dialogue or the story, new ideas. So listening for differences and tensions as well. Also, while I'm very dedicated to equitable processes…I also put a lot of energy into what gets made at the end, the final product. That may be more of an emphasis for me than for some community artists. I see that as really honoring the process. To make something memorable that really is artful and of value. I do see myself as a kind of convener who asks a lot of questions and brings people together; but, I don't see myself as a convener who doesn't have bias or stake or power. I have a lot of power to frame projects but also a lot of responsibility for what gets made and for the mistakes along the way. Often I'm working with people who don't have the same amount of time I do to put energy into the work. So ultimately I'm holding the bag. I feel responsible for who gets invited to participate, and who gets missed, for how people respond to what we make, the politics of what we make and how it functions in the city, what meaning it makes for broader audiences. Obviously I'm aware that you can't please everyone. And I have to think the work is good and valuable too. But I ask for feedback a lot throughout. "Is this right…is this what you were saying…Do we think this reflects what we're trying to do?" I do that as a teacher as well. I often have students reflect on the process of what it is we did in the class. So we are also learning how to be reflexive. I do that through structured criticism assignments and asking at the end of every few classes for people to give anonymous feedback. "What's working well and why? What would you change and how?" Students start to realize that I'm actually listening to the feedback. So they become quite honest. I also start a course by saying, we are going to have tensions, we're going to have disagreements. Somethings aren't going to work and that's really interesting and important to pay attention to, let's raise those issues. I point out my power as a teacher. I'm aware that this is a power-laden relationship. It's not without risk for students. Students give feedback if we're able to create an environment where they feel they can."

What was your experience of CAP as a contract faculty member? Was it supportive?

"I often didn't feel like I was functioning as part of a team because I was a sessional instructor. Once I was no longer a student I came up to York to teach one course, it was a deeply involved course but I didn't have other relationships in the faculty. I didn't attend all the symposiums, talks and extra events that made CAP dynamic…I felt quite guilty about this but I couldn't. I had other work to do. The fact that most of the time two out of the three core instructors were sessional has played a major role in shaping CAP. Ideally we could have been paid to meet regularly, develop curriculum as a team, continue mentoring students as they went through. I taught the introductory course and saw incredible potential. Each year of CAP students would become a community. I saw them catching on to all these interesting ideas, their practices, their stories…then that would be it. I would see them around but I wouldn't know how they came out the other end, except from speaking casually with the instructor who usually taught the 4th year course. Ideally there would be more consistency, it would be a more stable working environment. Part of that is the program and part of that is the status of the sessional within the university."

FES Graduate Student assigned to CAP program revision

The graduate student who was assigned to coordinate CAP's program revision in 2015-2016 has extensive experience in health and community arts practices which informed her curriculum design. Her own doctoral research focuses on a critique of the representation of arts participation as always inherently good. In the health sector in particular, her sense is that the arts are presumed to be ethical in and of themselves because they offer creative engagement. She feels in the health context there is often no critical examination of arts forms, practices or processes or the role of the artist facilitator. As she put it, the glamour of the arts results in a sidestepping of ethics. So in redesigning CAP and the 4122 course she felt ethics was a really important component. She emphasized the ethics of co-creation, the opportunities and challenges of community arts work, critical questioning: "what are you doing, why are you doing it and to what ends? The following is excerpted from an interview where she described her experience of the CAP program revision process.

"Coming from a Community Arts background I had assumed that curriculum redesign would be collaborative…that there would be focus groups with students and instructors…there would be collaborative decisions made and that wasn't the process. It was much more administrative. It was much more numbers and random decisions that got made that I actually feel do have significant consequences…but that got made on such an administrative level because no one in the university was talking to one another. One person would say this and another would say that and another would say something else and none of it would match. My job was trying to convince them to match...I feel like the bulk of the work I did was around designating course electives. That took a lot of work because I had to contact every single one of the instructors and departments for each elective to get permission to include their course on our list. What I learned was no one at York wants to give permission for anything. Even if it was a course that was open to everyone, people were very reluctant to give the go ahead for it to be listed as a CAP elective. I expected that there was going to be more of a cohesive program. I assumed team meetings but it was just myself with some consultation with the new coordinator."

"It was interesting doing this in the context of the CAP program having done project management for years, having worked collaboratively where you have licence to do things in collaborative ways. But when you are suddenly in the university and hierarchies are so present and I am a lowly GA and you don't really know people and you don't really know what's going on and there is no clear affiliation or expectation…I tried quite a lot to be able to put those pieces together. I was not encouraged to collaborate. I get the impression that this is just how curriculum design works in the context of the university. Everyone was contract (all the core CAP faculty). I tried to contact the long-term contract faculty and I managed to meet with two contract faculty, one full-time faculty member associated with the program, and with the former coordinator. But it was just me seeking advice from each of them individually there was no larger group discussion. The cuts to 4122 [making it a half year course instead of full-year] were directed by the administration. It was not my choice. A lot of the decisions were made before I came in. I was also told that the course needed to be open to both CAP and non-CAP students so the reach needed to be broader and the curriculum needed to be more specialized and directed— it was no longer a course that focused on processing students' CAP practicum experiences. They could still do that but it wasn't the focus. CAP students could use their major assignment to reflect on their practicum and other students could reflect on case studies. In my discussion with the CAP coordinator we decided to pitch it to focus on a few key areas: ethics, critical pedagogy and praxis, as community arts core concepts."

In *Art School: Propositions for the 21st* Century (2009) editor Steven Madoff conducted a survey of twelve prominent contemporary artists to inquire about their experiences of schooling: where it occurred, what it was like, how in hindsight they felt it had impacted their practice, and if they would do anything differently. Their responses are presented in the book similar to how I have presented most of the preceding interview excerpts from CAP students, questions followed by the artists' own words un-interpreted/uninterrupted. In *Art School* over half of the respondents went to arts schools or university fine arts programs in the United States, two went to art school in the United Kingdom, one in Germany, one trained as an engineer and another was trained through an apprenticeship in an artist's workshop environment in Buenos Aires from the age of 9-18. All of those interviewed also work(ed) as instructors at post-secondary arts institutions.

Although their responses to the questions were often quite different four broad themes emerged: 1) you need to learn the rules in order to break them, 2) many thought that additional study of the liberal arts would have benefitted their careers as artists, 3) they were not very concerned with the effects of the art market "while you have to navigate it" you shouldn't let it interfere with what you do and 4) no matter how much education you have some of the most valuable career lessons can come from anywhere and often outside of academic contexts (Sholis, 2009, p. 291). Brian Sholis who wrote the introduction to the survey responses commented that "the lessons to be drawn from [the artists'] answers are not clear cut" (Sholis, 2009, p. 290) however his summarizing statement suggests that what can be taken from the insights the survey offers, is the importance of the spaces and relationships that are cultivated within these learning experiences:

> Beyond the specifics of discipline, medium, or technique to be gleaned from professors in art school, what young artists might benefit from most is the time, space, and gentle guidance necessary to be receptive to such unpredictable lessons—to learn a way of seeing that does not occlude any avenues for inspiration or growth. The observation may be commonplace, but whether art schools can make space for this—or, perhaps more accurately, whether professors and students can carve this space out from institutional demands—may be one of the defining questions that such institutions face. (Sholis, 2009, p. 291).

Students of and connected to the CAP program live the educational experience not separate from or external to their own lives. Who they are is always integrated into their realities. Although we can lose sight of ourselves, our selves are always there ready for reflection. Though universities are large institutions that present in many ways as monoliths; they are also continuously

constituted and reconstituted through the contributions and within the experiences of their students—arguably the most necessary and often the most transient members of the university community. As a space for learning within the university CAP afforded these students experiences that both resisted conventional practices of art and education in the university and that sometimes reinforced them. In moving through the littoral zone that CAP attempts to create these students bring aspects of who they are and what they know to the space of learning. They describe experiences of CAP that prompted deeper awareness and critical engagement with their own knowledges and the knowledges of other people. These experiences inform who they are and become a part of how they constitute what they know. Residues of who they are and what they contributed while part of CAP as well as what they continue to contribute elsewhere also help to constitute the present and future of CAP, FES, York University, community arts education, community arts practice. Some key themes that emerge from the nine stories of experience recounted in this chapter include 1) the significance of the social space created in educational contexts, 2) opportunities for engaging in learning differently from the norm and using different mediums, 3) experiences of thinking and feeling that support individual and collaborative reflection, 4) developing/deepening understanding of the social aspects of value, power, representation, 5) learning from and applying skills and knowledge to practice and lived experiences, 6) the importance of people and identity.

Immersion/Safe space

Different kinds of learning/different mediums of articulation

Being quiet soaking it in
Being heard having your experience valued

Self-reflection/Sense of place/Awareness of power

Excellence is relative

Learning through doing and being

Identity pivotal

CAP is not immersive in the sense of being removed from other daily practices (classes, work, living arrangements) in a sustained all-day everyday context. But it does appear to have offered many of its students a space from which to stand outside these contexts in order to engage in practices of constructing understanding that have the potential to be transformative. It does so through collective exploration of a variety of expressive practices and knowledges and through efforts to cultivate relationships of respect and mutual support among students and between students and teachers that acknowledge the relevance of their differences. Learning is a creative process that is simultaneously individual and collective. There are many pathways and mediums that can provide entry into learning. In her book *Remembered Rapture: Dancing with Words* (1999), author, feminist, social activist, and educator bell hooks describes how the use of different genres and means for articulating ideas through language generates a metaphysical zone in which she is able to transform her understanding.

> It is a way to experience the ecstatic. The root understanding of the word ecstasy — "to stand outside"— comes to me in those moments when I am immersed so deeply in the act of thinking and writing that everything else, even flesh, falls away. The metaphysics of writing has always enchanted me. Experiencing language as a transformative force was not an awareness that I arrived at through writing. I discovered it through performance — dramatically reciting poems or scenes from plays. (hooks, 1999, p.35)

hooks' experience of writing and performance resembles what pediatrician and psychologist D.W. Winnicott (1971) described as a space that resides "in-between" inner and outer worlds "the doing that arises out of being" (p. 39). It is a form of symbolic articulation of understanding or interpretations about the world that is shared with others.

> [T]he artist, for example, expresses [their] being by constructing a framed, transitional area in which creativity finds expression. The artist creates and recreates unconscious processes, and presents these in a manner which resonate with our shared sense of symbols…By articulating these shared symbols, the artist invites us into this intermediate area of experiencing this in-between space, beyond the merely private, subjective, or psychological, which serves as a resting place between inner and outer reality, between psyche and culture. Through art, therefore, one can move from the private to the social world. Readers find meaning as well, because they now share in the capacity to articulate experience. Creative expression--through art, philosophy, religion or mathematics—may thus resolve situations, and allow for new possibilities. In this way, it is like the child's experience in imaginative play. (Praglin, 2006, pp. 6-7)

Different theorists, artists, educators and people of various identities, cultures and fields of endeavor have described this kind of space, zone, or moment in which expression and exchange

can produce or transform shared and individual understanding. Within the field of education it has been described as transformative learning, the zone of proximal development, a learning circle (Graveline, 1998; Mezirow, 2000; Chaiklin, 2003). Most people have had this kind of experience. Take a moment to think about yours.

<div align="center">

Where, when, what, who, why, how?

</div>

In this dissertation I use the term littoral zone to name it and I conceive of it as a space between the formed, the not-yet-formed and the continuously changing. A site of interface between the perceptual, physical, ephemeral, and material. There is no sure recipe for achieving it there are only more or less favourable conditions. A littoral zone may be momentary and on-going rather than perpetually sustained. As a formation it is a constantly moving relation that is shaped by inner and outer worlds and their limits even as it enables us to reimagine them. "Despite its ability to provide refuge and renewal…this "in-between" world can never displace or supplant the inner and outer worlds…we cannot stay in this realm of creative possibility and transformation forever, even if it is the most real and authentic part of our existence" (Praglin 2006, p. 4). But it can provide inspiration, interest and motivation to sustain and pursue relationships, even difficult ones, in order to realize and implement our imaginings within our lived realities. Who students are, is a significant factor in the possibilities and limitations of any program. Who teachers are, is just as important and perhaps even more so because of their longer-term connection to a program of learning, its design and its implementation. As Honor Ford-Smith notes in the dialogue Oscillations (p.), identity both opens up and limits possibility in the same way, as any choice in a composition. Something is both gained and lost. In their 2012 study on the nature and effects of transformative school leadership Ken Leithwood and Jingping Sun state that to transform educational institutions in more equitable ways we need to "pay closer attention to the classroom conditions that students experience directly and to the wider organizational conditions that enable, stimulate and support" (p. 413) transformative classrooms.

Chapter 10
Learning From a Littoral Zone:
Contributions to Conversations & Lingering Questions

Doubtless it is utopian to wish to overcome humanity's social fragmentation, and to restore its wholeness...[y]et, nevertheless there is utopia, even if it is somewhat high-flown, in this idealism, and not just resignation, not just ethereal unworldliness. (Ernst Bloch, 1918 [English translation 2000, p.89])

In the very moments of art's so-called existential emptiness, of its not being about the world, there is the appearance of the world. This is art's power. (Bernstein, Goehr, Horowitz & Cutrone, 2011, n.p.)

There are architects of Apollonian equilibrium in this world, and there are (punk) singers of flux and transformation. One is not better than the other… We count ourselves among those rebels who court storms, who hold that the only truth lies in perpetual seeking" (Pussy Riot band member, Nadezhda Tolokonnikova, 2014, n.p.)

Being an artist entails the assumption that everything in life is relevant…the expression of experience doesn't need to be determined by the dictates of the art system…that doesn't mean that I have completely extricated myself from the system—only that I've reevaluated what it means to be an artist…To me an art class should hold a dynamic exchange, and that's most likely to happen when there is a heterogeneous mix of students, a mix that allows the articulation of unexpected and different ways of knowing. (Ken Lum, 2009, p. 335)

Equity work is hard, for everyone, because it is troubling. It is not familiar. We do not know it. "It is here we encounter and reencounter the limits of thinking. It is here we might feel those limits. We come up against something that we cannot resolve" (Ahmed, 2017, p. 9). Multispecies feminist scholar Donna Haraway urges us to "stay with the trouble" (2016). The story of sustenance, she suggests, is not about the hero who discovers, captures, rescues, or incises the trouble from within our midst. Trickster traditions across the world and across time often build understanding by engaging with trouble, by making trouble that bumps up against what we might expect and what we think we know. dian marino (1997) recommends that it is always good to keep a few assholes around, another way of saying don't run from discomfort. Listen to it. Getting to know "the lines according to which boundaries and passages are constructed, according to which they are conceivable and modifiable…renew[s] our interrogations into what we are able to think and to do" (Rancière, 2010, p. 218). Writing about the challenge of working within troublesome systems such as universities without being overtaken by them, feminist scholar and activist Sara Ahmed proposes that we embrace the struggle, that we *do* sweat it.

A sweaty concept might come out of a bodily experience that is trying. The task is to stay with the difficulty, to keep exploring and exposing this difficulty. We might need to not eliminate the effort or labor from the [work]. Not eliminating the effort or labor becomes an academic aim because we have been taught to tidy our texts, not to reveal the struggle we have in getting somewhere. (Ahmed, 2017, p.13)

Creating this dissertation has been a struggle. I have been sweating as I write it and I will be sweating over all of its limitations as I share it. I keep tea tree deodorant in my desk drawer because I reek. I go home at night and dream about everything that I haven't done and that I don't know. In the past two weeks my eye has been spasming. A very small but persistent spasm that stops and starts. It is just one tiny muscle in the middle of my lower left eyelid; but it has called me to attention. It has demanded that I be more aware of how the intensity of my timeline and the harshness of my computer screen are not healthy. And it won't stop until I make a change. Not just a temporary change either. I have tried that but there is no fooling this tiny eye muscle. Open your eyes, look away, look elsewhere. See. Listen. Learn.

Revisiting the Arts & Equity Lens
CAP and the Five Principles for Equity

CAP Instructor:

"First off equity is a goal, a sort of never ending goal that we will always need to work towards. At a very basic level it's an awareness and a recognition of systemic power. The fact that when we come into a room each person has different access to resources. Whether people experience social recognition respect or disrespect or violence based on their race, their gender, their sexual identity, class, other categories. And I think equity is both a perspective and a practice. I don't think it's enough to just talk about equity I think we have to constantly be trying to disrupt privilege that's based on these social categories. And reflect on those attempts. I guess at some very base level its assuming, knowing, that inequities are always present in a group."

In the following section I revisit each principle from the Arts & Equity lens in the context of the CAP certificate (The following are excerpts from text that I wrote summarizing the five principles for the Arts & Equity Toolkit). Skye Louis and I developed the Arts and Equity (2012) lens based on a collaborative community-engaged research process described in Chapter 4. The goal of that initiative was to create a resource for community-engaged practitioners in the arts, culture and social services in Toronto and elsewhere to use as a means for reviewing and possibly reimagining their organizational practices, structures and relationships. I feel that it is the most appropriate lens for *me* to evaluate what *I* learned about CAP's organizational practices,

structures and relationships. I emphasize this point to acknowledge that my perspective is shaped by who I am and what I was able to gather, which despite the length of this document, was actually very little when I consider all of what CAP is and was. Comprehensive can be such a misleading word when it is used to imply completeness. I prefer "wide-ranging" or "relating to understanding" an even older meaning is "grasping mentally" which makes me laugh because it really does feel like that a lot of the time. Anyway, sleep-deprived academic jokes aside, there are many people that I did not hear from and there are many aspects of CAP that I have no access to so this analysis remains partial.

1) Flexibility and Adaptability

The principle of flexibility and adaptability focuses on being responsive to community needs, skills, interests, and contexts throughout the development, planning, implementation, and evaluation of projects, programs, and organizations.

Flexibility of Thought and Structure
Keeping an open mind and creating processes for thinking through or rethinking ideas together

Prioritizing Community Contributions
Adapting organizational structures, programs and processes to fit the community context and enabling community input throughout different stages and organizational levels

Planning for Spontaneity
Leaving room in plans for unforeseen developments and responding to issues as they arise

Being Proactive
Preparing facilitators and participants to accommodate differences and adapt to change

(Louis & Burns, 2012, p. 13)

In terms of flexibility and adaptability, CAP's coordinators attempted to be responsive and to seek out input from its stakeholders (faculty, community partners, administrators) during the initial planning of the certificate and from students during its implementation. This was not the case when the CAP program was reviewed and revised in 2015-2016 (much to the dismay of those tasked with the revision). Though there were initial consultations with community practitioners prior to CAP's implementation and a few additional community consultations (including a full-day gathering on February 4, 2008) there was a lack of on-going smaller scale consultation and no community consultation regarding CAP's recent revision. The lack of consultation and the lack of flexibility on the part of the university in terms of resource allocation has been a major impediment to equity on multiple levels. Community partner contributions and

accommodations have not been prioritized. Some of this is related to structure, university program approvals, policies, physical facilities, timelines, funding and decision-making processes are rigid and take priority over the contexts of community partners. Small gains that CAP Coordinators were able to attain from the university in terms of resources to support community partner involvement were quickly clawed back or were one-time small scale offerings. Given that most CAP community partners are not-for-profit organizations who train and mentor CAP students for free and often at their own expense, the university's neglect of CAP community partners supports an inequitable approach to community-university partnership and is counter to its supposed social justice mandate. At the level of the CAP certificate core courses faculty did aim for flexibility of thought and structure in course design and implementation. Based on student feedback, classroom observation and review of curricular documents they appear to have been successful in this aim. They have also been responsive to student contexts and concerns in revising course assignments and in making accommodation for diverse student needs. The core courses (2005-2015) did strive to prepare students to accommodate differences and adapt to change both in the classroom setting and within community-based contexts. According to students and faculty, students' abilities to do so varied and they suggested that much of this had to do with student commitment to self-reflexivity and the level of lived experience that students had in diverse contexts or in relation to social justice issues. I would add that the same can be said of faculty (amongst the core and non-core faculty that I interviewed there were varying levels of self-reflexivity).

2) Reflexivity and Relationships

The principle reflexivity and relationships starts with critical self-reflection; reflecting on how our own position (identity, skills, motivation) fits with those we aim to work with. This reflection helps when working to build and maintain relationships. Equitable relationships require time, transparency, and teamwork.

Practicing Self-Reflection
Critically reflecting on personal, professional, and organizational identity / social positions as well as how these factors inform relationships, perspectives, and participation.

Investing in Relationships
Build time for developing relationships into vision, planning and goals. Being present by spending time in/with a community and by meeting people face-to-face.

Being Transparent
Providing public access and facilitating the sharing of information about decision-making, available resources, goals, organizational structures and processes.

Emphasizing Collaboration
Including active engagement of community members in design, planning, implementation and evaluation of programs.

(Louis & Burns, 2012, p. 15)

Reflexivity in the context of CAP core courses appeared to be taught as an important value for community-engaged arts practice. Reflexive assignments and activities were central components of the curricula in all three core courses. Modeling of reflexivity on the part of faculty was a little more complicated. Faculty were responsible for course management and often for student groups that were larger than ideal for the highly participatory, student-led, feedback-heavy, kind of programming that CAP aimed for. As a result, sometimes depth of instructor reflection and ability to mentor students through complex assignments was more limited. It was also sometimes challenging for instructors to intervene in situations where a lack of reflexivity on the part of some students impeded the participation of their peers in classes. Reflexivity appears to be lacking amongst many of the faculty and administrators assigned to some of the highest leadership roles in the university, though there are occasional exceptions to this. For the most part, based on interviews, document analysis, news briefs and various scholarly articles, people in these positions at York University do not, or do not often, question dominant systems of institutional organization or their own roles in perpetuating them. The various kinds of relationships that constitute CAP also fair better in terms of equity at the classroom level. Through interviews, observations and informal discussions most students indicated to me that they felt valued, respected and safe within CAP core classes and often that they felt treated more equitably than in any other courses they had taken at York University. Instructors were transparent about their backgrounds, their assessment practices, their recognition of the limitations of the power dynamics of teacher and student roles in the university setting. There was also transparency with students about the tenuous place of the CAP certificate in the university setting. Relationships between teachers and students and amongst students were also prioritized and a lot of time was devoted to building these relationships through collaborative activities and dialogue. Beyond the classroom relationships were less developed. There was a heavy reliance on contract faculty in the teaching of the core courses. The precariousness of contract faculty employment and the fact that they were often only linked to the university to teach one course limited the development of relationships amongst CAP contract faculty and

between contract faculty and permanent faculty. The contract faculty members I interviewed, though they had been teaching either within CAP or FES for multiple years, expressed dissatisfaction with the relationships between CAP faculty and a lack of a team approach to course design and implementation. Relationships with community partners were also somewhat limited—again linked to limited financial resources (for community partners), as well as overdependence on and lack of appropriate remuneration of contract faculty teaching the core CAP courses. Long-term investment in relationships between faculty and community partners is not viable if faculty have no long-term employment commitment from the university. Community partners also indicated a lack of transparency. They were not aware of various developments in relation to the CAP program and felt disconnected from faculty. Many also had no idea how other community partners supported CAP placements and thought that CAP could have better facilitated dialogue amongst community partners in this regard as well as seeking feedback from partners on ways to improve communication, set-up placements and prepare students for practica.

3) Relevance and Representation

The principle of relevance and representation is based on the premise that community-engaged art should have social value beyond art for art's sake. It also encourages arts practitioners and organizations to rethink the who, what, and where associated with art practice

Committing to Change
Committing to change over the long-term through organizational and programmatic restructuring that more equitably distributes decision-making, resources and authority. Making inclusion and non-dominant perspectives an integral component of program/project design over the long-term, not as a special event.

Meaningful Engagement
Fostering engagement in or with art forms that have meaning and that connect to the lives of the people in the communities you work with. Creating opportunities for community members to be active participants in the creative process or experience.

People and Content
Being attentive to who is represented in terms of the subject/content of artwork and in terms of who the creators or participants in art practice are. Increase staff, artists, and participants from non-dominant groups.

Form and Location
Recognizing non-Western art forms as legitimate and vibrant / active methods of arts practice. Diversifying the location of arts practice by including different kinds of locations, different ways of organizing art practice in these spaces, as well as different modes of engaging participation in

and with art. Ensuring that art forms and venues are accessible and honor the perspectives and traditions of non-dominant communities

(Louis & Burns, 2012, p. 19)

A prime concern raised by faculty and a few students was under-representation of racialized, Indigenous, LGBTQ+, people with disabilities, and other marginalized groups amongst CAP faculty and students. The lack of representation is not unusual in Canadian post-secondary contexts especially in fine arts and to a lesser degree environmental studies. Curricula did include these groups in terms of readings, invited speakers, and community partners for the third-year collaborative projects and the fourth year practica. Non-Western worldviews, art forms, and practices were integrated and welcomed within the core courses. Art forms, locations and processes varied and often took place in unconventional arts spaces or engaged with conventional art spaces in unconventional ways. However, with one exception (Honor Ford Smith who occasionally taught one of the core courses), all instructors teaching the CAP core courses were white, able bodied, native English speakers, with mostly middle class socio-economic status (recent hires and changes in faculty have addressed this somewhat in the case of CAP). The majority of students also fit this demographic. The lack of diversity complicates program claims to promote equity and social justice and it also complicated the relationships between many CAP students and the community organizations (who frequently work with marginalized populations) that they did placements in. Concerns about parachuting or lack of embodied knowledge and connection were raised by community partners in my interviews and in my interview with a CAP alumna who worked in the sector after graduation. Students did suggest that the forms of engagement that CAP created for them were meaningful both in class and in community-based contexts. Community partners felt that they could have been more meaningfully engaged. The location of the program in the university with all of its financial, social and cultural barriers, in addition to perceived and actual systemic inequities within the arts and cultural fields, reinforces the lack of access and interest in the program on the part of marginalized students. University hiring practices and requirements also limit who qualifies as an eligible candidate for a faculty position. Historically racialized and Indigenous populations have been pushed out of or marginalized within post-secondary education and the Canadian professional arts community.

4) Embeddedness

The principle of embeddedness requires that community-engaged practice be rooted within existing community contexts and initiatives. Embedded practices recognize of the conditions of people's lives and demonstrate a consideration of community priorities and a clear benefit for community participation.

Being Present
Committing to change over the long-term through organizational and programmatic restructuring that more equitably distributes decision-making and authority. Making inclusion and non-dominant perspectives an integral component of program/project design over the long-term, not as a special event.

Connecting
Building on or contributing to existing community initiatives and modes of expression rather than imposing externally derived projects and forms

Locating
Considering who community members are when choosing where to locate arts practices. Choosing spaces that are accessible to them and that they feel comfortable in. Finding potential locations by identifying spaces or hubs that community members already use.

Community Priorities & Conditions
Learning from community members the kinds of conditions they are dealing with and what their priorities are. Developing programming in collaboration with the community that addresses these priorities and conditions.

(Louis & Burns, 2012, p. 21)

CAP has had many challenges with embeddedness. Based on observations, interviews and informal conversations with students, faculty and community partners, CAP coordinators made significant efforts to incorporate existing practices into the CAP program. These efforts included assigning existing courses in the Faculty of Fine Arts and Environmental Studies as CAP electives, researching existing local community arts initiatives and projects that students could attend or contribute to as a component of their courses, and attempting to build a network of community-oriented scholars within the university to advocate for better funding and support of community-university partnerships with marginalized sectors. Even so the leadership of CAP primarily remained the responsibility of one key faculty member in the Faculty of Environmental Studies. I heard repeatedly from faculty and administrators in both FES and FFA and from community partners all of whom immediately associated the CAP program with this faculty member. It appears that this worked to CAP's advantage and detriment as well as to that faculty member's advantage and detriment. The burden of work initiating, advocating, bridging,

fundraising, designing, reviewing, etc. ended up being primarily on her shoulders which created an extremely heavy workload. It consolidated knowledge in a way that made it easy to pin point who the CAP contact person was and to keep track of CAP. It also limited other actors (faculty or community) from becoming more invested in CAP because they assumed CAP was under the care of one person, as if they were not needed or were not required, at least not that much. If people are less invested they are less likely to be care-full when help is requested and that can create a lack of trust that responsibilities will be sufficiently or appropriately fulfilled when they are allocated. I theorize that because CAP emerged from the goals of a key faculty member (based on not only her interests but also trends that she identified amongst students and within the sector) and then grew through her efforts to reach out to faculty and community partners it was less embedded within the lives and professional priorities of her/CAP's network of support within and outside of the university. This made CAP more vulnerable because despite this network's enthusiasm and connection they did not see CAP as core or as centred within their goals and contexts. CAP's leadership has changed since this study was completed, CAP's core faculty member has retired and the CAP program has been restructured. The restructuring has created an opportunity for new leadership to develop their own take on CAP but the mandated restructuring of the program also decreased its embeddedness by reducing mentorship and practicum length. Another element of embeddedness that was identified as needing work was advancing connections with community partners by having CAP classes more embedded physically within the sector, such as hosting classes at community partner sites and inviting their staff and communities to participate, or linking CAP with existing community arts training initiatives in community partner organizations.

5) Sustainability

The principle of sustainability refers to practices that can endure and nourish individuals, communities, and organizations into the future. It takes into account the social, cultural, environmental, and economic well-being of all stakeholders

Evolving
Developing strategies for response to and implementation of change on an on-going basis in order to better address social and community needs as they evolve. This approach sustains and renews organizations, practices, relationships and the people engaged in community arts.

Aiming for Health
Sustaining your organizations and initiatives by supporting the health of the communities they serve and the people (staff, artists, volunteers and community members) that contribute to them.

Considering how you can support their social, cultural, environmental, economic and physical well-being.

Enduring
Nourishing and supporting the long-term capacity of individuals, organizations, and communities to engage in activities that have meaning for them and set and achieve goals that benefit them.

Mutual Support
Providing mentorship for emerging voices and encouraging continued development for experienced practitioners. Recognizing that sharing and learning can be a mutual exchange between new practitioners and experienced ones as well as between cultural workers and community members. Supporting and valuing one another will sustain commitment and keep practices vibrant

(Louis & Burns, 2012, p. 23)

CAP was sustainable in that it made space for holistic learning and environments of care and respect for students within CAP classes. Students' lives and experiences were considered relevant and central to their engagement and contributions to classes. Attention was given to physical, emotional and spiritual learning in addition to cognitive capacities. In its efforts to include a wide range of experiences in a short amount of time CAP did struggle at times with unsustainable workloads for both students and instructors. The certificate's uniqueness, intensity and alignment with the university's mandate of social justice was not well sustained through allocation of appropriate levels of funding and resources on the part of the university. The reliance on contract staff with very precarious employment and poor remuneration was exploitive and as one contract faculty member pointed out prevented any one in a precarious financial position from considering these positions because they were not financially sustainable given the commitment and workload associated with the positions.

CAP Contributions to Equity in
Community-engaged Arts Practices in Canada

CAP provides an opportunity for emerging and experienced practitioners to make connections between practice-based experiences in the arts, practices in other disciplines and critical reflections on practice that may not be available to them outside of university context or at other post-secondary institutions in Canada. Simon Fraser University has recently implemented a two-year Masters program in Art and Social Justice in their Faculty of Education, OCADU offers a minor in Art and Social Change, ECADU and NSCAD have various courses that address art and social justice or particpatory art but no other institution in Canada provides undergraduate certification that has such an interdiciplinary focus and that includes such extensive practicum work (The CAP practicum has now been revised and according to community partners and faculty in its new formation the practicum experience is compromised, less valuable and pays less attention to equity principles). Contributions of CAP students and faculty to the field may add to increasing concerns and attempts to address equity in community-engaged practices in Canada. The field is a very difficult one to find full-time employment in so accreditation (symbolic capital) may help graduates in their pursuit of employment and funding. Unfortunately access to the program is limited by tuition fees, time commitments, and the systemic barriers of the university context so accreditation is more readily available to students who may already be somewhat privileged within the arts and culture field by virute of their socio-economic status and their social and cultural capital---reinforcing inequity in community-engaged arts practice. CAP has potential to be a site for expanding professional development and awareness of equity issues in the field by developing partnerships with community-based organizations that are more reciprocal. CAP (York University) could provide professional development opportunities for Community Partners, conduct programming in partner sites, and sustain more collaborative relationships with community partners so that CAP is more embedded within local communities.

CAP Contributions to Movements for Equity
in Canadian Post-secondary Fine Arts Education

"Does the program contribute to discourse around art needing social relevance? I actually think conversely that the CAP program was part of a network of people who already cared about social issues and really brought art to the forefront. Like hey, you know we can actually address social issues through art and art making. I'm not sure that the CAP program has really changed the discourse very much in art circles themselves. From what I know about the relationships that CAP had with the Faculty of Fine Arts and with other arts institutions, I don't think it really made a name for itself in those circles" (Former CAP Instructor, 2016).

CAP fosters an interdisciplinary approach to arts practice that challenges the eurocentric disciplined based paradigm of fine art education that still dominates in many post-secondary arts institutions and programs locally, nationally and internationally. CAP's location in the Faculty of Environmental Studies challenges concepts of where arts-based inquiry can be relevant, but it also creates barriers to its impact on post-secondary fine art education at York (CAP is no longer affiliated with/sponsored by the Faculty of Fine Art) and within other post-secondary arts insitutions and programs across Canada. CAP faculty (as of the time of this study) are not involved (or only to a very limited degree) in professional/academic art education networks and their research does not tend to emphasize art education as a research subject. The focus of CAP faculty in relation to CAP has been on student recruitment, instruction, and reflections on community-engaged practices rather than production of analysis of CAP for dissemination within the field of art education. This is understandable given the emphasis in art education on public schooling and the fact that CAP faculty are more invested in social justice intitiatives and research. However it may also serve to keep CAP relatively isolated and tenuous.

Interventions in Fine Arts Practice & Art Education Research in Canada

There is limited research on post-secondary art education in Canada and even less research addressing inequity/equity in postsecondary art education in Canada. This study begins to make a contribution to this body of inquiry. This study has also identified the urgent need for professional development in community-engaged or particpatory art for social justice both inside and outside the university and the need to cultivate equitable leadership within both communty-based organizations and post-secondary arts programming. At the November 2015 symposium *Emergence: Arts and Equity Leading Social Change* artist, educator, and activist Richard Fung gave an opening talk titled "The History of Arts for Social Change in Toronto" he expressed concern that there is little information available about the work of arts for social change not only in Toronto but throughout the Canadian context. His concern is still relevant. This study may contribute to this field indirectly by examing why art and social justice as a field of learning has been limited in Canadian post-secondary fine arts education. I would add that further investigation of the role of mentorship and learning relationships in the careers of artists from marginalized populations and artists who have been active in social change movements in Canada is another area that needs to be explored. It may provide insight into how to make art school more equitable and/or how to foster more equitable alternatives for arts education. Finally this study adds to the growing body of research using arts-informed and arts-based research in the field of education. I also claim that the research attempts to embody an interdisciplinary and perhaps even transdisciplinary approach to inquiry. Making space for new knowledges happens little by little.

Who Knows

Bees dance
To describe to one another
The story of their journey
From flower to flower
In search of nectar
Intricate
Abdominal
Codes

My little cat
Licks her paw
And washes her ear
It pops back and gets stuck
She looks up wide eyed, lopsided
Ear hairs bristling
Then yawns a big dragon yawn
Pink tongue, missing fang
She stands up
Curves her back in a deep stretch
Turns tail and walks
Casually
Toward her water glass

Dissertation
What's a dissertation

I was lying in bed trying to sleep
Mind full
With shards of ideas
Pricking me awake

And I realized
All the names
Are random

For other species
Names do not exist
No claim to domain

We tend to dismiss
The more than human world
Inhabiting it as if we *know*
Without appreciating
How it inhabits us

But who knows

Stony expressions can be fluid
Even tectonic plates shift
Go to the tension points
Release the pressure
Shake things up

Figure 33. Stony Expression

Figure 34. Zone of Contention

The Challenges, Possibilities, & Implications of Learning in a Littoral Zone

Well I've had the doctoral exam now and most of my committee felt that my draft could do with some smoothing here and there before I send it off to the digital repository. I am sure they are right. There are many things that I would like to do to improve this document; but, I also don't mind some of the rough edges, the less polished bits where the process and struggle show through. Sometimes revealing the rough spots can make the process seem less insular and impenetrable. Readers can pull on the loose threads and take up the conversation because that is the whole point. The reason I began this complex and contradictory task was to try to cultivate my own littoral zone, a space for sharing critical reflection and learning that might spark opportunities for dialogue, tough questions, and connection to the imperfections of lived experience. One of my examiners asked if those students and faculty who have been a part of CAP might interpret this research as an assessment of the Certificate. I imagine they might, if they actually had time to read it. The reality is that the best parts of this research are yet to come. I hope to mobilize its bits and pieces in ways and forms that are more accessible than a doctoral thesis. This is a first try in the same way that the CAP certificate was foray into uncertain and frequently difficult territory. Educational leadership theorists recommend advancing collaborative change by embracing a "ready…Fire…aim" approach (Reeves, 2009; Fullan, 2011). This is not a recommendation to jump in without attention to context; rather, it encourages thoughtful and passionate engagement embedded within context. The CAP certificate has struggled to thrive within the university but it has also intervened in and interfaced with that space. We can learn from the rough spots (systemic inequity that limits accessibility, flexibility, representation and sustainability) as well as the smooth bits (critical reflexivity, transformative relationships, and a willingness to learn and adapt). I think what emerged in my brief discussion with my committee and my many discussions with the CAP community is that more attention to embeddedness, may provide a better means of sustaining such an initiative over the long term. There continues to be a need to contest the colonizing tendencies of systems of art and education. Where are innovative practices thriving? What are the conditions in such spaces that sustain challenge and change? The CAP certificate's greatest strength was its potential to support and intersect with local communities but it was also an area that needed greater time and attention with deeper and more centered opportunities for collaboration with partners outside the university — building on knowledge and initiatives that are already there, together.

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Appendix A. Profile of Interview & Group Discussion Participants

Participant Group	Faculty Affiliation	Interviewed	Group Discussion	CAP Status
Student 1	FFA (Visual)	1x 2011	3x 2011	2nd year only
Student 2	FES Concurrent		3x 2011	2nd year only
Student 3	FES Concurrent	1x 2011		2nd & 3rd year
Student 4	Direct Entry	1x 2011		completed
Student 5	Direct Entry	1x 2011		completed
Student 6	Direct Entry	1x 2011		completed
Student 7	Direct Entry	1x 2016		completed
Student 8	FES Concurrent	1x 2011	2x 2011	completed
Student 9	FFA Concurrent (Music)		1x 2011	2nd & 3rd year
Student 10	FES Concurrent (Dance minor)		1x 2011	2nd & 3rd year
Student 11	FFA Concurrent (Dance)		1x 2011	2nd & 3rd year
Student 12	FES Graduate	1x 2016		n/a
Faculty/Coordinator 1	FES tenured	3x 2011 1x 2016		core course(s)
Faculty/Coordinator 2	FFA tenured (theatre)	1x 2011		elective course(s)
Faculty 3	FES contract	1x 2011		core course(s)
Faculty 4	FES contract	1x 2016		core course(s)
Faculty 5	FFA tenured (dance)	1x 2011		core & elective
Faculty 6	FFA tenured (music)	1x 2011		elective course(s)
Faculty/Coordinator 7	FES tenured	1x 2011		core course(s)
Faculty 8	FFA tenured (visual)	1x 2011		elective course(s)
Faculty/Coordinator 9	FES tenured	1x 2016		n/a
Administrator 1	FES	1x 2011		n/a
Administrator 2	FFA	1 x 2011		n/a
Community Partner 1	n/a	1x 2016		multiple practica
Community Partner 2	n/a	1x 2016		multiple practica
Community Partner 3	n/a	1x 2011		affiliation
Community Partner 4	n/a	1x 2011		multiple practica
Community Partner 5	n/a	1x 2016		multiple practica

Appendix B. Recruitment Email

Hello

I am conducting a study of York University's Community Arts Practice (CAP) certificate program. The purpose of this study is to understand the structure of this program; its approach to curriculum and pedagogy, its impact on learners and community partners; and its contributions to discourse on democracy, equity and the arts. The research will be used to inform my doctoral dissertation. The aim of this investigation is to contribute to discussions and future initiatives in Canadian community arts policy and post-secondary community arts education.

I would like you to participate in this project by allowing me to conduct an interview with you. The interview will take approximately 60 minutes. I will conduct the interview at a time and place of your convenience

I am an alumna of York University and Emily Carr Institute of Art & Design, an interdisciplinary artist and a community arts practitioner / community-based researcher. I am currently completing my PhD at the University of Toronto in Adult Education and Community Development.

If you have any questions or would like more information, please contact me at:

XXXXXXXX or XXXXXXXX

I feel that the insights of participants associated with the CAP program are extremely valuable and I would appreciate an opportunity to connect with you.

Thank-you for considering this and I hope to hear from you soon.

Best,

Leah Burns,
PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix C. Information Letter – Students & Alumni

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES in EDUCATION

Equity and Community Art Education in the University
Leah Burns PhD Candidate, Principal Investigator

Dear _____,

I am conducting a study of York University's Community Arts Practice (CAP) certificate program. The purpose of this study is to understand the structure of this program; its approach to curriculum and pedagogy, its impact on learners and community partners; and its contributions to discourse on democracy and the arts. The research will be used to inform my doctoral dissertation. The aim of this investigation is to contribute to discussions and future initiatives in Canadian community arts policy and post-secondary community arts education.

I would like you to participate in this project by allowing me to conduct an interview with you. The interview will take approximately 60 minutes. I will conduct the interview at a time and place of your convenience. I will not use your name or anything else that might identify you in the written work, oral presentations or publications. The information remains confidential. You are free to change your mind at any time, and to withdraw even after you have consented to participate (up to the point at which public presentation of the research report takes place). You may decline to answer any specific questions. Based on this research I will use the data for the purposes of disseminating findings through publications, exhibitions and conference presentations. Your participation is voluntary; there are no known risks or benefits to you for assisting in this project.

As part of this research I may also invite you to participate in an informal group discussion(s), during the course of the study, about ideas or themes related to the CAP program.

If you have any questions or concerns about your rights as a participant in this study, you may contact me; my supervisor Dr. Antoinette Gagné; or the University of Toronto Ethics Review Office at:

Dr. Antoinette Gagné, Email: XXXXXXX Phone: XXXXXXX
University of Toronto Ethics Review Office, Email: XXXXXXX Phone XXXXXXX

If you agree to participate in this study, please sign the attached form. The second copy is for your records. Thank you very much for your help.

Yours Sincerely,
Leah Burns, PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix D. Information Letter – Faculty

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES IN EDUCATION

Equity and Community Art Education in the University
Leah Burns PhD Candidate, Principal Investigator

Dear _____ ,

I am conducting a study of York University's Community Arts Practice (CAP) certificate program. The purpose of this study is to understand the structure of this program; its approach to curriculum and pedagogy, its impact on learners and community partners; and its contributions to discourse on democracy and the arts. The research will be used to inform my doctoral dissertation. The aim of this investigation is to contribute to discussions and future initiatives in Canadian community arts policy and post-secondary community arts education.

I would like you to participate in this project by allowing me to conduct an interview with you. The interview will take approximately 60 minutes. I will conduct the interview at a time and place of your convenience. I may also invite you to participate in an informal group discussion(s), during the course of the study, about ideas or themes related to the CAP program. I will not use your name or anything else that might identify you in the written work, oral presentations or publications. The information remains confidential. However it is important to be aware that although participant confidentiality will be maintained to the greatest degree possible, there is a small chance that people very familiar with this setting may be able to infer your identity as a participant due to the small size of the faculty community associated with the CAP program.

You are free to change your mind at any time, and to withdraw even after you have consented to participate (up to the point at which public presentation of the research report takes place). You may decline to answer any specific questions. Based on this research I will use the data for the purposes of disseminating findings through publications, exhibitions and conference presentations. Your participation is voluntary; there are no known risks or benefits to you for assisting in this project.

As part of this research, I may also ask to visit your classroom to observe the work that you do with your students. This observation can take place either before or after the interview, based on your availability. I will ask for your permission to introduce myself and the project to the students so that they know the purpose of my visit is not to evaluate them or you but rather to learn about what happens in the CAP program. I will also ask for students to volunteer to be interviewed at a later time.

If you have any questions or concerns about your rights as a participant in this study, you may contact me; my supervisor Dr. Antoinette Gagné; or the University of Toronto Ethics Review Office at:

Dr. Antoinette Gagné, Email: XXXXXXX Phone: XXXXXXX
University of Toronto Ethics Review Office, Email: XXXXXXX Phone XXXXXXX

If you agree to participate in this study, please sign the attached form. The second copy is for your records. Thank you very much for your help.

Yours Sincerely,
Leah Burns, PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix E. Information Letter – Community Partners

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES IN EDUCATION

Equity and Community Art Education in the University
Leah Burns PhD Candidate, Principal Investigator

Dear _____,

I am conducting a study of York University's Community Arts Practice (CAP) certificate program. The purpose of this study is to understand the structure of this program; its approach to curriculum and pedagogy, its impact on learners and community partners; and its contributions to discourse on democracy and the arts. The research will be used to inform my doctoral dissertation. The aim of this investigation is to contribute to discussions and future initiatives in Canadian community arts policy and post-secondary community arts education.

I would like you to participate in this project by allowing me to conduct an interview with you. The interview will take approximately 60 minutes. I will conduct the interview at a time and place of your convenience. I may also invite you to participate in an informal group discussion(s), during the course of the study, about ideas or themes related to the CAP program. I will not use your name or anything else that might identify you in the written work, oral presentations or publications. The information remains confidential. You are free to change your mind at any time, and to withdraw even after you have consented to participate (up to the point at which public presentation of the research report takes place). You may decline to answer any specific questions. Based on this research I will use the data for the purposes of disseminating findings through publications, exhibitions and conference presentations. Your participation is voluntary; there are no known risks or benefits to you for assisting in this project.

As part of this research, I may also ask to visit your organization's community arts program site(s) to observe the work that you do with CAP students. This observation can take place either before or after the interview, based on your availability. I will ask for your permission to introduce myself and the project, to participants at the site(s) so that they know the purpose of my visit is not to evaluate them or you but rather to learn about what happens at the site in relation to the CAP program.

If you have any questions or concerns about your rights as a participant in this study, you may contact me; my supervisor Dr. Antoinette Gagné; or the University of Toronto Ethics Review Office at:

Dr. Antoinette Gagné, Email: XXXXXXX Phone: XXXXXXX
University of Toronto Ethics Review Office, Email: XXXXXXX Phone XXXXXXX

If you agree to participate in this study, please sign the attached form. The second copy is for your records. Thank you very much for your help.

Yours Sincerely,
Leah Burns, PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix F. Information Letter – Administration

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES IN EDUCATION

Equity and Community Art Education in the University
Leah Burns PhD Candidate, Principal Investigator

Dear _____,

I am conducting a study of York University's Community Arts Practice (CAP) certificate program. The purpose of this study is to understand the structure of this program; its approach to curriculum and pedagogy, its impact on learners and community partners; and its contributions to discourse on democracy and the arts. The research will be used to inform my doctoral dissertation. The aim of this investigation is to contribute to discussions and future initiatives in Canadian community arts policy and post-secondary community arts education.

I would like you to participate in this project by allowing me to conduct an interview with you. The interview will take approximately 60 minutes. I will conduct the interview at a time and place of your convenience. I may also invite you to participate in an informal group discussion(s), during the course of the study, about ideas or themes related to the CAP program. I will not use your name or anything else that might identify you in the written work, oral presentations or publications. The information remains confidential. However it is important to be aware that although participant confidentiality will be maintained to the greatest degree possible, there is a small chance that people very familiar with this setting may be able to infer your identity as a participant due to the small size of the administrative community associated with the CAP program.

You are free to change your mind at any time, and to withdraw even after you have consented to participate (up to the point at which public presentation of the research report takes place). You may decline to answer any specific questions. Based on this research I will use the data for the purposes of disseminating findings through publications, exhibitions and conference presentations. Your participation is voluntary; there are no known risks or benefits to you for assisting in this project.

If you have any questions or concerns about your rights as a participant in this study, you may contact me; my supervisor Dr. Antoinette Gagné; or the University of Toronto Ethics Review Office at:

Dr. Antoinette Gagné, Email: XXXXXXX Phone: XXXXXXX
University of Toronto Ethics Review Office, Email: XXXXXXX Phone XXXXXXX

If you agree to participate in this study, please sign the attached form. The second copy is for your records. Thank you very much for your help.

Yours Sincerely,

Leah Burns, PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix G. Interview/Discussion Consent Form Students & Alumni

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES IN EDUCATION

Equity and Community Art Education in the University
Leah Burns PhD Candidate, Principal Investigator

Statement of Consent

I acknowledge that the topic of this research has been explained to me and that any questions that I have asked have been answered to my satisfaction. I understand that I can withdraw at any time without penalty, up to the point at which public presentation of the research report takes place.

I acknowledge that I have read or have had read to me the letter provided to me by Leah Burns and I agree to participate in an interview and / or group discussion for the purpose described.

I understand that I will receive a signed copy of this form and should I have any further questions about the research, I may contact the person conducting the study at the address and telephone number given below.

_____ Signature of Participant

I agree to allow this interview / group discussion to be audio-recorded. I understand that this recording may be transcribed to ensure accuracy and that the recording will be destroyed once the research is completed.

_____Signature of Participant

_____Name of Participant(Printed)

_____ Date

Leah Burns,
PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix H. Interview/Group Discussion & Observation Consent Form

Faculty

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES in EDUCATION

Equity and Community Art Education in the University
Leah Burns PhD Candidate, Principal Investigator

Statement of Consent

I acknowledge that the topic of this research has been explained to me and that any questions that I have asked have been answered to my satisfaction. I understand that I can withdraw at any time without penalty, up to the point at which public presentation of the research report takes place.

I acknowledge that I have read or have had read to me the letter provided to me by Leah Burns and I agree to participate in an interview and / or group discussion for the purpose described.

I understand that I will receive a signed copy of this form and should I have any further questions about the research, I may contact the person conducting the study at the address and telephone number given below.

_____Signature of Participant

I agree to allow this interview / group discussion to be audio-recorded. I understand that this recording may be transcribed to ensure accuracy and that the recording will be destroyed once the research is completed.

_____ Signature of Participant

I agree to allow the researcher in this study to observe my classroom and to introduce their work to the students in my class.
_____Signature of Participant

_____Name of Participant
(Printed)
_____ Date

Leah Burns,
PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix I. Interview/Group Discussion Consent Form
Community Partners

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES IN EDUCATION

Equity and Community Art Education in the University
Leah Burns PhD Candidate, Principal Investigator

Statement of Consent

I acknowledge that the topic of this research has been explained to me and that any questions that I have asked have been answered to my satisfaction. I understand that I can withdraw at any time without penalty, up to the point at which public presentation of the research report takes place.

I acknowledge that I have read or have had read to me the letter provided to me by Leah Burns and I agree to participate in an interview and / or group discussion for the purpose described.

I understand that I will receive a signed copy of this form and should I have any further questions about the research, I may contact the person conducting the study at the address and telephone number given below.

_____Signature of Participant

I agree to allow this interview / group discussion to be audio-recorded. I understand that this recording may be transcribed to ensure accuracy and that the recording will be destroyed once the research is completed.

_____Signature of Participant

_____ Date

Leah Burns,
PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix J. Interview/Group Discussion Consent Form Administration

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES IN EDUCATION

Equity and Community Art Education in the University
Leah Burns PhD Candidate, Principal Investigator

Statement of Consent

I acknowledge that the topic of this research has been explained to me and that any questions that I have asked have been answered to my satisfaction. I understand that I can withdraw at anytime without penalty,up to the point at which public presentation of the research report takes place.

I acknowledge that I have read or have had read to me the letter provided to me by Leah Burns and I agree to participate in an interview and / or group discussion for the purpose described.

I understand that although participant confidentiality will be maintained to the greatest degree possible, there is a small chance that people very familiar with this setting may be able to infer my identity as a participant due to the public nature of my position in York's University's Faculty of Fine Arts or Faculty of Environmental Studies.

I understand that I will receive a signed copy of this form and should I have any further questions about the research, I may contact the person conducting the study at the address and telephone number given below.

_____
Signature of Participant

I agree to allow interview / group discussion to be audio-recorded. I understand that this recording may be transcribed to ensure accuracy and that the recording will be destroyed once the research is completed.

_____Signature of Participant

_____Name of Participant
(Printed)

_____Date

Leah Burns,
PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix K. Interview/Group Discussion & CAP Study Consent Form
CAP Coordinators

UNIVERSITY OF TORONTO
OISE | ONTARIO INSTITUTE
FOR STUDIES IN EDUCATION

Equity and Community Art Education in the University
Leah Burns PhD Candidate, Principal Investigator

Statement of Consent

I acknowledge that the topic of this research has been explained to me and that any questions that I have asked have been answered to my satisfaction. I understand that I can withdraw at anytime without penalty, up to the point at which public presentation of the research report takes place.

I acknowledge that I have read or have had read to me the letter provided to me by Leah Burns and I agree to participate in an interview and / or group discussion for the purpose described. I understand that I will receive a signed copy of this form and should I have any further questions about the research, I may contact the person conducting the study at the address and telephone number given below.

_____Signature of Participant

I agree to allow this interview / group discussion to be audio-recorded. I understand that this recording may be transcribed to ensure accuracy and that the recording will be destroyed once the research is completed.

_____Signature of Participant

As a CAP Coordinator I agree to allow the researcher in this study to observe Community Arts Practice (CAP) certificate meetings, classes, events; to introduce their work to participants in these gatherings and to interview CAP participants should they volunteer. I agree to allow the CAP name and location to be used in the research report.

_____Signature of Participant

_____Name of Participant
(Printed)

_____ Date

Leah Burns,
PhD Candidate
OISE/University of Toronto
Email: XXXXXXX
Phone: XXXXXXX

Appendix L. Interview Guide

<u>Interview Guide</u>

Interviews will be conversational. The following questions are intended to provide some initial structure related to the overarching questions of the project as a whole. However, the interviews will be emergent and therefore will follow the direction of the respondents, with occasional prompts from the researcher if required.

Students and Alumni
1. Why did you decide to take the CAP certificate program?
2. How would you describe your experience as a student in the CAP program?
3. Has the CAP program had an impact on your understanding of the arts or other fields?
4. What kind of practice do you aim for in your current or future work in the arts?

Faculty
1. How did you first become involved in the CAP program?
2. What is your approach to practice as an artist and/or teacher?
   How does this approach work with the CAP program?
3. How does the CAP program fit within the context of the university?
4. Do you feel that the CAP program contributes to Community Arts and Post-secondary fine art education in Canada? Why or why not?

Administration
1. What is your role in relation to the CAP program?
2. How does the CAP program fit within the context of the university?
3. What kinds of administrative issues emerge in relation to the CAP program?

Community Partners & Artists
1. What is your relationship to the CAP program?
2. What are the benefits or challenges of working with the CAP program?
3. Do you feel that community arts education is important? Why or why not?

Appendix M. Interview Follow-up Questions

<u>Follow-up Questions</u>

These questions will be used as prompts if the conversational process of the initial interview is not productive or comfortable for a participant. They will also be used in any follow-up interviews (where a participant is interviewed more than once) and in interviews conducted in the 2016 interview cycle.

1. How do you feel about the potential of community arts practice and education contributing to social justice?

2. Do you feel that the CAP certificate has contributed to community arts education?
    In what ways?
    Most significant contributions?
    Areas where CAP could improve?

3. What do you think about concerns regarding credentialism in community arts?

4. How have your practices as artist/researcher/educator/community arts practitioner changed as a result of your role with the CAP certificate?

5. Would you agree that CAP works toward a critical social justice orientation to arts practice? Why or why not?

6. What do you feel are key skills/learnings that students of community arts should be engaged in developing in a process of community arts certification/training?

7. Do you feel that the CAP certificate enables students to achieve (the above) to your satisfaction? Why or why not?

8. In what ways would you like to strengthen the program or see it evolve?

9. What do you identify as important equity issues in community arts education?
    Does the CAP certificate address these issues? Why or why not?

Appendix N. FES Equity Committee Policy and Membership

Retrieved from: http://fes.yorku.ca/resources/services/gov/equity/

H1. EQUITY PROCEDURES

H1.1 The mandate of the Equity Committee shall be to:

a) identify and raise equity issues in the Faculty in order to promote the commitment to equity by all members of the Faculty;

b) review and provide input to procedures pertinent to equity, e.g., recruitment, admissions, faculty appointments, and curriculum;

c) report at least once annually to Council; and

d) facilitate equity discussions on teaching and learning at least once annually at the Committee of Instruction.

H1.2 The responsibilities of the Equity Committee shall be for:

a) developing and presenting to Council an annual report documenting the State of Equity in the Faculty; and

b) developing proposals to enhance equity within the Faculty, liaising with other relevant committees in the process, and bringing such proposals forward to the Committee of Instruction and/or Faculty Council, as needed, for approval.

H1.3 Meetings of the Committee shall be open to all members of the Faculty and meeting times and locations shall be posted in advance.

EQUITY COMMITTEE MEMBERSIP

3 Faculty Members
BES student (elected by BESSA)
MES student (elected by GESSA)
PhD student (elected by PhESSA)
Two full-time staff members, preferably
from recruitment and student services
Director, OSAS (or delegated) (non-voting)

Appendix O. Original List of CAP Elective Courses (2005-2015)

CAP Certificate - Academic Requirements

Of the total 24 credits for the certificate, at least 18 must be at the 2000-level or above, including 6 credits at the 3000 or 4000-level. Students must achieve a minimum cumulative grade point average (GPA) of 4.0 in all courses taken to satisfy the CAP certificate requirements.

Required Courses
- ES/ENVS 2100 6.0 Foundations of Environment and Culture: Philosophy, Technology, Arts and Education
- ES/ENVS 2122 3.0 Community Arts for Social Change
- ES/ENVS 3122 3.0 Community Arts Practice - Preparatory Workshop (replacing ENVS 3011 3.0)
- ES/ENVS 4122 6.0 Community Arts Practice - Practicum Seminar
- 6 credits in electives

Elective Courses
Students are required to complete one full course (6.0) or two half courses (3.0) from the following list:

Department of Dance
FA/DANC 3330 3.0 Dance Mosaic
FA/DANC 4310 3.0 Dance Writing
FA/DANC 4330 3.0 Anthropology of Dance in Canada
FA/DANC 4375 3.0 Dance and the Child I
FA/DANC 4376 3.0 Dance and the Child II

Department of Film & Video
FA/FILM 2040 6.0 Video and Filmmaking (for non-majors)
FA/FILM 2401 6.0 Film, Television and Society
FA/FILM 3310 3.0 Studies in the Documentary
FA/FILM 3321 3.0 Alternative Cinema
FA/FILM 3810 3.0 Women and Film

Fine Arts Cultural Studies Program
FA/FACS 2500 3.0 Contemporary Arts and Technology
FA/FACS 2930 6.0 The Electronic Landscape
FA/FACS 2960 3.0 Creative and Critical Fictions
FA/FACS 3900 3.0/6.0 Arts and Cultures
FA/FACS 3920F 6.0 Arts and Cultural Policy
FA/FACS 3930 3.0 Screen-Based Fluid Interfaces
FA/FACS 3950 6.0 Arts Administration
FA/FACS 4935 3.0 Virtual Communities

Department of Music
FA/MUSI 1500 6.0 Latin and Caribbean Popular Music
FA/MUSI 1510 6.0 The Musical Experience
FA/MUSI 1520 6.0 Rhythm and Blues, Soul, Funk and Rap
FA/MUSI 1530 6.0 Rock and Popular Music
FA/MUSI 1540 6.0 World Music

Department of Theatre
FA/THEA 1520 3.0 Acting for Non-Majors
FA/THEA 2141 3.0 Introduction to Design for Theatre
FA/THEA 2600 6.0 Putting on the Play
FA/THEA 3290 3.0 Playwriting and New Play Dramaturgy II
FA/THEA 4290 3.0 Advanced Playwriting and New Play Dramaturgy II
FA/THEA 4330 6.0 Canadian Theatre
FA/THEA 4331 3.0/6.0 Theatre for Social Change
FA/THEA 4440 6.0 Drama and Education (same as AK/THEA 4500A 6.0)
FA/THEA 4450 3.0/6.0 Theatre for Young Audiences: Plays and Performance
FA/THEA 4460 6.0 Improvisation and Playmaking

Department of Visual Arts
FA/VISA 2053 3.0 Crossing Boundaries (elective for FES students only)
FA/VISA 2054 3.0 Introduction to Electronic Media
FA/VISA 2055 3.0 Time-Based Art
FA/VISA 2070 3.0 Printmaking: Lithography
FA/VISA 2071 3.0 Printmaking: Intaglio
FA/VISA 3001B 3.0 Artist as Activist and Educator (elective for FES students only)
FA/VISA 3001C 3.0 Critical Issues in the Studio II: The Body and Technology
FA/VISA 3010 6.0 Feminisms: Women, Art and Culture
FA/VISA 3021 6.0 Mural Painting
FA/VISA 3051 6.0 Time-Based Explorations
FA/VISA 3053/FA/FILM 3331 6.0 Community Based Video: Video Art and Activism
FA/VISA 3680 3.0 Studies in Modern Art (topics vary)

Faculty of Environmental Studies
ES/ENVS 1800 6.0 Environmental Writing
ES/ENVS 2100 6.0 Foundations of Environment and Culture: Philosophy, Technology, Arts and Education (elective for FFA students only)
ES/ENVS 3000 3.0 Environmental Ethics and Epistemologies
ES/ENVS 3120 3.0 Environmental History
ES/ENVS 3140 3.0 Environmental and Sustainability Education
ES/ENVS 3150 3.0 Human/Non-Human Animal Relations
ES/ENVS 3151 3.0 Environmental Politics and Advocacy I
ES/ENVS 3160 3.0 Racism and Environmental Justice
ES/ENVS 3230 3.0 Ecological Landscape Restoration
ES/ENVS 3340 3.0 Global Environmental Politics
ES/ENVS 3520 3.0 Geographical Information Systems
ES/ENVS 3700 6.0 Introductory Environmental Landscape Design Studio
ES/ENVS 3720 6.0 Computer Applications in Environmental Landscape Design
ES/ENVS 3740 3.0 Urban Natural Processes in Environmental Landscape Design
ES/ENVS 4100 3.0 Environmental Literatures
ES/ENVS 4120 3.0 Natural History
ES/ENVS 4140 3.0 Environmental Thought
ES/ENVS 4151 3.0 Environmental Politics and Advocacy
ES/ENVS 4161 3.0 New Social Movements
ES/ENVS 4420 3.0 Media, Culture, Communications and Environment
ES/ENVS 4750 3.0 Landscape Theory, History and Criticism

www.yorku.ca/fes/bes/cap

COMMUNITY ARTS PRACTICE

A Cross-Disciplinary Joint Certificate with the Faculties of Environmental Studies and Fine Arts

Appendix P. Revised List of CAP Elective Courses (2016)

Artistic Practice (6.00 credits required)

ENVS 1800 6.00 Environmental Writing
ENVS 3100 3.00 Environmental Arts & Media
ENVS 4420 3.00 Media, Culture, Communications, and Environment
ENVS 3303 3.00 Politics, Performance and the Art of Resistance: Literature and Art in
Postcolonial and Transnational Environments
ENVS 4100 3.00 Environmental Literatures
VISA 1000 3.00 Critical Issues in the Studio
FACS 3500 3.00 The Body in Performance
FACS 3100 3.00 The Theatricality of Power: Violence, memory, and revolution
VISA 1006 3.00 The photographic experience
DANC 1500 6.00 The Dance Experience
DANC 3322 3.00 Embodied Thought
DANC 2510L 3.00
DANC 4368 3.00 Community Dance The Art of Breaking I
DATT 1939 3.00 Making Interactive New Media Art
EN 2600 6.00 Intro to Creative Writing
FILM 1410 6.00 Intro to Film for Non-Majors
MUSI 2520 6.00 Contemporary Black Urban Music
MUSI 1032 3.00Contemporary Musicianship & Improv
MUSI 1012 3.00 Non-Major Guitar
MUSI 1014 3.00 Singing for Non-Majors
MUSI 1043 3.00 West African Drum Ensemble: Ghanaian
MUSI 2556 3.00 Gospel Choir
THEA 1520 3.00 Acting for Non-Majors
THEA 1521 3.00 Acting for Non-Majors II
THEA 3225 3.00 Screen Acting: A Non-Major's Guide to Performance in Cinema
VISA 2070 3.00 Print Media: Lithography
VISA 2071 3.00 Print Media: Intaglio
VISA 2073 3.00 Print Media: Relief
VISA 2074 3.00 Print Media: Screenprinting
VISA 2025 3.00 A Painting: Techniques and Materials
YSDN 1001 3.00 Visual Language
YSDN 1002 3.00Design and Image
YSDN 1010 3.00 Introduction to Design:Practice and Appreciation
VISA 3053/FILM 3331 6.00 Community Based Video Art and Activism

Community& Environmental Education (3.00 credits required)

ENVS 3125 3.00 Popular Education for Environmental and Social Justice
ENVS 3140 3.00 Environmental Education
THEA 4440 6.00 Drama and Education
MUSI 1081/2081 3.00 Piano Literature & Pedagogy
VISA 3001B 3.00 Artist as Activist and Educator

Critical Social Analysis (3.00 credits required)

ENVS 1900 6.00 Uncovering the Body: Interdisciplinary Perspectives
ENVS 2000 6.00 Foundations of Environmental Justice and the arts
ENVS 3740 3.00 Urban Ecologies
ENVS 3230 3.00 Restoration Ecology
ENVS 3160 3.00 Race/Racism and Environmental Justice
ENVS 3320 3.00 Sex, Gender, Nature: Ecofeminist Perspectives
ENVS 3170 3.00 Indigenous Environmental Thought
ENVS 4223 3.00 Global Cities
ENVS 4161 3.00 Social Movements, Activism, and Social Change
HREQ 3890 6.00 Social Justice: Theory and Action
HREQ 2010 6.00 Introduction to human rights and equity studies
HREQ 1040 6.00 Power & Society: Critical issues in Social Justice
POLS 3620 6.00 Racism and Colonialism
CLTR 3510 3.00 Arts and Rights
ANTH 2120 6.00 Visualizing Ourselves, Visualizing Others: Media, Representation and Culture
CLTR 3160 3.00 Sound, Politics, and Media Art

Appendix Q. York University Grading Scheme

Grade	Grade Point	Per Cent Range	Description
A+	9	90-100	Exceptional
A	8	80-89	Excellent
B+	7	75-79	Very Good
B	6	70-74	Good
C+	5	65-69	Competent
C	4	60-64	Fairly Competent
D+	3	55-59	Passing
D	2	50-54	Marginally Passing
E	1	(marginally below 50%)	Marginally Failing
F	0	(below 50%)	Failing

Note: all of the above-noted grades are used to calculate averages and credits.

Definitions of Grading Descriptions

A+ Exceptional. Thorough knowledge of concepts and/or techniques and exceptional skill or great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

A Excellent. Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.

B+ Very Good. Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.

B Good. Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C+ Competent. Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.

C Fairly Competent. Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.

D+ Passing. Slightly better than minimal knowledge of required concepts and/or techniques together with some ability to use them in satisfying the requirements of an assignment or course.

D Barely Passing. Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment or course.

E Marginally Failing.

F Failing.

Appendix R. Revised Practicum Assignment Description

1. Placement-Related Work and Major Project 45%

The major component of this course is placement-related activity. Each student will be working in partnership with a placement organisation that should have been established prior to arrival in the course. Students are required to contribute between 100-150 hours to placement activities. Within the placement context, or in relation to the placement, students must undertake a Major Project. Placement & Major Project terms will be agreed upon taking into account each student's unique host context.

Students must produce a proposal approved by the host organisation supervisor and the course director, and submit these with all required ethical review documents within the first six weeks of classes. Ethical review documents will be available in class. The Major Project description will likely be an ongoing negotiation throughout the year. However, students may do research, but are NOT permitted to work with human participants without university ethical review approval. Arriving at a job description and Major Project proposal within the first six weeks is vital. University ethical review is mandatory. Host organisations may also protocols for approval that must be followed.

The Major Project is a community-based production/outcome. Students may make use of one or more media, they may work individually or collectively, and they must engage social/environmental issues in collaboration with community groups or coalitions through artistic practice. The degree to which the Major Project overlaps with placement activities depends on each placement & the skill level of each student.

Examples of Major Projects might include: performance with a community theatre company, coordination of a community festival, or facilitator of a series of workshops. There will be cases where students are not actively part of collaborative, publicly engaged work at their placements. For example, a student may be helping to video document a project but is not actually participating in that project. Or a student may

be working alone editing a web site for a human rights organisation. In such cases, a Major Project may take the form of leading an off-site arts workshop or collaborative action that engages a public with the issues the host organisation is concerned with. In some cases, the student may develop a solo creation, an elaborated journal or reflection paper in which the student personally engages with themes or initiatives witnessed in the host organization. Ideas will be developed in consultation with the course director. In coming up with proposals, students are strongly encouraged to consider the theme of the course, Responsibility to Community, and key questions, How is this community? How is this Arts for Social Change?

Evaluation of Placement-related Work and the Major Project by the course director will take into consideration a qualitative evaluation of the placement work given by the host supervisor; qualitiative student self-evaluation; and Major Project design, production, post-production and public engagement.

Appendix S. Stop-motion Video of Arts-informed Dialogue Session

The participants in this video all gave verbal permission to be recorded. The recording captures approximately the first half hour, of the two-hour arts-informed dialogue process. 📹