



A Report on the Master of Education in Art for Social Change 2016 - 2018

Simon Fraser University
Vancouver, BC

**ICASC**
The International Centre of Art for Social Change

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INTRODUCTION

Between 2016 and 2018, Simon Fraser University piloted a two-year master's degree in Art for Social Change. The program, hosted under the umbrella of the Faculty of Education's Community Programs, was spearheaded by the International Centre of Art for Social Change (ICASC) and graduated 19 students.

This report provides a synopsis of that pilot offering, including:

- ❖ [Context](#)
- ❖ [Learning goals](#)
- ❖ [Pedagogical approaches](#)
- ❖ [Program structure](#)
- ❖ [Reflections on some of the challenges associated with “institutionalizing” an artistic practice inside a formal academic setting](#)
- ❖ [Outcomes](#)
- ❖ [Conclusion](#)
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CONTEXT

In the context of the current program, **community-engaged art for social change (ASC)** refers specifically to processes wherein art is collectively created by groups of people about what matters to them, and where the processes are facilitated by a specially trained artist. ASC is distinct from other areas of community-engaged arts, such as recreational arts, social practice arts (where the artist controls the agenda and involves community members at varying stages of their process), and therapeutic arts practices.

Due to its interdisciplinary nature, ASC work offers great potential for new dialogue and creativity across academic and other professional sectors, and over the last 15 years, there has been rapid growth in arts-based community development, facilitation, animation, and research. There are now more than 500 organizations doing ASC work in Canada – everywhere from major urban centres to rural and remote communities throughout the country.

Around the world, artists working in the field of art for social change are impacting the lives of individuals and whole communities by creating new forms of dialogue, insight, and positive change. With the use of specialized methods in performance, visual and media arts, and arts-infused facilitation, ASC practices enable participants to imagine and pursue the changes they wish to see in their own lives and in the world around them.

A growing number of practitioners are entering the field of ASC or seeking to expand their expertise within the field. These practitioners range from young adults just starting out in their professional

careers, to established artists who have expanded their practice to include a social change focus, as well as to changemakers from non-arts backgrounds looking to incorporate ASC methods into their work. Practitioners thus bring a wide range of perspectives, experiences, and goals. They also share a passion to help communities find effective ways to address the issues that matter to them and a thirst for professional development.

However, there are very few opportunities in post-secondary settings to learn about the field: its history, the ideas that inform it, current local and global practices, and research. Given the increasing focus on innovative partnerships, art as inquiry, and community development through the arts, there is both a need and high demand for training and education in community-engaged art for social change.

ART FOR SOCIAL CHANGE AT SFU: ORIGINS OF THE MASTER'S PROGRAM

The USA, Australia, and the UK all offer post-secondary academic programs in ASC. However, in Canada, although some arts organizations offer short-term internships and workshops and there are a small number of university courses and programs in socially engaged arts, there have been no advanced degree programs that specialize in ASC.

At Simon Fraser University (SFU), Dr. Judith Marcuse began to explore formal courses relating to art for social change via the Undergraduate Semester in Dialogue programs she co-taught with Dr. Mark Winston on the topic of art and community in 2004 and 2006. In 2007, Dr. Lynn Fels and Marcuse developed a 400-level, special topics course, *Exploring Arts for Social Change: Communities in Action*, which was offered in 2010 and 2011 in a collaboration with the Faculty of Education, Continuing Studies, and ICASC. Both offerings of the course were oversubscribed. Students included undergraduate and graduate students, as well as continuing studies (non-credit) students, and represented a wide range of disciplines, including contemporary arts, history, English, education, political science and criminology. The course received high evaluations from students, and new collaborations between students in community-engaged arts ventures outside of the academy were initiated as a direct result of their experiences together. The success of this course demonstrated that there was high interest from a wide range of learners, both from within the university and from the community at large. This course was regularized as *EDUC 458: Pedagogy and Practice of Arts for Social Change*. As word of these undergraduate offerings spread, ICASC received dozens of inquiries about graduate level programs from across Canada, from the USA, and from overseas.

In response, SFU's Faculty of Education agreed to pilot a Master of Education program specializing in art for social change. The program was run through the Faculty's Community Graduate Program in Curriculum and Instruction, a vehicle that is typically used for programs that have been customized for specific audiences and that leads to a Master of Education (MEd) degree.

The purpose of this program was to provide a theoretically and experientially rigorous foundation for the understanding and practice of ASC, along with knowledge and practice in specialized facilitated arts processes, evaluation methods, and ethical frameworks. The program also included opportunities for students to engage in supervised fieldwork.

In all, 28 applications were received for the program, and admission was offered to 22 individuals working within a variety of arts and educational settings. Nineteen students each completed six courses, one practicum, and a final project to earn their master's degrees.

PROGRAM STRUCTURE

Courses were offered via full-day, face-to-face sessions every second Saturday during each term. In addition, some of the field trips occurred on other days to meet external schedules (e.g., the timing of field trips to performances was constrained by when those performances were scheduled).

Term	Course	Cohort-Specific Title
1	EDUC 823	<i>Exploring Arts for Social Change</i>
2	EDUC 837	<i>Multi-Literacies and Participatory Cultures</i>
3	EDUC 830	<i>Implementation of ASC Projects within Diverse Communities</i>
4	EDUC 816	<i>ASC Innovation: Partnerships and Community Collaborations</i>
5.	EDUC 822	<i>Inquiry, Documentation & Evaluation of ASC Projects</i>
6	EDUC 904	<i>Practicum in the Field</i>
7	EDUC 883	<i>Comprehensive Exam</i>

LEARNING GOALS

Central elements of the program include reflection on the values and intentions of ASC and nurturance of a sense of community within the cohort. Through experiential learning and analysis of learning experiences, students explore what it means to be a reflective practitioner in the field of ASC.

Graduates of the Master in Art for Social Change will be able to:

History & Context of ASC

1. Provide historical, philosophical, and theoretical overviews of the field and related fields through reading, analysis, and discussion of academic and mainstream literature
2. Describe local and global examples of ASC disciplines, forms, purposes, contexts, and consequences
3. Understand how diverse arts practices form part of a broad, interconnected continuum
4. Demonstrate awareness and understanding of key vocabulary and concepts

Core Skills in ASC

5. Use arts-infused facilitation strategies and methods
6. Use effective methods for documentation, evaluation, and research
7. Demonstrate administrative ability in project organization, partnerships, monitoring, and implementation of ASC projects
8. Explore ethical issues such as ownership, safety, cultural sensitivity, and sustainability
9. Explain what excellence means in the context of both process and product

ASC in Context

10. Explore forms of activism within arts for social change projects, including the use of digital media, community, and web-based/mediated communications
11. Examine the challenges of working with diverse communities, including building and sustaining community-arts partnerships, as well as cross-sector, cross-discipline, and institutional partnerships
12. Individually and in small groups, design, create, and implement small-scale arts projects through an experiential process based on issues in students' own neighbourhoods and with community-based participants in other contexts

Skills for Ongoing Professional Development as an ASC Practitioner

13. Research current developments and practices in the field
14. Explore art as inquiry, voice, agent of transformation and restoration
15. Investigate dialogue practices, including arts-infused facilitation techniques
16. Discuss pedagogical, social, and political considerations, practices, and implications of art for social change
17. Develop methodologies of practice in relation to diverse contexts, such as learning styles, cultural norms, individual beliefs and attitudes

CORE PEDAGOGICAL APPROACHES

ASC practitioners need to be able to draw on a broad range of methods to tailor their approach to the needs of those they are working with. Similarly, the master's program drew on a broad range of pedagogical approaches to address the range of theories and practices covered in the program.

The curriculum itself was emergent, participant-focused, participatory, inquiry-based, and spiraled so that ideas, issues, and concepts were revisited through multiple lenses and experiences across the program.

Program content included:

- ASC methods, such as facilitation and dialogue techniques
- Active listening processes
- Arts-based, experiential learning
- The development of democratic learning/creative environments
- Related social theory, including communications theories
- The practical business of economic survival for artist/practitioners
- Approaches to research

The following sections describe the core approaches used to teach this content.

Experiential and Embodied Learning

Experiential and embodied learning are essential for the development of a deep understanding of work in art for social change. Hands-on exercises in movement, theatre, music, visual, digital and literary art forms were taught and practised throughout the program. Arts-based games and exercises, individual and collective projects, dialogue, case studies, inquiry, and diverse forms of embodied learning enabled students to experience ASC practices first-hand. The collaborative nature of many of these practices helped the cohort to bond – socially, professionally, and creatively.

Individual and Group Projects

Each course included both individual and group projects. As one example, students individually identified social/environmental issues in their own neighborhoods and then worked in groups to design ASC projects to address these issues. Throughout the program, students individually created personal arts expressions in the form of poetry and stories, video, dance, music and theatre performances, and visual arts using collage techniques, painting and photography. In groups of four to five, students created performances, art objects and exhibitions; wrote grant applications; and wrote chapters for an internally distributed ASC handbook.

Writing

Writing, in various forms, was embedded throughout the program. Examples of writing activities from specific courses include:

“Postcards” written after each class. The postcards were intended to be self-reflective investigations (using text, images and quotes) about what had mattered to the student about the class, their readings, and projects, or about how their learning was influencing their current work outside the program. Instructors responded in writing to each postcard’s visual and text content, thus creating one-on-one conversations. The postcard writing activity formed a thread through the first, fourth and sixth courses (taught by Marcuse and Fels), enabling instructors to better understand each student’s learning progress.

Essays. Short essays helped students examine the social and political implications of the work and express their personal reflections. Longer essays enabled instructors to provide feedback to students on their graduate-level writing skills and to refer those who needed additional support to academic writing courses or other forms of coaching, such as that provided through SFU’s Student Learning Commons.

Reports. To support and develop their understanding of ASC and to support their ongoing arts practices, students wrote reports on individual and group arts-based projects and reading assignments in all six courses.

Reading

Reading assignments included critical readings and research studies in ASC, as well as selections from the works of social and communications philosophers and theorists. Writing and dialogue about these readings were core components of the program.

Curated Field Trips

Students participated in field trips to community projects, performances, exhibitions and installations. These included a tour of First Nations art in Stanley Park, conducted by an Indigenous arts curator, and a performance by a visiting activist theatre company from Peru. Writing assignments helped students to unpack their experiences of the works.

Videos

Students watched and discussed video of research interviews and examples of socially-engaged community art projects and media work.

Workshops and Dialogues

Guests from the ASC field, including a senior municipal official responsible for community-engaged arts grants, the director of a music-centred community arts organization, and other ASC artists, were invited to engage in dialogue with students. In addition, guest instructors provided workshops in writing, graphics and social innovation.

Research/Inquiry

The program placed a strong emphasis on inquiry/research., Students engaged in ASC activities and reflected upon them, shared what they had learned and what metaphor and/or implications such activities had for investigating pre-determined and/or emergent issues. Reflection on these embodied inquiries occurred in group discussions following individual activities and/or through individual e-postcards. In the second to last course, students engaged in designing and participating in group-led ASC activities, with a focus on research, ethics, evaluation, and reflection leading to a written chapter for the in-house ASC handbook.

Internships

Students were required to do a minimum of 40 hours of unpaid work in an internship/practicum arrangement with an established arts community organization and/or practicing community artist. All students ended up contributing many more hours than this minimum as they became increasingly involved with, and interested in, their organization's activities.

Students were encouraged to take full advantage of this experience by trying to work in situations where they had little or no experience or, alternatively, where they could enrich their current interests. Please see the Appendices for descriptions of some of these internships.

REFLECTIONS AND RECOMMENDATIONS

Academic Home

The International Centre of Art for Social Change (ICASC) was created within the Faculty of Education at SFU. For this reason, Education was the logical academic “home” for the pilot offering of the ASC master’s program. As arts for social change work is well-aligned with SFU’s strategic priority of being a community-engaged research university, ICASC has now transitioned into a university-wide research institute, reporting directly to the Vice President, Research & International. This organizational change opens up new possibilities for the most appropriate permanent academic home for a graduate program in ASC.

In the pilot offering, core faculty included Dr. Fels from Education; Dr. Stuart Poyntz from the Faculty of Communication, Art, & Technology; Drs. Judith Marcuse and Patti Fraser, two nationally and internationally-recognized artists with long histories of practice in the field, hired as sessional instructors; and one former PhD-level ICASC Research Assistant, also hired as a sessional instructor. Including internationally recognized ASC practitioners in the instructional team was a key factor in the success of the pilot offering. However, there is still a need for a critical mass of regular faculty to be involved with the program to ensure its longevity.

For the program to have long-term success at SFU, it will need to have a home within a supportive academic unit, or, possibly, an administrative home within SFU’s Graduate and Postdoctoral Studies unit, backed up by active engagement from a core group of regular faculty members who may, themselves, be from a range of academic units.

Institutional Constraints

The program had to conform to SFU constraints on course descriptions and scheduling, making it necessary to adapt to and innovate within these structures.

Students were able to practice individual facilitation skills and were exposed to models of collaborative facilitation that often characterize artist-led projects. However, they expressed the need for more time to practice arts-based facilitation techniques than was available within the course delivery format.

Finding adequate classroom space was an ongoing challenge. The Faculty of Education is based primarily at SFU’s Burnaby campus and has a limited presence on the Vancouver campus, where this program was being offered. Teaching ASC requires large open spaces, yet for some courses Education was only able to secure smaller rooms with fixed-in-place furniture. Eventually, Fels and Marcuse secured studio space in collaboration with SFU’s School for Contemporary Arts.

Financial Barriers

Like many universities, SFU distinguishes between research-based graduate programs and professional graduate programs. The ASC master’s program is considered a professional program. On the one hand, this designation is a good fit, as the program is intended for ASC practitioners who want to enhance their professional practice. On the other hand, designation as a professional program brings with it some financial barriers that were particularly relevant for the intended audience.

Eligibility for Support. Most graduate student support, including scholarships, grants, and loans, is targeted towards research-based programs, and students in professional graduate programs are often

not eligible to apply. Given that prospective students generally work as independent artists or for non-profits, this structural constraint poses a significant barrier to entry.

Higher Fees. This is compounded by the fact that fees for professional graduate programs are generally higher than those for research programs. The higher fees are important in helping the university offset the actual costs of running these programs; however, they pose an additional barrier for our potential students, who would often have challenges paying even the regular tuition fees. The per term fees for the MEd pilot were more than 50% higher than the per term fees for Education master's programs classified as research programs.

Cohort Diversity

The special topics courses offered in 2010 and 2011 to undergraduate students and Continuing Studies students attracted participants from a wide range of professional interests and sectors, many of whom were artists. There was some expectation that this diversity would also be represented in the master's program. However, the costs of the program were prohibitive for many of those who initially expressed interest, and this financial barrier limited the diversity of the cohort.

All students in the cohort were involved in art practices, but overall, the cohort lacked the diversity of perspectives and practices represented in the earlier special topics courses. Cohort students included community-based artists, programmers in community and cultural centres, administrators and a social worker. Six students were teachers trained through university education programs and employed in public school systems. We believe, through anecdotal evidence, that many potential students, including artists, simply could not afford the cost of the program.

Student Preparedness

The students who enrolled in this professional program did not all come from traditional academic backgrounds or have the academic training that students in research master's programs typically bring. These students, however, were well established in their own professional practices. High academic expectations led to several challenges that could, perhaps, be better addressed in future cohorts by clarifying program expectations during recruitment.

In order to foster the development of students' individual arts practices, as informed by the theoretical and critical lenses offered through the program, potential students need to be aware that understanding aesthetic perspectives and social, critical and performative theories form a key part of the successful completion of the degree. Ideally, students would have experience in understanding and applying various theoretical frameworks prior to entering the program; realistically, academic research and writing skills will need to be explicitly taught within the context of the master's program. Institutional support for research and writing skills was offered during the first course; however, such assistance would have been more effective during the second course, which was highly theoretical in nature.

(Re)-examining One's Own Perspectives

Learning often involves struggle and resistance as new ideas conflict with or disrupt prior learning and/or experience. We noted that a number of students were reluctant to engage with theoretical ideas that challenged their own perspectives, or practices. There needed to be more – and earlier – emphasis

on the intrinsic (as opposed to instrumental) values of the arts in the context of ASC and other socially-engaged arts practices to aid students' appreciation of theoretical and conceptual knowledge.

Many students brought with them notions of education as being primarily about the development and enhancement of the individual through an individualistic educative or therapeutic lens. In order to engage with the rich, fluid complexity of ASC work, it is essential to recognize and engage in the complexity inherent in community-centred arts-based change work, such as how ASC questions and disrupts both conventional learning processes and the roles of teacher and student, or makes visible and challenges so-called social norms. In future offerings, it will be important to position the work of ASC within other, broader frameworks (beyond the personal and therapeutic) more explicitly early in the program.

Some of the students were able to apply a more resolute lens of inquiry into their own work or within their internships, but others did not apply a critical framework to their own experience or, consequently, to their written and expressive work. Future offerings of this program should find ways to instill more rigorous applications of social theory and a furthering of aesthetic perspectives within each student's own arts-based practice.

Safe Spaces and Learning Environments

The first course emphasized facilitated community building. Not surprisingly, the cohort itself began to develop into a strong learning community as students examined principles of safety, vulnerability, and ethics. However, the shared learning space then also came to serve as a support for a few students who were dealing with challenging personal issues. Responding supportively to these vulnerabilities sometimes challenged the discipline and experimentation necessary for scholarly and creative practice.

The second course introduced the cohort to a demanding theoretical stream where the positions students held about their own work were challenged. Student responses to these challenges were mixed, some appreciating the new perspectives and others resisting them.

Mentorship

Mentorship played a key role throughout the program. Extensive one-on-one support from instructional team members enriched learning in the context of each student's current careers and, in many cases, encouraged students to explore further training opportunities and even employment in new contexts. However, one-on-one mentorship is time-consuming for faculty. For this reason, future offerings should likely continue to cap enrollment at 24 students, and a given instructional team, should work with only one active cohort at a time.

Internships

Students were tasked with taking the lead on finding their own internships. However, many students did not enter the program with the skills and connections to do this effectively and required extensive support. There are various options for making this process more manageable in future, such as: seeking ongoing partner organizations who commit to taking interns from every cohort; formally including a mini "course" in the program that is focused on helping students through this process (potentially facilitated by alumni from the program); working with existing university structures such as Co-op; etc.

Each of these options has pros and cons, and a combination of components from a range of options may be the best approach.

The process of supervising the internships also entailed a significant time commitment. It would be valuable to consider a model in which one person is identified as the internship mentor for the duration of the program. The mentor would be involved in co-teaching the first course, where they would be able to build relationships with students, and would then continue to meet one-on-one with the students to oversee the placement process and the internships.

The internships were intended both to help with student learning and to provide real benefit to the community organizations that agreed to take students on. To this end, we would have preferred not to require unpaid internships but to have followed a model similar to Co-operative Education, where students are compensated as aspiring professionals. However, because of the nature of the sector, students typically interned with community-based non-profit organizations that often struggle to cover their core expenses, and that simply would not be able to find funding to pay students. At the same time, we would have also like to have been able to provide a nominal honorarium to each organization that offered an internship to one of our students, acknowledging the time and effort they invested in student mentoring. Ideally, we would have been able to identify a funding source that supported both the students and the organizations, in recognition of the value that the placements bring to the community; however, we were unable to find such funding.

The internships were scheduled to occur late in the program, with the expectation that this is when students would be most prepared to both learn from their experiences and contribute to their host organization. However, one downside to scheduling the internships late in the program is that students had limited time to unpack their experiences or to capitalize more fully on their relationships with their host organizations. Given that the program is targeted at professionals in the field of ASC, it may be better to seek students who are likely to be ready for internships at an earlier stage in the program and to build in opportunities to engage in ongoing collaborations with internship hosts in the later stages of the program.

OUTCOMES

The program was very successful in creating a community of practitioners who could both work individually and collaborate effectively in diverse learning and professional projects throughout the two years. Most graduates are continuing with new ASC projects and collaborations, some of these a result of their internships. More experienced community engaged artists in the program discovered new language and framing for their work and its impacts, helping them to gain respect, further vocational opportunities, and partnerships within a variety of research and project settings.

This first delivery of the program has resulted in positive outcomes for students, while also providing a fresh look at the discipline of art for social change and what matters for advanced learning in the field.

CONCLUSION

ASC – and *education in ASC* – has important elements for the creation of just and sustainable societies. In a time of increasing social polarization and complexity, creative processes that nurture often-unheard voices, develop critical thinking, encourage collective mobilization, and support citizen engagement are more important than ever. The Master in Art for Social Change, grounded in both research and praxis, is an important vehicle for advancing learning in the field.

APPENDICES

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APPENDIX A: INSTRUCTOR BIOS

Judith Marcuse, LL.D (Hon.), Founder and Co-Director of the International Centre of Art for Social Change (ICASC), Adjunct Professor and Artist in Residence at SFU and Principal Investigator of the ASC! Research Project

Originally best known as a dancer and choreographer, Judith has added directing, producing, teaching, research, writing and consulting to her creative activities. In 1980, she established a repertory touring dance company and, since then, has led many other local, national and international initiatives ranging from symposia and festivals to multiyear, multi-partner art for social change (ASC) projects in Canada and abroad. She is currently the Project Director for the \$3.5M ASC! Research Project. She is the Founder and Co-Director of the International Centre of Art for Social Change (ICASC), a partnership between SFU and Judith Marcuse Projects, as well as a current Adjunct Professor and former Artist in Residence at SFU. Among her many honours, she has received an honorary doctorate from SFU and a Lifetime Achievement Award from the Canadian Network of Arts and Learning.

Lynn Fels, PhD, Associate Professor in Arts Education, SFU, Co-Director of ICASC, and Co-Investigator in the ASC! Project

Drawing on her expertise in arts-based research, online publishing, and arts- infused curriculum, Lynn’s work focuses on learning through the arts, performative inquiry, performative writing, mentorship and teacher education. She has co-written *Exploring Curriculum: Performative Inquiry, Role Drama and Learning*, and co-edited *Arresting Hope* and *Releasing Hope*, written by women who have experienced incarceration, and those who have walked alongside. Lynn is former Academic Editor of *Educational Insights*, a pioneering on-line open access journal for educational research

(educationalinsights.ca). Author of numerous articles and chapters, Lynn is actively involved in fostering creative new scholarship through her supervision and teaching of graduate students.

Patti Fraser, PhD, Adjunct Professor, SFU and Research Associate with the ASC! Research Project

Patti Fraser is the 2013 recipient of the Vancouver Mayor's Art Award for Community Engagement. A founding member of Leaky Heaven Circus and a of the nationally-recognized Summer Visions Film Institute for Youth, her work focuses on the use of narrative through a variety of artistic mediums to investigate vital community issues. This work has been recognized as a best practice by the Chee Mamuk Aboriginal Education Centre with the British Columbia Centre for Disease Control, the Canadian Council for Refugees, and the Canada Council for the Arts. She was an artist-in-residence for four years in the Arts, Health, and Seniors Research Project and has written and co-created theatre production and national radio. Her recent work, titled *The 19th Birthday Party*, was created in collaboration with youth who have experienced government care, a project created for the Vancouver Foundation's Youth and Homelessness Initiative.

Stuart Poyntz, PhD, Associate Dean, Faculty of Communication, Art and Technology, and Associate Professor, School of Communications at Simon Fraser University

In 2015, Stuart was a Visiting Scholar at the Children and Youth Research Centre, Queensland University of Technology and at the Griffith Institute for Educational Research and the Centre for Social Cultural Research Centre, Griffith University in Brisbane, Australia. He currently serves as President of the *Association for Research in Cultures of Young People* and Director of the *Media Democracy Project*. Stuart's research addresses children's media cultures, theories of public life and urban youth media production. He has published three books, including: *Scene Thinking: Cultural Studies from the Scene Perspective*; *Phenomenology of Youth Cultures and Globalization*; *Lifeworlds and Surplus Meaning in Changing Times*; and *Media Literacies: A Critical Introduction*. He has published widely in national and international journals, including the Journal of Children and Media, Cultural Studies, the Journal of Youth Studies, the Review of Education, Pedagogy and Cultural Studies, and the Canadian Journal of Education, as well as various edited collections.

Tara Mahoney, PhD, Co-founder and Creative Director of Gen Why Media

Tara completed her PhD in Communications at Simon Fraser University and is the co-founder and creative director of *Gen Why Media*, a creative engagement agency based in Vancouver, BC. As a research assistant on the ASC! Project, Tara was the project lead for *Creative Publics*, a field study series exploring the intersection of art and participatory politics. Tara holds a BA in international relations from the University of Calgary, a MA in media production from Ryerson University and certificate in Civic Engagement and Dialogue from Simon Fraser University. As part of her Master's thesis, Tara wrote, directed and produced her first documentary film, *ForGive* – a film that follows National Chief Phil Fontaine to the Vatican to seek an apology from Pope Benedict XVI for the cultural damage caused by Indian Residential Schools. She has worked in the non-profit sector for *In Focus Film School*, the Sierra Club of Canada and Greenpeace at their Headquarters in Washington D.C.

APPENDIX B: INTERNSHIPS

- At the student's high school where she taught:** This student worked in collaboration with an indigenous elder who shared her life story over several weeks. The high school students then created a walk-through, 30-panel exhibition in a local mall that illustrated aspects of what they had learned. Students were also introduced to traditional weaving processes and other ancestral traditions and perspectives.
- With a community arts centre:** This student worked with staff to research programming for people with health issues, expand a successful dance program for people with Parkinson's, and conducted research to clarify the centre's target audiences and programs.
- In collaboration with a brain injury association:** This student facilitated a retreat with 15 participants, including arts, yoga and meditation instruction, and supervised the creation of masks as part of Brain Injury Awareness month.
- With a mixed ability community dance organization:** Two students participated, observed and reflected individually and together on their experiences of the classes and, with the instructor, discussed the approaches that informed the content of these sessions.
- With a Lower Mainland city-sponsored arts program:** Working with people aged 15 to 30, this student facilitated design of a community arts program for youth designed by them to connect them with their local community. Among its components were rebranding of youth programs and the design of a new website.
- With a mixed-ability, community-based theatre company:** This student participated in and assisted with a theatre-based project in a seniors' care home, working with participants' stories and then creating an informal theatre presentation that integrated puppetry for an audience of residents of the facility.
- With a refugee settlement/support agency:** This student created two initiatives with women supported by the agency to upgrade their hand and machine sewing/design knowledge and skills, and to create shopping bags with recycled fabric from discarded umbrellas as a social enterprise. Storytelling was an element of this process.
- With a campus community radio station:** Two students, one a radio producer and the other a theatre director, worked together to create and broadcast a radio play made by youth about their life in high school.
- With several university departments:** Working as a visiting artist with the fine arts, criminology and theatre departments, this student used ASC processes to conduct research on issues of addiction.
- With a social agency working with a group of women of colour:** Working with the group leader, this student co-facilitated story circles that centred on issues of identity and other challenges faced by the women.
- With a marine research institute:** In collaboration with researchers at the institute, this student developed a long-term, multi-site and arts-infused project to bring awareness of environmental threats to west coast.
- With a veteran transition program:** Interning with a unique transition program for veterans, especially those dealing with PTSD, this student observed and assisted with group processes that included role play and storytelling.
- With a community arts support organization:** This student worked closely with the administration of this umbrella organization, helping to digitize, organize and archive their activities while also assisting with fundraising and infrastructure strategies.

With a music-centred ASC organization: Before and during a large-scale project that integrated community and professional musicians, this student observed and assisted with diverse elements of the initiative, including programming, reporting, evaluation and fundraising.

With a youth-centred educational and community arts organization: Working with a cultural support worker, this student worked with recently-arrived families from Syria and Iraq, incorporating visual arts and storytelling into a family-focused program.

APPENDIX C: PROGRAM SCHEDULE

Term	Course/Generic Faculty of Education Title	Cohort-Specific Title	Instructor(s)
Fall 2016	<i>EDUC 823 Curriculum and Instruction in an Individual Teaching Specialty</i>	<i>Exploring Arts for Social Change</i>	Fels Marcuse
Spring 2017	<i>EDUC 837 Seminar in Education, Equity and Social Theories</i>	<i>Multi-Literacies and Participatory Cultures</i>	Poyntz
Summer 2017	<i>EDUC 830 Implementation of Educational Programs</i>	<i>Implementation of ASC projects within diverse communities</i>	Fraser
Fall 2017	<i>EDUC 816 Developing Educational Programs and Practices for Diverse Educational Settings</i>	<i>ASC Innovation: Partnerships and Community Collaborations</i>	Marcuse Fels
Spring 2018	<i>EDUC 822 Evaluation of Educational Programs</i>	<i>Inquiry, Documentation & Evaluation of ASC Projects</i>	Fels
Summer 2018	<i>EDUC 904 Fieldwork</i>	<i>Practicum in the Field</i>	Marcuse Fraser
Summer 2018	<i>EDUC 883</i>	<i>Comprehensive Exam</i>	Fels Marcuse Fraser

APPENDIX D: COURSE SYLLABI

This appendix contains abridged versions of the syllabi used in the pilot offering of the program. The content has been streamlined for ease of use by those outside Simon Fraser University who are interested in an overview of the program’s courses. Official versions of the syllabi can be found at <http://www.sfu.ca/outlines.html>

EDUC 823-5

Pedagogy & Practice of Arts for Social Change & Community Engaged Arts

Description

This course investigates the pedagogy and practice of arts for social change, which encourages meaningful dialogue, action and leadership through the arts. Students engage in hands-on, experiential learning through workshops, creative group work, and dialogue with practitioners. We explore challenges and benefits of arts for social change as a pedagogical vehicle for educational, environmental, social justice, health, community and/or activist projects.

Schedule

Note: Please see assignment details below – in addition to week-specific assignments, there are also ongoing assignments that you will be expected to work on every week

Class	Topics	Readings	Week-Specific Assignments
1	What Lens, What Frames, What Methods, What Theories? Community Engaged-Art, Activism, Cultural Development	<p>ICE & FIRE documents Toward Training: The Meanings and Practice of Social Change Work in the Arts. www.icasc.ca State of the Art Report Goldbard, Chapters 1, 2, 5 Facilitation Skills For Artists Working with Groups Acting Together ¡Viva!</p>	<p>Walk in neighbourhood. Case study of own work Find two online readings on facilitation, dialogue and/or conflict resolution to share with group</p>
2	Facilitation	<p>Goldbard, Chapters 3,4 de Jager, Adèle; Tewson, Anna; Ludlow, Bryn & Boydell, Katherine M. (2016). Embodied Ways of Storying the Self: A Systematic Review of Body-Mapping. Bodymapping project</p>	<p>Local, national, international case Breaking New Ground: The Earth Symposium Essay on key learning from three artist interviews from ASC website</p>

3	Body Mapping	Goldbard, Chapters 5, 6	
4	Arts for Social Change Workshop (Boal)	Photovoice: A Participatory Action Research Strategy Applied to Women's Health Goldbard, Chapters 3, 7, 8.	Take photos for photo voice workshop and print three favourites Neighbourhood ASC Project
5	Photo Voice as Individual & Community Inquiry	The Permeable Membrane and the Moral Imagination, Acting Together, Ch 6 Salverson, J. The Art of Witness in Popular Theatre Salverson, J. Witnessing, A Fool's Help	Neighbourhood ASC Project
6	Ethics & Activism		Prepare Art Practice sharing
7	Group ASC Presentations		

Assignments/Activities

1. GROUP ASC PROJECT

Part 1 - Walking Assignment

Go for a 30-minute walk in your neighborhood. Be mindful of your environment, those around you. What stops you? What calls you to attention? What/who is present? What/who is absent? Identify evidence of problems, challenges, issues, relationships, events that exist your neighborhood: What causes concern? What is there to celebrate? Identify on issue of relevance for your neighborhood. **Bring to the Sept 17th class two objects that speak symbolically, metaphorically or literally to a key issue that you have identified.** This is the issue that you will be working on with others for your arts project/performance.

Part 2 - Arts Creation Project

Collaborate, create and report on a three-stage art project/performance based on reflection on an issue of shared concern as identified. Participants working in groups will create a 5-10 minute performance, writing, visual or media arts creation undertaken outside the class hours that addresses the issue. **A written reflection** on your experience, the process, the challenges, the barriers, your learning, the choices made is due Dec 4th. Min. 10 pages. Include quotes from readings, guests, discussions that reflect your understanding of arts for social change in terms of your experience in this project.

2. WEEKLY E-POSTCARDS

Write a reflective postcard each week regarding the research articles and activities in class. Each postcard will have a narrative and analysis of a “stop” moment, that calls you to attention, and how this stop impacts or influences your understanding of your practice, inquiry, and/or life. These postcards are scholarly writings that incorporate the key ideas of the readings and how they inform your inquiry,

practice, and understandings of yourself as a learner, artist, and/or arts educator. Postcards will be posted between classes and submitted with a reflective piece at the end of the course. Postcards include both visual and written text, a quote from one of your readings, and a narrative of a “stop moment” and why that moment of interruption matters. It’s important not to fall behind on these, as these are a practice of noticing, attending to your learning, developing a scholarly artistic voice.

3. CASE STUDY OF YOUR OWN WORK

Present an ASC project that you have done as a case study. Include the following on your poster: Catalyst, Partners, Methodology or Art Practice, Who Participated, Emergent Issues, Challenges, Debriefing, Documentation, Learning, Questions that arose out of the project for the group. Questions that arose for you. Follow-up action.

Document your project as a Digital or old-fashioned poster that can be presented for a group walk-around and archived.

4. LOCAL, NATIONAL, INTERNATIONAL CASE STUDIES

Prepare digital poster to be put up on our Canvas site that looks at 3 ASC projects: local, national (Outside BC) and international. Include the following on your poster: Catalyst, Partners, Methodology or Art Practice, Who Participated, Emergent Issues, Challenges, Debriefing, Documentation, Learning, Questions that arose out of the project for the group involved. Three questions that you like to ask the artist.

5. ESSAY ON TWO ARTIST INTERVIEWS FROM ASC WEBSITE

Write a 6 page essay on three of the artists interviewed on the ASC website Interviews with Community-Engaged Artists <http://www.icaso.org> and one from the Ted talks: Power of Art to Affect Social Change. <http://cloudhead.org/2013/09/03/the-power-of-art-to-affect-social-change-shown-in-5-ted-talks>. Choose the three artists whose ideas resonate with you, and/or with whom you have differing perspectives. Write and speak to why you chose the three artists you did, what matters to them, the key ideas or concepts or learning that you gathered from them, a key question (3 questions) that you would ask each one of them, if you had the opportunity.

6. READING RESPONSE/ READING LOG

You will be reading two of our textbooks, *Acting Together* & *¡Viva!* throughout the semester on your own, PLUS A RELATED BOOK OF YOUR OWN CHOOSING and pulling out key ideas, quotes, anything that informs you that is meaningful in terms of your own learning. You may want to create a reading group. One reports on the international scene; the other on the experience and perspectives of a Canadian and International research project in community engaged arts. This practice is one of learning how to flag what matters to you, how to cite, and how to document your reading. The form may be digital, or on paper, a combination of art, doodling, mapping, notes, whatever works for you.

7. GUEST BIOS Due 5 days before our guest arrives

There will be several guest presenters throughout the course. Research and distribute your e-report on a visiting guest and his/her area of work. This minimum, three to four paragraph will include: bio of the guest; summary of his/her work; key ideas, relevant URL’s; list of questions (one per group member of volunteers) to start the dialogue process with him/her. Distribute bios/summaries/and questions to the class in advance of their visit using the class list-serv. Each volunteer group will be assigned a specific visitor, and will be responsible for welcoming, hosting, and appreciation.

8. END OF SEMESTER REFLECTION PAPER

Write a reflection that includes your key learning experiences, stops, questions, what matters, where do you go from here? What do you take with you? What is your understanding of arts for social change in terms of who you are, how you may engage in the future. Include quotes that reflect your learning or what caught your attention from your readings, class discussions, and/or our guests. Be specific.

9. ONGOING ARTS PRACTICE

Students are required to initiate and/or maintain an arts practice in a medium of their choice throughout the 2 years. At the end of the first course, we will have a sharing, so everyone see the work in progress, and shares their experience of creating art. Art creation can also be collaborative: the key requirement is that the creation/art making continues throughout the program. At the end of each year, we will have an arts festival to share both our art and our learning. The intent is to continue being artists throughout the program, to experience art in new ways, to learn to recognize the inquiry and pedagogical practices within art creation, to share our art with each other. Two festivals will be organized at the end of each year, to celebrate, and encourage ongoing conversation about art as a way of engaging and being present in the world. Maintain an artist's journal of reflection of key moments, questions, issues, inquiry, challenges.

Grading

Successful completion of the course requires that ALL of the assignments, individual and group be successfully completed. Students will be assessed on the basis of their active participation, the clarity and depth of their written and verbal reports, and their degree of understanding of the arts for social change as reflected in their projects, class discussions, and final presentations.

Active participation: Attend and participate in all classes, including workshops with visiting artist/facilitators. Participate in dialogue sessions and in post-dialogue assessments. Active participation and contribution to arts project and/or performance. Participation is also recognized through the depth of thinking, participation and contributions as illustrated in the final Reflection paper, and the written reflection on the arts project/performance.

Reading / Resources

REQUIRED READING:

Goldbard, A., (2006). *New Creative Community: The Art of Cultural Development*. Oakland, CA: New Village Press.

Acting Together: Performance and the Creative Transformation of Conflict: Building Just and Inclusive Communities. Vol 2. (2011). Cohen, Vutiérrez, Varea & Walker, Eds. Oakland, CA: New Village Press.

Viva! Community Arts and Popular Education in the Americas. (2011). Albany, NY: SUNY Press.

[Facilitation Skills For Artists Working with Groups](#)

de Jager, Adèle; Tewson, Anna; Ludlow, Bryn & Boydell, Katherine M. (2016). Embodied Ways of Storying the Self: A Systematic Review of Body-Mapping [52 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 17(2), Art.

[Photovoice: A Participatory Action Research Strategy Applied to Women's Health](#)

[How art creates social change in 5 TED Talks](#)

State of the Art: A Report on Art for Social Change (ASC) in Canada

Salverson, J. "The Art of Witness in Popular Theatre" (Cdn Theatre Review, Spring 1997).

Salverson, J. "Witnessing, A Fool's help" *The Boal Reader*, Routledge; and *Transgressive Storytelling or an Aesthetic of Injury: Performance, Pedagogy and Ethics* Theatre Research in Canada, Spring 1999)

RECOMMENDED READING:

Barndt, D. (2007) *Wild Fire: Art as Activism*. Canada: Sumach.

Boal, A. (1998). *Legislative Theater: Using Performance to Make Politics*. London ; New York : Routledge

Boal, A. (1995). *Rainbow of Desire*. London; New York: Routledge.

Boal, A. (2002). *Games for Actors and Non-actors*. New York: Routledge.

Bornstein, David: (2007). *How to Change the World: Social Entrepreneurs and the Power of Ideas*. Oxford; Toronto: Oxford University Press.

Creating together: Participatory, community-based and collaborative arts practices and scholarship across Canada. (2015). Montreal, Quebec: D. Conrad & A. Sinner [Eds]. Wilfred Laurier University Press.

Cleveland, W. (2009). *Art and Upheaval: Artists on the World's Frontlines*. USA: New Village Press

Cohen-Cruz, Jan. "The American Festival Project: Performing Difference, Discovering Common Ground." *But is it Art? The Spirit of Art as Activism*. Nina Felshin, ed. Seattle: Bay Press, 1995. 117-140.

Community Engaged Theatre and Performance. (2011). Julie Salverson (Ed.) *Critical Perspectives on Canadian Theatre in English* (19). Toronto, ONT: Playwrights Canada.

Dewey, John. (1980). *Art as Experience*. New York: Berkley Publishing Group.

Diamond, David. (2007). *Theatre for Living*. USA: Trafford.

Durand, D. (2007) *Dancing Our Stories: Personal Narratives from Dance Animation and Community Dance Projects in Canada*. Canada: Canada Council for the Arts.

Freire, Paulo. (2014). *Pedagogy of the Oppressed*. New York, NY: Bloomsbury.

Harlap, Y. *Toward Training: The Meanings and Practices of Social Change Work in the Arts Canada*: Judith Marcuse Projects /Canadian Council on Learning. www.icasc.ca

Beverly Naidus. (2009). *Arts for Change: Teaching Outside the Frame*. Oakland, CA: New Village.

Salverson, Julie. The Art of Witness in Popular Theatre. (Cdn Theatre Review, Spring 1997), Witnessing, A Fool's help. *The Boal Reader*, Routledge, and *Transgressive Storytelling or an Aesthetic of Injury: Performance, Pedagogy and Ethics*. Theatre Research in Canada, Spring. 1999)

Thompson, Nato. (2015). *Seeing Power: Art and Activism in the Twenty-first Century*. Brooklyn, NY: Melville House.

Wyman, M. (2004). *The Defiant Imagination*. Canada: Douglas & McIntyre

<http://www.icasc.ca>

<http://artbridges.ca>

<http://cloudhead.org/2013/09/03/the-power-of-art-to-affect-social-change-shown-in-5-ted-talks/>

www.arlenegoldbard.com

www.communityartsnetwork.com

EDUC 837-5 Multi-Literacies and Participatory Cultures

Description

This seminar examines the relationships between contemporary media cultures, aesthetics and politics. Our focus is on the emergence of participatory media cultures since 2000 and the development of a ‘participatory condition’ across cultures that intersect with art, community, economic, and political life. In contemporary participatory media cultures, creativity has itself become a new *dispositive* (McRobbie 2016) that governs and hails subjects into a host of relationships and networks, some of which are in our interests and some of which are most certainly not. Our investigation will address participation across art practices in the 20th century and examine a series of projects and interventions using art to foster and negotiate social change in the early 21st century. Our primary interest will be to understand how contemporary participatory media cultures is impacting relationships of aesthetics and politics in community art practice.

The *Creative Publics Lab Project* will be the major assignment for the course and is intended to enable students to investigate, profile and analyze how art for social change is being realized through the work of artists and communities in the Lower Mainland.

Content

Class	Topics	Readings/Activities
1	Participatory cultures: Imagining politics and subjectivities	Barney, Darin et al. (2016). The participatory condition – An introduction. In D. Barney, G. Coleman, C. Ross, J Sterne, and T. Tembeck (eds.). <i>The participatory condition in the digital age</i> . (pp. vii-xxxix) Minneapolis: University of Minnesota Press. Nato Thompson (2015). Cultural production makes a world (pp. 3-27) In <i>Seeing Power: Art and Activism in the 21st Century</i> . London: Melville House Press. Gaztambide-Fernández, Ruben and Arráiz Matute, Alexandra (2015). Creation as participation/participation as creation: Cultural production, participatory politics and the intersecting lines of identification and activism. <i>Curriculum Inquiry</i> . 45, no. 1, pp. 1-9
2	Aesthetics, politics and civic activism	Nato Thompson (2015). The didactic and the ambiguous in the panoramic age (pp. 29-54) In <i>Seeing Power: Art and Activism in the 21st Century</i> . London: Melville House Press. Grant Kester (2004). <i>Conversation Pieces: Community and Communication in Modern Art</i> . Berkeley: University of California Press. Nicolas Bourriaud (2002). “Relational form” in <i>Relational Aesthetics</i> . Trans. Simon Pleasance and Fronza Woods. Les Presses du Réel. Arendt, H. (2007). The permanence of the world and the work of art. In S. Young-ah Gottlieb (Ed.), <i>Reflections on literature and culture</i> (pp. 172-178). Stanford, CA: Stanford University Press.

		<p>Recommended Background Nico Carpentier, (2011) "The Arts, Museums and Participation" in <i>Media and Participation: A Site of Ideological-Democratic Struggle</i>. Bristol: Intellect.</p>
3	Cultural publics: Publics, counterpublics, subcultures and sharing communities	<p>McGuigan, J. (2005). The cultural public sphere. <i>European Journal of Cultural Studies</i> 8(4), 427-443.</p> <p>Bennett, Andy. (2015) 'Speaking of Youth Culture': A Contemporary Analysis of Contemporary Youth Cultural Practice. (pp. 42-55). In Woodman, Dan and Bennett, Andy. <i>Youth Cultures, Transitions and Generations: Bridging the Gap in Youth Research</i>. Basingstoke: Palgrave MacMillan.</p> <p>Bart Cammaerts. (2016). Internet-mediated mutual cooperation practices: The sharing of material and immaterial resources. (pp. 145-166). In D. Barney, G. Coleman, C. Ross, J Sterne, and T. Tembeck (eds.). <i>The participatory condition in the digital age</i>. Minneapolis: University of Minnesota Press.</p> <p>Recommended Background Clarke, John, Hall, Stuart, Jefferson, Tony and Roberts, Brian (2005). Subcultures, Cultures and Class [1975] (pp. 94-104).) In Gelder, Ken (ed.). <i>The Subcultures Reader</i>. Sec Ed. New York: Routledge</p>
4	Creative labour and creative industries in artists' lives	<p>McRobbie, Angela (2016). <i>Be Creative: Making a Living in the New Culture Industries</i>. Cambridge: Polity Press.</p> <p>Introduction - Pedagogical encounters and creative economy</p> <p>Chapter 1 - Clubs to companies: Notes on the decline of political culture in speeded-up creative worlds</p> <p>Chapter 2 - Unpacking the politics of creative labour</p> <p>Chapter 3 - The Artist as human capital: New labour, creative economy and artworlds</p> <p>Recommended Background Lorey, Isabel (2015). The Government of the precarious: An introduction. In <i>State of insecurity: Government of the precarious</i>. London: Verso.</p>
5	Surveillance, community and counter practices	<p>Hearn, Alison. (2010). Structuring feeling: Web 2.0, online ranking and rating, and the digital 'reputation' economy. In <i>Ephemera: Theory & Politics in Organization</i>. Vol. 10(3/4). pp 421-438.</p> <p>Mark Andrejevic (2016). The pacification of interactivity. (pp. 187-206). In D. Barney, G. Coleman, C. Ross, J Sterne, and T. Tembeck (eds.). <i>The participatory condition in the digital age</i>. Minneapolis: University of Minnesota Press.</p> <p>Raley, Rita. <i>Tactical Media</i>. Minneapolis: University of Minnesota Press.</p> <p>Chapter 1 – Border Hacks: Electronic Civil Disobedience and the politics of immigration</p> <p>Chapter 2 – Virtual War: Information Visualization and Pervasive Gaming</p>

6	Participatory youth politics and new public spaces	<p>Poyntz, S.R., (forthcoming, 2017). Remediating democracy: Participatory youth media scenes, cultural friction and media reform. In <i>The International Handbook of Media Literacy Education</i>. New York: Routledge.</p> <p>Kahne, J., Middaugh, E., & Allen, D. (2014). Youth new media, and the rise of participatory politics. YPP Research Network Working Paper #1, Retrieved from Soep, Lissa. <i>Participatory politics: Next generation tactics to remake public spheres</i>. Cambridge: MIT Press.</p>
7	Aesthetics and art for social change – A Forum	<p>PANEL AND DEBATE - How does aesthetics inform art for social change practices?</p> <p>Morning – A conference style presentation with three speakers and a chair; panelists will examine and discuss how aesthetics informs ASC practices.</p> <p>Afternoon – Class symposium; the same question will be addressed by students, using word, visuals and other media to make their case.</p>
8	Final Class and Wrap up	<p>Student project poster exhibitions in class</p> <p>Recommended Background</p> <p>Kwon, Soo Ah. (2013). Introduction and Chapter 1 in <i>Uncivil youth: Race, activism and affirmative governmentality</i>. Durham: Duke UP</p>

Assignments/Activities

CREATIVE PUBLICS SOCIAL MEDIA LAB PROJECT

Creative Publics Lab (CPL) reimagines the university tutorial as an incubator for new political practices. That means we bring together post-secondary students with local practitioners to work on experimental art and media projects aimed at engaging the public in issues of common concern.

The central objectives of the CPL are:

1. Student Capacity Building: Facilitate the professional development of post-secondary students through skill-building workshops and collaborative relationships with social sector practitioners and organizations.
2. Civic Engagement: Engage students and the broader community in building knowledge, connection and civic capacity through participatory engagement projects
3. Research: Provide a space for investigating the connection between art, media and participatory politics.

In order to change the world we live in we need to be able to imagine the world we desire. As part of EDUC 837, the CPL will assist in the development of projects that explore ASC as it relates to concepts of utopia. Through a series of workshops, you will develop project proposals for *speculative mirco-utopias* - imaginary public spaces and interactions that gesture toward a desired future. Students will be encouraged to critically reflect on the current socio-political issues that concern them, chose a theme to focus on and imagine solutions that are unrestrained by time, money, and expertise. Then, with support from the instructors and local practitioners, students will engage in a process ‘pragmatic utopianism’ -

figuring out how they might make their dream projects – or at least a part of them – into reality. Students are then required to articulate their visions, both visually (through an exhibit poster) and verbally (through a final project report and presentation). Examples of projects could include a tactical media project, a community event, a game, a performance, a communal meal, a video installation, etc. While projects may be completed individually or in groups, it is strongly advised students work in groups given the workload of the course.

The purpose of the lab is to facilitate a process of ASC project development. By identifying and interviewing key advisors relevant to the realization of your project (funders, mentors, makers, researchers, activists/organizers, business owners, bureaucrats, other artists), you will leave the lab with a visual project proposal and preliminary professional network, preparing you for work that will be undertaken in *EDUC 830: Implementation of ASC Projects within Diverse Communities*. The lab will culminate a public exhibit where the visual rendering of students' projects will be on display in the lobby of SFU Harbour Centre.

CREATIVE PUBLICS LAB ASSIGNMENTS

1) Prospectus: Each group must complete a 5-6 page project prospectus detailing:

- a. *Issue Overview:* project title; focal theme (what social or political issue are you exploring?); the project's context or background; rationale (why did you chose your topic?); the theory of change (intended outcome - what effect or influence do you think your project could have?)
- b. *Project Details:* target audience of your project, tone, objectives, timeline, role/responsibilities of group members in relation to final deliverables.
- c. *Advisor profiles:* **at least five key advisors** that are relevant to the realization of your project (funders, mentors, makers, researchers, activists/organizers, business owners, bureaucrats, other artists). Profiles must include a brief bio of the advisor, why they are relevant to your project and a their photo. Maximum 200 words per profile.
- d. *Research and Analysis Plan:* How will your project proceed? What events will you profile, what challenges do you foresee in carrying out this project?

2) Student Symposium Presentation. Each student will be required to deliver a 10-12 minute presentation outlining their response to the following question: How does aesthetics inform art for social change practices? Your presentations will be done as part of a panel of three students. You are invited to use a variety of media - including the spoken word, visuals, and audio recordings, if possible to present your position.

3) Tumblr or Wordpress microsite: The microsite will be the public face of your idea. Building off the project prospectus, lectures, readings and your own personal reflections, the microsite will be an evolving site that includes: a description of your project and its rationale, the profiles of your advisors, other initiatives or ASC projects that inspired your project, personal/group reflections, and any visual renderings of your project.

4) Exhibit Poster and Presentation: A high resolution (300 dpi) visual rendering of your micro-utopia using hand drawing, collage, painting, photography, graphic design or other mediums.

5) Final project report: Building on the project prospectus and microsite, each group will complete a 15-20 page report describing and analyzing the political and pedagogical potential of relational art and the relevance of micro-utopias for ASC work. The analysis must draw on at least 5 course readings, as well as outside research to explore what was learned; the tensions, contradictions and challenges that arose during the project; the political and educational potential of relational art; and the relevance of micro-utopias for ASC work.

Grading

- Class Participation 10%
- Social Media Lab Project: Student CANVAS Blog posts (on course readings) 20%
- 5-6 Page Prospectus 20%
- 3 Minute In-Class Project Presentation 20%
- Final Project Report 30%

EDUC 830-5 Implementation of Educational Programs

Description

The rationale for this course is to forward the intrinsic value of art making in Art for Social Change, interrogating the practice to bring forward the inherent tensions inside this work. We will look at emergent issues relating to place and diversity in the field of art for social change understood as a community-engaged practice drawing from Albert Borgmann's definition of community "as a personal relationship that is positioned fruitfully between private intimacy and public anonymity" (141). The course's theoretical reflections and required readings are intended to inspire and challenge students in their own artistic practice and to direct these considerations to curated work that is being created in the Vancouver area. In respect to their own practices, whether they be performance, writing, digital media, and/or art making, students will explore arts-based inquiry as a methodology for finding out what we are thinking, what we are looking at, what we see, and what it means. There will be field trips to performances and curated work within the Vancouver area, with a particular emphasis on how the work relates to this field of practice. Students will be asked to respond to these events through the lens of the readings and discourse explored through the class.

Course Goals:

- Investigate local curated events that speaks to the spectrum of practice within Art for Social Change
- Apply arts based inquiry as a research methodology
- Further develop conceptual and experiential understandings to help future practitioners locate their own work
- Discuss theoretical and current practices relating to community-engaged practice
- Each class includes warm up exercises facilitated by one of the students in the class, experiential arts based exercises, lectures, dialogues, and field trips.

Content

Class	Topics	Readings	Activities
1	Theory and practice of Image Theatre from Boal's Theatre of the Oppressed	<p>Boal, Augusto (1992) Games for Actors and Non-Actors. Ed. Adrian Jackson. Routledge, London, UK.</p> <p>Boal, Augusto (1979), Theatre of the Oppressed, Theatre Communications Group Inc. New York, NY.</p> <p><i>Hope is not a certainty of feeling that things will turn out well, Hope is a certainty of feeling that life and work have meaning ~ Vaclav Havel.</i></p>	<p>Exploration of games and image theatre</p> <p>Creation of short forum as a means by which to examine how arts based work can facilitate meaningful inquiry and exploration within groups</p> <p>Creation of forum theatre, exploring what the group shares as underlying challenges or problems in their lives</p> <p>Experiential exploration of Boal's work</p> <p>Introduction of Solnit's investigation into the meaning of hope from an activist / artist perspective.</p>
2	What are the characteristics and intrinsic values associated with Art for Social Change practices?	<p>Aesthetic Perspectives: Attributes of Excellence in Arts for Change – Appendix http://www.animatingdemocracy.org/aesthetic-perspectives https://www.youtube.com/playlist?list=PLB41BA0D902585808</p> <p>Solnit, Rebecca (2016). Hope in the Dark; Untold histories, wild possibilities. Cannongate Books, Edinburgh, UK. Chapters 1- 4.</p> <p>McCarthy, Ondaatje, Zakaras, & Brooks. (2004). Intrinsic Benefits: The Missing Link. In The Gift of the Muse; Reframing the debate about the benefits of the Arts. Rand, Santa Monica, CA.</p> <p>Making Culture Count; The Politics of Cultural Measurement (2016) Ed. L. MacDowell, M. Badham, E. Blomkamp, & K. Dunphy. Springer, London, UK</p>	<p>Developing ways of assessing value of work and resulting research on its own terms.</p> <p>Through dialogue and art based exercises, synthesizing overarching of theoretical understandings of "hope"</p> <p>Documenting engagement screening "Not the Way I heard it" investigating Native and Non-native storytelling in Community Play in Enderby – What mattered?</p> <p>How development of theoretical understandings can</p>

		Marnie Badham, The case for ‘socially engaged arts’: navigating art history, cultural development and arts funding narratives.	support furthering work in: Public Health, Media Education with Youth, Reconciliation, Youth Homelessness, and issues related specifically to course field work. Field Trip: ArtStarts Gallery http://artstarts.com/
3	Art & Health – The relationship between socially engaged art practices and public health agencies and current research in Canada. What defines recreational activities and what defines Art for Social Change Practices?	Two Cases Studies on Current Research between Art and Health with Seniors. Arts and Health , Vancouver, B.C. Digital Shrine – photos/ website Solnit, Rebecca (2016). Ch. 5-8 Fraser, P. (2015) The Digital Shrine: Community Engaged Art And Sharing Of Memory With Seniors, Artful Inquiry: Transforming Understanding Through Critical Engagement. LEARNing Landscapes, Vol.9, No.2, Spring 2016 (pdf on canvas site) The Creativity and Aging Study The Impact of Professionally Conducted Cultural Programs on Older Adults Final Report: April 2006 Cyndy Chwelos & Marie Lopes, Leading from Beside (2016) Vancouver Parks Board (particular attention pages 6 -19) please be familiar with entire document. *First Case Study: All Bodies Dance. Arts and Health, Vancouver, B.C. http://artsandhealth.ca/research/	Field Trips - designed for students to have embodied experience of arts based creative work in issues relating to public health and well being. Invitation to unpack the important differences between recreational experiences and community engaged artist led work All Bodies Dance Healthy Living Through the Arts Performance and Exhibition
4	Examining the the theoretical lens offered into understanding the conditions of working within new media as community	Solnit, Rebecca (2016). Ch. 9-12 Curtis, K. (1999). Our sense of the real, aesthetic experience and Arendtian politics. Ithaca NY: Cornell University Press. Aesthetic Experience; pages 10 through 22 Fraser, P. (2016) The Story of Summer Visions: And the creation of a new public in a community-engaged youth media program.	Case Study: Housing Matters Media Website Field Trip: <i>19th Birthday Party</i> - Media Art Installation on Youth Aging Out of Government Care

	engaged arts and the values associated with new publics and engaged citizenship with youth in the creation of youth produced media.	<p>Linking Education and Community: Present and Future Possibilities. LEARNing Landscapes, Vol.10, No.2, Fall 2016.</p> <p>Fraser, P., Harrison, F., Fels, L. (2017) Performing Beyond Power. Studies in Social Justice, Special Themed Issue; Visual Research and Social Justice</p> <p>Butler, J. (2014) Performing the political. First Supper Symposium, Oslo, Norway.</p>	
5	Community engaged art and improvisation & the politics of hope. In a world marked by social and cultural upheavals, what can the improvising arts contribute to hopeful forms of public mobilization? How do theatrical, musical and artistic practices of improvisation intervene the politics of belonging or of responsible citizenship?	<p>http://www.improvcommunity.ca/research/improvisation-model-social-change-ajay-hebledxguelphu-2012</p> <p>Solnit, Rebecca (2016). Ch. 13-16</p> <p>Lippard, L. R. (1977), The lure of the local: senses of place in a multicentered society, New York, New Press.</p> <p>Living as Form: Socially Engaged Art From 1991 to 2011. Ed. Nato Thompson, Creative Times Books, New York</p> <p>http://www.improvcommunity.ca/research/improvisation-model-social-change-ajay-hebledxguelphu-2012</p> <p>Please watch TED lecture in preparation for our June 24th class at the International Jazz Festival symposium in addition to assigned readings</p>	<p>Field Trip: International Jazz Festival and UBC Critical Studies Colloquium</p> <p>Lines of Flight: Improvisation, Hope and Refuge</p> <p>The colloquium will feature several world-renowned improvisers who are performing at the festival.</p>
6	Exploration of meanings associated with colonialism and its influence on Art for Social Change.	<p>Couture, Selena, (2015). Xway'xwey' And Stanley Park: Performing history and land. (unpublished dissertation) University of British Columbia, Vancouver, B.C.</p> <p>Ch. 1: Introduction/ Research Questions/ Review of Literature/ Indigenous Research Methods</p> <p>Ch. 2: Land, Language, Names, Performance/ Simultaneity of Place and Tactics</p>	<p>Screening of Performing Place: Fraser, P., Harrison F., Fels, L. (2017). A Walk, a Question, and Missives from the West Coast. Video Dispatch. Studies in Social Justice Special Themed Issue. Visual Research and Social Justice, Brock</p>

		<p>Ch. 3: Reiterations of Rededications: Surrogated Whiteness Ben Cameron Keynote Speech Arts Alliance Solnit, Rebecca (2016). Ch. 17-20 Chapters Seventeen through Twenty Dangeli, Mique'l, (2016). Dancing Sovereignty: Protocol and Politics in Northwest Coast First Nations Dance. (unpublished dissertation) University of British Columbia, Vancouver, B.C. Read: Dissertation Introduction</p>	<p>University. Mapping Exercise– Introduction to Colonialism Good Lands, Bad Lands, Lost Lands, Dream Lands Reading Circles: Couture Field Trip: Walking Tour Stanley Park with Dr. Selena Couture</p>
7	Exhibition/ Performance & Presentations	Solnit, Rebecca (2016). Ch. 21 - Backward and Forward	Student Arts Based Research Projects, including Art Journal, Artist Statement, & Essay responding to one of the curated Field Trips.

Grading

- Participation in ongoing class discourse, art-making, field trips 20%
- Field Notes/Art Journals 20%
- Curated Event Response 20%
- Final Art-Based Research Project & Abstract 40%

**EDUC 816
Partnerships & Community: Developing ASC Programs and Practices for Diverse Community and Pedagogical Settings**

Description

This is a hands-on course focusing on the key concepts, practices, and challenges in ASC partnerships and collaborations. Focus will be on the ethics and responsibilities of artists and organizations in relationship to partnership and collaborations. Topics and related activities include grant-writing, arts-based facilitation, fundraising, project planning and management. Students will complete the course with a submitted grant for an ASC project they have designed solo or in collaboration.

Content

Class	Topics	Activities
1	Partnerships & Collaborations: Sustaining, structures, responsibilities, ethics of engagement, expectations & challenges	
2	Project Planning & Management Guest: Doug Durand, City of Vancouver, Cultural Affairs Nivido Oliviera, Vancouver Foundation	
3	Grant Writing 1 & Fundraising	
4	Social Innovation & Change Work through the Arts Guest: Sean Smith, Director, SFU Radius	
5	Arts for Social Change Conference: The Art of Changing the World Ottawa, Ontario (optional)	
6	Arts-based Facilitation	
7	Grant Writing 2 & Field Trip to VAG & Grunt	
8	Re/View	

Exercises and Games

- Students facilitate selected games and exercises, then receive feedback
- Groups of 4 - create a dance on a theme, abstract expression, or based on a word

Assignments

- Describe a partnership experience: How did it the relationship start? Describe its elements. What happened? What went well/was problematic? What did you learn?
- Write a fictional story about an ideal partnership and present in 7 minutes.
- 800-word written description of “social innovation”.
- Create images of various forms of partnerships.

- Groups of 3 - develop a project and apply for a putative grant from the City of Vancouver's Cultural Services.
- Graphics workshop. Basics of line drawing (exercise: Draw a line drawing of "engagement/creativity").
- Create collective images or short scenes of "time pressure".

Grading

- Reread a favourite novel of your choice through the eyes of a community engaged artist and/or ASC facilitator and analyze the novel through multiple lens. What is it about this novel that draws your interest? What is connecting you to the novel, the characters, and situation in each of the following: A) Political, B) Community C) Personal narrative, D) Issue(s)? If you were to facilitate an arts for social change project, based on the book: 1) who would be present in the room? 2) What would the issue(s) be? 3) Who would you approach to discuss the possibility of partnership or collaboration, and why? 25%
- Identify a conference to attend, prepare an abstract, and write a Travel Grant and submit to SFU Graduate Student Association. 10%
- Design an ASC project in collaboration and/or solo and write an ASC project grant and submit to funding agency of choice. 70%
- Continue with your arts practice. This semester, keep an ongoing journal on your art practice: challenges, learning, what you are noticing, why this arts practice matters to you. We will be exploring your arts practice in the following course on inquiry, documentation, & evaluation.
- Intern practicums to be confirmed and approved.

Additional Reading / Resources

Helguera, Pablo. (2011) "Education for Socially-Engaged Art: A Materials & Techniques Handbook. New York, NY: Jorge Pinto Books.

Chonody, Jill M. (2014) (Ed.) Community Art: Creative Approaches to Practice. Champagne, ILL: Common Ground.

ICE, FIRE and EARTH project reports (www.icasc.ca)

Excerpts from *The Alchemy of Astonishment* by Will Weigler.

Selected readings on social innovation, including writing by Daniel Bornstein and Adam Kahane.

EDUC 822-5

Inquiry & Arts-based Documentation & Evaluation of Arts for Social Change Programs

Description

Experientially designed course that examines processes used in inquiry and arts-based documentation and evaluation of arts for social change projects; and exploration of the political, social and philosophical issues relating to the evaluation of arts for social change programs.

Content

This hand-on collaborative work-based inquiry course will attend to the processes of facilitation, inquiry, documentation, and evaluation as related to arts for social change projects and practices. Case studies, ethics, organization, issues and practices of arts-based research, documentation and evaluation in the field of arts for social change will be examined. This is a course that will be imagined and created with all

present, just as an ASC project is imagined into being, within enabling constraints introduced. The creative catalyst is inquiry.

Classes	Topics	Readings
1-8	<p>Each class includes the following (not necessarily in the following order):</p> <ol style="list-style-type: none"> 1. Warm-up, usually an embodied ASC exercise 2. ASC activity –. workshop/ create activity/ exploring inquiry 3. Write up/ documentation/ evaluation or representation of the arts based activity. <ul style="list-style-type: none"> • How will you document the activity? Do so. • How will you evaluate the activity? Do so. • What issues emerge? Document. 4. Debrief of activity through the lens of inquiry 5. Debrief of activity through the lens of facilitation 6. Debrief of activity through the lens of Arts for Social Change principles & practices 7. Assign 2 readings on the key focus under discussion: <ul style="list-style-type: none"> • What are the key ideas? • What do we need to know? • Ethical considerations? 	<p>ASC Evaluation Tool – Arts-based Evaluation section www.ascevaluation.ca</p> <p>Nachmanovitch, S. (1990). Free play, improvisation in life and art. New York, NY: Penguin Putnam ISBN ISBN 0-87477-631-7</p> <p>De Saint-Exupéry, A. (1943/2000). The Little Prince. Florida, USA. Harcourt. ISBN 0-15-601207-3</p>

Grading

Arts for social change as a practice requires active participation, thoughtful insight, and collaborative engagement in all activities and assignments, and thus these are factored into the grading. Evaluation will be based upon the learning of each student as illustrated in their written and practical work, integration of theory and practice in writings, creative and critical engagement and reflection.

E-Postcards 30%

Write reflective commentaries regarding your experience and learning from the articles and activities in class, in your artwork and/or fieldwork to be shared weekly. Each postcard will be a reflection of a key idea, experience, or event and how it informs your practice, and understandings of yourself as a learner/artist/practitioner. Choose one quote from your reading that supports or opens your thoughts regarding your experience. Include an image as a performative interplay between text and image. These will be emailed to everyone between The purpose of sharing our postcards is to continue our conversation after the class, and during the week(s) in between our meeting, to encourage reflection on what we have experienced together, and to create a collective “textbook” of learning.

Art Practice & Field Work Performative Inquiry, Documentation & Evaluation 35%

Determine how you are going to engage in inquiry in your art practice and field, your method of documentation and evaluation. This assignment dovetails with our learning about inquiry, documentation and evaluation. This assignment will also be the backbone of your final comprehensive report and presentation for the comprehensive exams .

Write a Chapter for a Group Handbook on ASC Inquiry Documentation and Evaluation 35% Collectively we will research and write a book on ASC facilitation, inquiry, documentation and evaluation. Research groups will write assigned chapters in their area of interest: e.g., inquiry, documentation, evaluation.

EDUC 904 Fieldwork III

Description

This course introduces the philosophy and practice of community-engaged arts projects with a particular focus on applied experience and expanding writing and presentation skills. Scheduled towards the end of the two-year M.Ed. program, it aims to integrate previous learning with students' lived understanding of their educational/community arts practice, and to encourage and support students' ongoing professional growth after the program ends. As a central part of the course, each student will present and report on their field placement and practicum. This course will also prepare students for their comprehensive presentations and written work.

Content

COURSE-LEVEL EDUCATIONAL GOALS:

- Apply arts based inquiry as a research methodology
- Further develop theoretical understandings as an aid to individual practices and to enhancing understanding of the field of arts for social change and community-engaged arts
- Refining writing, reporting, and presentation skills
- Reflect on learning in field assignments
- Learn how to write and present reports from field assignments

Class	Topics	Readings
1	Mapping the practicums/ content generation	
2	Academic and Report Writing	Tiller: The Power of Putting Theory into Practice Tiller: Power Up
3	Theory Jam	Spiegel: Theoretical Debates Concerning Community Engaged Art:

		An overview in selected quotes and critiques
4	Reconciliation and Indigenous Emergence	<p>Little, E., (2017). People first and first peoples. In E. Miller, E. Little, & S. High (Eds.), <i>Going Public: The art of participatory practice</i> (pp.141-176). Vancouver, B.C. UBC Press.</p> <p>Manuel, A. (2017). <i>The Reconciliation Manifesto: Recovering the land, rebuilding the economy</i>. Toronto : James Lorimer & Company Ltd. (Chapters TBD)</p>
5	Reflecting on Futures and Presentations	<p>Tiller: Power Up</p> <p>Butterwick, S & Roy, C. (Eds.). (2016). <i>Working the Margins of Community-Based Adult Learning; The power of arts-making in finding voice and creating conditions for seeing and hearing</i>. Rotterdam: Sense Publishers. (Chapter TBD)</p>
6	Formal presentations on Internships Reports	

Grading

- Participation in ongoing class discussion, dialogue, and warm-ups 25%
- Presentations on internships (key learnings; key recommendations) 25%
- Report on internship (2,000 words) 25%
- Theory conversation 25%

**EDUC 883-5
M.Ed. Comprehensive Examination**

Description

The examination is graded on a satisfactory/unsatisfactory basis. The comprehensive examination will include a reflective reporting and aesthetic presentation of individual and communal learning.

Comprehensives Presentations

20 to 30-minute presentations, including possible artistic or performative component(s), on key learnings from the program.