A REVIEW OF THE STATE OF THE FIELD OF ADULT LEARNING

CULTURE AND ADULT EDUCATION

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ACKNOWLEDGEMENTS

> Federal policy has been driven by a belief that culture is important to all Canadians and that we need to express our sense of ourselves. Through books and magazines, radio and television programs, films, multimedia, art and theatre, museums and historic sites, Canadian culture helps us to understand and to celebrate our lives as Canadians.
>
> *Culture & Heritage: Making Room for Canada's Voices* (www.pch.gc.ca/pc-ch/pubs/report)

Arts Framework: The Arts Matter

The arts matter. In October 2005 Canada became a Cultural Leader on the global stage. With the collaboration of many countries around the world, the Canadian government orchestrated a landmark decision at the United Nations to prevent cultural expression from being subsumed solely under a 'trade commodity' framework. The document is titled the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (UNESCO, 2005).

A major component of cultural expression is the arts and this is the framework adopted in this report. The arts include dance, popular theatre, fabric arts, murals and other visual arts, installations, crafts, photography, storytelling, video, film and literature. In both recognition and honour of Canada's multi-ethnic make-up, issues of multiculturalism and ethnic diversity and particularly aboriginal arts-based adult education are highlighted. The arts have also been chosen because innovative and creative pedagogies are required if we are to assist adults to address social and cultural problems and become more active and imaginative citizens. Moreover, countless studies, many of which are included in this report, show that the arts contribute to everything from increased health and well being to a strong, robust economy and educators situate them as crucial nodes to intellectual, social and cultural life and learning. In addition, the arts are universal. No culture in the world does include dance, poetry, music, literature or some form of visual arts (Wyman, 2004).

Concepts of Arts and Adult Education

Findings show there are two major concepts of arts and adult education. The first has received much more attention, funding and support as this study shows. This is an education where adults are exposed to and experience the arts through major formal institutions such as museums, libraries, art galleries, and through performance companies such as the opera, the ballet, theatre and the symphony. This exposure predominantly enhances appreciation and 'arts literacy'. McIntosh *et al* (1993, p.12) define arts literacy as "a level of awareness, understanding and valuing in one or more of the arts." This knowledge and appreciation in turn helps to maintain and even strengthen the work of our cultural institutions. This type of arts and adult education also includes training and supporting artists in their craft and/or artists and others to work in the arts/culture sector/industry.

The second area is arts as a 'tool' of adult education and it here where we have chosen to focus our study as there is much less recognition, valuing and support for this work as is shown through the data. The aim of arts-based adult learning and education from this standpoint is individual and collective empowerment through creative and engaged practices. Whilst the arts as tools of adult learning also develops arts literacy from an 'experiential' base, there is a greater democratizing potential and ability to address the relationship between the arts and the economic, intellectual, cultural and social development of people and communities. At times the arts are used as tools of adult education to build community, celebrate cultural identities or community achievements, address issues of isolation and loneliness, or promote inter-generational creative

learning. At others, the arts are used to creatively and critically engage community in processes that address social issues such as racism and homophobia, development and environmental degradation, sexual and domestic violence, and poverty and homelessness to name but a few. With a few notable exceptions (Samuel and Saiyde Bronfman Foundation, Community Arts Ontario, Toronto Arts Council and the British Columbia Arts Council) the former activities receive much less policy, funding and governmental support than the latter. However, academics have acknowledged the power and potential of these latter activities (which take place despite funding problems and 'official guidelines') and the majority have chosen to concentrate their efforts on knowledge creation, mobilization and dissemination in this area. But there is still much that needs to be done in order to understand the inter-sections between the two types of arts-based adult education.

This report on Culture and Adult Education is a contribution to a cross-Canada study titled *Adult Learning: State of the Field Review* coordinated by Mount St. Vincent University and funded by the Canadian Council for Learning (CCL). This report *in no way suggests* that the training of artists, the promotion of their work and the arts, opportunities to acquire arts literacy and learn to value the arts, or the education of youth and inter-generational learning activities are not important. We merely aim to show the value of broadening our concepts and understandings of what knowledge and learning around the arts and the importance of arts-based learning to the field of adult education, social change and community transformation, and a more critically focused and active cultural citizenry and leadership potential across the country.

Team Members

Dr. Darlene E. Clover, a professor of leadership and adult education at the University of Victoria, was the Team Leader. She teaches in the area of arts and adult education and is currently working on a major comparative international study funded by SSHRC on women, arts/crafts and adult education in Canada and New Zealand. Odette Laramee and Kathy Linker were the two research assistants. Odette is a community-based artist-educator and Kathy is an arts therapist. Both are Masters of Education students in Leadership Studies (Community Leadership and Adult Education Option) at the University of Victoria.

Purpose of the Study

The purpose of this study is to bring together a diversity of existing sources of information on arts and adult education across Canada in order to:

> a) Highlight best practices and contemporary issues in communities;
> b) Deepen our understanding of theoretical debates and discussions;
> c) Identify spaces of support;
> d) Identify challenges and gaps in our knowledge base;
> e) Provide some strategies to begin to address the gaps.

In order to develop the most comprehensive understanding of where and how the arts and adult education were being studied, used, funded, supported and articulated, we examined a number of specific sites:

> 1) Funding Institutions and Bodies (both governmental and non-governmental);
> 2) Studies, Reports and Publications (government and community);
> 3) Academic Programmes and Activities;
> 4) Academic Publications (empirical and theoretical).

We also developed in depth Case Studies under "Communities in Practice" which further demonstrate the richness of arts-based adult education across Canada.

Methodology

Parameter of the Study

One of the first tasks of the team was to identify the parameters for the study. We selected three. Firstly, we chose the arts as the component of 'culture' we would focus upon for four reasons:

> * The topic of culture is far too vast to be handled in the three months we were given to complete this project. Culture includes everything from values and language to artifacts and political systems. Some would also include the environment and architecture in this framing. In other words, culture "refers to the beliefs and values – in fact, the whole way of life – of a society of social group" (Thompson, 2002, p.13);

> * The arts, as mentioned above, are intrinsic to culture and universal; imagination and creativity are a fundamental essence of being human (Wyman, 2004);

> * The database data base and library searches using the term 'culture' most often sent us into the realm of the arts;

> * Our backgrounds and knowledge bases are as adult educators using the arts and/or researchers studying the arts rather than as broad cultural theorists. A fundamental principle of adult education is 'begin where you are at'.

Secondly, we set a parameter of 'Canada'. Although there are exciting activities and publications to be found in countries such as Australia, the United Kingdom, South Africa and Ireland, we felt it was important to make this study as "Canadian" as possible. Thirdly, we set 'adult education and adult learning' as a parameter. This meant having to 'define' adult education and learning. We chose it as: a) learning activities that take place in either community or institutions; and b) people of voting age or older and outside the K-12 mandatory system. By using 'mandatory' we were able to include exclude those bound by law to be there but include those who may have gone back to school for 'equivalency' or secondary school upgrading (obtaining high school degree as a 'choice').

Theme Parameters

As we searched data bases, it became very apparent that the majority of the work done by organizations as well as the majority of institutional/government studies carried out and mentions of 'education' had to do children, schools and/or artists going to schools and working with children. We have included a few of these as examples in order to support our argument for the need to broaden the focus, concept, understanding and practice of arts in/and education. We have also included many that focus on 'family' or 'inter-generational' learning because these are important to aboriginal arts and arts-based learning activities.

The work of the majority of the formal arts-funding institutes and community organizations is to train and/or support artists in one way or another. We have identified this as 'training' and not adult education although we recognize it is component of the latter.

What we have attempted to highlight most predominantly in this study, in keeping with the purpose, are organizations, studies, programmes, and so on that use the arts as tools of adult education for community development and social change.

<u>Key Words, Themes and Areas Searched</u>

Once the arts parameter had been established, we began to identify key words, themes and topics that would provide a comprehensive (although certainly not exhaustive) list of what we felt the arts and adult education encompassed. As we searched the diverse data bases, the list expanded or contracted.

We chose keywords, themes and areas based on our personal knowledge and understanding of the field of culture and the arts as well as adult education. The students were given the task of brainstorming a list which was then passed to the team leader for her additions and/or narrowing. The students also tried combinations of other words based in and on their areas of expertise such as art therapy, community development, gay and lesbian communities, and health. We also drew from our knowledge in the arts: storytelling, photography, puppetry, video/film, and visual arts. The Team leader drew from courses she had taught, professional practice in the field, and interviews with artist-educators across Canada in past and current studies. There was also, as with all research, a great deal of trial and error. Searching the data bases also contributed to our list as we uncovered studies and programmes.

Each key word, topic or theme area was searched individually with respect to an appropriate site of data gathering that would provide the most relevant information. The final list of key words, themes and topics arts searched includes:

> Adult, continuing, community education
> Art and activism and Canada
> Art and adult education and Canada
> Art and community development and Canada
> Art and community learning and Canada
> Art and community revitalization and Canada
> Art and economy and Canada
> Art and health and Canada
> Art and lifelong learning and Canada
> Art and women and learning and Canada
> Art literacy and Canada
> Arts and multiculturalism and racism and learning and Canada
> Arts education
> Arts management and Canada
> Arts sector and Canada
> Community cultural development and Canada
> Crafts and adult learning
> Cultural expression and education
> Cultural leadership
> Cultural literacy and Canada
> Cultural management and Canada
> Democracy and the arts
> Feminist activist art and adult learning
> Globalization and arts
> HIV/AIDS and the arts
> Imagination and creativity and adult learning
> Indigenous/aboriginal peoples and arts and learning
> Interdisciplinary Studies and arts and community education
> Multiculturalism and ethnic studies
> Photography and adult education
> Political art and learning
> Queer Studies and the arts

Social work and arts and culture
Traditional knowledge and art and Canada
Visual arts and adult education

Data Bases Searched

In order to uncover as many sources of information as possible around culture, arts and adult education, we explored a number of data bases. Data bases were identified using the following criteria:

1) The parameters of the arts, adult education and Canada (mentioned above)
2) The key academic site – google scholar and academic search elite

The sites included:

(Google, Google Scholar, CRSH, and EBSCOhost were the major Search Engines)
Academic Search Elite
Art Full Text
Canada's Local Histories
CINAHL
Contemporary Women's Issues
ERIC
GLBT Life with Full Text
Grove Art
Grove Music

Canadian and international academic journals and conference proceedings were also identified as valuable sources carrying the most comprehensive information about studies and new theoretical developments and debates. We delimited the sources to English and French. There is also important information on 'practice' - the 'how' of the arts and adult education as well as the types of mediums used. The parameters set on these publications included: years (set between 1974 and 2005); and publications by Canadians (or Canadians doing research and/or living abroad); scholarly refereed literature; and diverse perspectives and theoretical orientations. The final list included:

* Adult Education Research Conference (AERC) Proceedings
*Canadian Association for the Study of Adult Education (CASAE) Conference   Proceedings
*Standing Committee on Research in the Education of Adults (SCUTREA) Proceedings
* *Alberta Journal of Educational Research*
Canadian Journal for the Study of Adult Education
Studies in the Education of Adults
International Journal of Lifelong Education
Adult Education Quarterly
* *New Zealand Journal of Adult Learning*
* *New Directions in Adult and Continuing Education*

To access these journals we searched library data bases across the country. The four which carried the greatest amount of literature on adult education and arts were: University of Alberta, University of British Columbia, University of Toronto and University of Victoria.

In cases where sources were quite limited, everything available was accepted for review if it fit the primary parameters: arts, adult education, and Canada. We provided just a few examples of similar studies (i.e. approximately 10 studies on museums in Quebec) and excluded things that did not fit at least two of the criteria. However, as noted, to create and support arguments, we did include examples of organisational work

and, government or academic studies that did not focus on adult education. We also attempted to find a balance in terms of theoretical orientation and studies.

Government reports were chosen when the fit within the parameters outlined above. We also chose them based on the diversity of issues (i.e. health) they addressed and/or art forms. We chose organisations that fit within our parameters, but as mentioned above, also chose a few which did not focus on adult education just to show the limits of their work. We also ensured that there was at least one arts/culture organisation from each of the 10 provinces and three territories even though they did not necessarily focus on adult education.

Focus Group Meeting and Interviews

We also obtained information for this report through the organization of a focus group and interviews on the telephone and through the internet. We engaged in these practices, in spite of a limited budget, because we felt it was important to reach out to and include adult educators, research, scholars and artists in any discussion of the value of and or future needs for arts-based adult education in Canada.

The focus group brought together thirteen community artist-educators from Vancouver (see Acknowledgements). One aim was to discuss in broad terms the links between adult learning, the arts and social justice/change. A second purpose was to identify past research activities the artist-educators had carried out through their specific organizations and identify gaps or areas where more research and assistance were required. The information we received from the focus group included:

> 1) Key studies (i.e. health and arts);
> 2) Keywords and ideas;
> 3) Perspectives on how the arts are actually being used in community to foster adult learning;
> 4) Challenges and problems they faced as community engaged artist-educators.

Perhaps most importantly, the focus group was able to discuss the complex and often problematic relationship between academic researchers (and rewards) and the needs of community. From this discussion, we make a recommendation vis-à-vis action research.
A transcription of the focus group was typed and made available to all who took part.

Email interviews were also conducted in order to identify or narrow down what could or should be included. For example, at times we required further information on a SSHRC study (than what was on the website) from a researcher as we were often not sure if the study fit within our parameters. As some websites of organisations carried minimal information, we often spoke with directors or programme people to better understand their work.

Information carried in the Communities of Practice Case Studies section came from a variety of sources. The first was a SSHRC study by the Team leader. She identified from her current study five organisations that engaged in arts-based adult education. She has permission to work with this data in any form required under the auspices of the University of Victoria. The second source was one of the students on the team. She works with two organisations and received permission from them to include their stories. We also searched the web, using the keywords, and uncovered a few other organisations we felt were excellent examples of arts-based adult learning and education. We asked permission of all these organisations and some provided us with further information that could not be garnered from the website such as their belief or philosophy of adult education (for full details of the letter that went out by email see Appendix B. We also used the arts themselves as selection criteria for the case studies. We wanted to find as broad a representation as possible. This was easier said than done as many organisations use popular theatre, a point which is raised later in this report, more than any other arts-based practice.

Limitations of the Study

Three months to engage in a cross-Canada study on culture and adult education is a very short length of time no matter how knowledgeable and dedicated people may be to the area under study. We therefore, delimited many of our sources in all categories to what was immediately available (i.e. no archival work). Culture too, as mentioned above is a mammoth conceptual framework and therefore, we have simply highlighted one area. Studies should be done around language and culture in particular.

We may not have identified every study, organization, publication, concern, academic programme, speech, or issue to name but a few. There were also issues raised which we have not addressed in terms of suggestions for future studies.

Our knowledge of the activities of federal, provincial and urban funding organizations, including foundations, came from their websites. It could be that the information they provide does not do them justice, and interviews would have uncovered much more detail. However, with limited funding, it was not possible and we had to believe that the websites carried what we needed. Therefore, there may be organizations and programmes that focus on adult education but were not mentioned. Any errors we have made in terms of their representation are a result of this limited knowledge data gathering practice.

There are many more community groups doing important arts and adult education work than are profiled here.

Layout of the Report

Each chapter begins with an overview. This includes a description of what the chapter contains in terms of headings and subject areas. It also includes a discussion of the main or key topics or ideas and their relevance to and inclusion of - or not - adult education. The overview is followed by lists of studies, organizations, reports, programmes, and/or publications relevant to the topic. The majority of listed items carry annotations which describe their work, findings, aims, mission, funding priorities, and so on. The final chapter brings the material together, addresses gaps and makes suggestions for future studies and activities.

References

McIntosh, D., B. Hanely, P. Verriour and G. Van Gyn (1993). *The state of the art: Arts literacy in Canada.* A report prepared for the Canada Council and the Social Sciences Humanities Research Council. Victoria: Beach Home Publishers Ltd.

Thompson, J. (2002). *Bread and Roses: Arts, culture and lifelong learning.* Leicester: NIACE.

UNESCO (2005). *Convention on the Protection and Promotion of the Diversity of Cultural Expressions.* Paris: UNESCO.

Wyman, M. (2004). *Culture matters: The defiant imagination.* Vancouver: Douglas & McIntyre.

This chapter includes studies and reports, speeches, news releases and positions, publications and organizations that support and/or network within the arts and culture sector.

The various documents raise a number of important issues and points which are important to the health and growth of Canadian arts and culture. The various sources:

- Note the value of the arts to lifelong learning (learning the arts and learning through the arts)
- Focus on visible minority artists in Canada (numbers and challenges and the need for them to see themselves in the major arts/cultural institutions such as film and galleries)
- Identify the role the arts could play in sustainable development
- Make links between the economic, social and educational in terms of the arts
- Highlight the key role government needs to play in supporting and promoting the arts
- Recognize the value and importance of aboriginal arts and artists and the need to support this
- Recognize the need for more funding to the arts/culture sector
- Promote the training of artists to work in the cultural sector
- Promote the education/training of artists in their craft/genre (workshops, courses)
- Recognize the value of the arts to urban/inner-city revitalization
- Recognize the value of the Banff Centre and other activities done through and by professional artists (Chemainus Murals, Stratford Festival)
- Recognize the role of the arts in bolstering Francophone culture and identity
- Recognize the corrosive effects of globalization on arts and culture worldwide
- Note that more people access the arts through community centres and churches
- Present the idea of an arts policy framework grounded in communities
- Draw attention to the many ways in which the arts contribute to overall health and well being
- Promote the arts as a tool for youth to explore human rights

There are a few documents – studies and releases - that mention the value of learning and the arts 'in' community (Canadian Conference for the Arts (2005); Clover & Hall, 2000; Embracing Change Creativity, Inc. (2005); CCA Bulletin, 2005). One in particular (Clover & Hall, 2000) addresses the power of the arts as tools for leaning for social and community change. There is also an important study that highlights the decrease in funding to school-based arts (public) programme and suggests it may be having a major impact on adult education work in communities and organizations (Haentjens & Chagnon-Lampron, 2004). The findings from the study on the arts, health and community well being undertaken by Embracing Change Creativity, Inc. (2005), suggest that adult education and learning with, about and through the arts is vital to society.

Studies and Reports

Canadian Cultural Observatory. (2005). *Diversity in Canada's Arts Labour Force.*
http://www.culturescope.ca/ev_en.php?ID=7874_201&ID2=DO_TOPIC

> This report analyzes 2001 census data concerning visible minority, Aboriginal and immigrant Canadians in the arts labour force. Visible minorities accounted for 11,700 artists or 8.9% of the 130,700 artists in Canada in 2001. This is less than the percentage of visible minority workers in the overall labour force (12.5%). There were 74% more visible minority artists in 2001 than in 1991.

Average earnings for visible minority artists are $20,800, 11% less than other artists, who have relatively low earnings compared to other labour force workers.

There were 26,400 immigrant artists in Canada in 2001, an increase of 31% from 1991. The 26,400 immigrant artists represent 20% of all Canadian artists – equal to immigrant workers' share of the overall labour force. Average earnings for immigrant artists are $23,200, only slightly lower than the average earnings of all artists ($23,500). Canada's three largest Census Metropolitan Areas (Toronto, Montreal and Vancouver) account for three-quarters of all visible minority and immigrant artists. In the 2001 census, 3,100 Aboriginal people reported an artistic occupation. Aboriginal artists represent 2.4% of all artists, essentially the same percentage as Aboriginal workers in the overall labour force (2.5%). Average earnings for Aboriginal artists are only $16,900, 28% less than other artists."

Canadian Conference for the Arts. (2004). *A Call To Action: A Year 2000 Research Report and Discussion Paper on the Status of the Artist Policy and Legislation in Canada.*
http://www.ccarts.ca/en/advocacy/publications/policy/calltoaction.htm

The consultants recommend a concerted national effort to draw up a "Cultural Code". This Code would comprise the principles underlying the recognition of artists, and the economic, social and legal issues affecting them. The Code would also provide the guidance and framework for legislators to make needed changes. The "Cultural Code" would expand the notion of Status of the Artist beyond collective bargaining with which it has become identified.

Canadian Heritage. (2005). *Bulletin 41-42: Research – Arts and Culture at the Heart of Community Vitality.*
http://www.pch.gc.ca/progs/lo-ol/bulletin/vol11_no1/research_e.cfm

The focus of the analysis is, "To consolidate its knowledge on access to and participation in arts and culture among official-language minority communities (OLMCs), the Official Languages Support Programs Branch (OLSPB) research team at Canadian Heritage released, in October 2004. "The first observations show that over 90% of respondents agree that it is important to have access to a dynamic arts and cultural community and that such a community contributes to the development of linguistic identity" and "Among the venues that present performances and art exhibits, community centres, churches and performing arts facilities are the most frequented in all selected regions".

Canadian Heritage. (2005). *Arts in Canada: Access and Availability: 2001 Research Study.*
http://www.pch.gc.ca/progs/arts/pubs/etude-report/index_e.cfm

The focus areas are: attendance, interest and expectations of quality of life, accessibility of arts venues. Comments regarding arts, culture and diversity include: "Eighty-six percent agreed "artists need more opportunities to bring their work to the public". Other comments include, "Despite varying tastes and levels of participation in arts and culture among Canadians, there is strong agreement on the role of government in this area. Most (85%) strongly or somewhat agree that "governments should provide support for arts and culture", compared with just 13% who disagree. Furthermore, 81% agree "governments have a responsibility to ensure that there are enough arts and culture facilities to serve the public" and "Beyond expectations about government's role for the arts in general, Canadians are also in broad agreement about the importance of supporting arts and artists that may not be part of mainstream culture. More than eight in ten (85%) agree that "governments should provide greater support to young artists", and seven in ten also agree that government should support special funding for arts activities involving both "Aboriginal communities" and "culturally diverse communities."

Canadian Heritage. (2005*). Multiculturalism - Part IV: Canadian Arts, Culture and Heritage - A Story Celebrating our Diversity.* http://www.pch.gc.ca/progs/multi/reports/ann01-2002/part4_e.cfm

The overview is, "The *Canadian Multiculturalism Act*, passed into law in 1988, contains policy objectives relating to the full and equitable participation in society of all individuals and communities; the elimination of discrimination based on race, national or ethnic origin, colour and religion; increased cross-cultural understanding; and the promotion and preservation of Canada's multi-cultural heritage. Activities in Canada's arts, culture and heritage sectors advance all of these objectives. More than this, however, they collectively reflect Canadians to ourselves and, in doing so, help us to appreciate our evolving national identity". "The Commission will expect all conventional television licensees (at licensing or licence renewal), to make specific commitments to initiatives designed to ensure that they contribute to a system that more accurately reflects the presence of cultural and racial minorities and Aboriginal peoples in the communities they serve." Canadian Heritage summary, "If the arts represent a harbinger, we can expect to enter a new phase in the evolution of our collective Canadian identity. Diverse cultures will become the norm rather than the exception. Diverse cultures will be of interest to us all and will be celebrated appropriately. Efforts must continue in support of cultural diversity as Canada moves to adopt a new, multicultural confidence".

Canadian Heritage. (2005). *Session I: Cultural Policy Frameworks for Development*. http://www.pch.gc.ca/pc-ch/mindep/atelier-workshop/session-i-e.htm

> This report on an international workshop, hosted by Canadian Heritage, is entitled, Arts and Cultural Policy for Development. The first session was on Cultural Policy Frameworks for Development. This session covered various policy approaches to making culture a key element of development, from the role of cultural policies in combating marginalization and social exclusion, to the contribution of cultural industries to employment and economic development. It demonstrated that the diversity of national contexts is a challenge to international policy approaches, as illustrated in Europe and the Americas. One potential response offered by Canada is an arts policy framework grounded within communities.

Clover, D.E. & B.L. Hall (2000). *Take Part! Cultural Animation Programme: An Evaluation of a Cultural Learning Process*. A Report for the Laidlaw Foundation.

> The purpose of this evaluative research was to determine how successful the three pilot projects had been in meeting their own goals and those of the Laidlaw Cultural Animation programme. In order to determine this, the evaluators developed a series of interview questions around the triple lens framework of: community-building, transformation and sustainability. These questions were used in looking at, listening to, observing and reflecting on all aspects of the work in each of the three pilot projects. While there were some problems in terms of artists' inability to work with community, and censorship of public projects, the three projects were powerful examples of arts-based adult education.

Council for Business and the Arts in Canada. (2005). *Hopes for Canadian Arts Funders Forum* http://www.businessforarts.org/networks/report1stCanadianArtsFundersForum.asp

> Canada's arts funding model has always involved a mix of public and private funds, but funders themselves have rarely connected. It is now clear that funders across all sectors and in all parts of the country must better understand each other's roles and collaborate more effectively. Contributing factors include:
>
> * General government cutbacks in the past decade, coupled with an increasing number of requests for funding, have created heavy pressures on arts funders in the foundation and corporate sectors. However, individual funders find it increasingly difficult to keep up with the range and complexity of arts and culture issues and needs that have, in the past, more typically been addressed by government policy analysts.
> * The evolutionary style of arts funding in Canada has encouraged a broad range of diverse funding

approaches that maintain variety, autonomy and independence of support. This approach, however, makes it difficult for individual funders to see where their efforts fit within the larger picture. It is even more difficult to determine the cumulative impact of arts funding.
* While the arts community has available to it a variety of funding sources, these sources are not all commonly known, nor do they as a whole meet all of the community's needs, forcing arts organizations to manipulate or change their goals in order to access funds.
* While considerable - though still inadequate - data exists on the issues, needs and priorities of the arts sector, this information is poorly disseminated or understood as a tool for improved decision-making.

Cultural Human Resources Council. (2004). *List of Major Cultural and Arts Studies and Reports.* http://culturalhrc.ca/research/default-e.asp

> This web site contains a list of federal government publications regarding the arts and cultural sectors. Two examples are: 1) Building on Success, which analyses these three issues in terms of importance to the sector, achievements required for change, options for action, and resources for success; and 2) Face of the Future, which covers four broad HR areas: employment status, recruitment and retention, access to training, and demand for new competencies. These were considered in relation to certain environmental issues, namely: new technologies, public policy, globalization and demographics.

Embracing Change Creatively, Inc. (2005). *Arts and Culture in Medicine and Health: A Survey Research Paper.* http://www.bcartscouncil.ca/pdf/aSurveyResearchPaper.pdf

> A survey of research in the United States, Canada, the United Kingdom, Sweden, Australia and Japan indicates that arts and culture are already contributing to the effectiveness of contemporary medical treatment and to the maintenance of individual and community health in many countries. Participation in the arts: 1) positively affects at least seven of Health Canada's twelve Key Determinants of Health, helps avoid demands on the health care system, reduces treatment and medication costs; 2) helps keep seniors healthy by improving their outlook on life, cognitive functioning, physical comfort and sense of well being; 3) develops community identity and pride, provides safe avenues for addressing difficult social issues; and contributes to the reduction or resolution of interracial, intercultural and intergenerational fears, conflicts, and violence; 4) engages disadvantaged and at-risk youth, provides effective vehicles for informing them about high risk behaviors, and helps them acquire appropriate skills and knowledge for success in life; 5) helps health professionals deal with the complex stresses and emotional demands of their work.

Haentjens, M. & Chagnon-Lampron, G. (2004). *Recherche-action sur le lien langue-culture-education en milieu minoritaire francophone.* Federation culturelle candienne-francaise.

> The purpose of this study was to explore the ways in which the arts promote francophone identity and culture. There was a major emphasis on schools because this is where the development of identity begins. There is also an emphasis on schools because of major funding cuts across Canada in public schools to the arts with the exception of music. It also notes, however, that private schools understand the value of the arts and maintain robust and more diverse programmes. The report also addresses issues around the training/educating of future artists and explores the place of the arts in political education.

Kidd, Roby (1969). *A Study of the Banff School of Fine Arts and the Banff Centre for Continuing Education.*

> The objectives of this study were: (1) to study the present goals and operations of the Banff school in Canada and to approach its unique contributions to the life of the nation, (2) to assess the role the school might play in the future, and (3) to determine the most effective arrangement for governing and support of the school. Most of this report deals with suggestions for change and improvement in

the future. The study was conducted over a five-week period. Data was obtained in the following ways: (1) interviews and correspondence with individuals having some association with the school, and (2) collection of relevant reports and other documents concerning the school.

Findings show that the Banff school contributes greatly to Canada, Canadians, and all who attend the Centre because it helps them attend to their deepest needs; (2) Some changes are needed in administrative arrangements to offset the impersonality that has crept into the centre, e.g., alterations in the conference rooms, additions to the learning materials, and the recruiting of conference counsellors.

Northwest Territories: Culture, Heritage and Language. (2005). *A Vision for the Arts.*
http://www.ece.gov.nt.ca/Divisions/culture_heritage/indexcult.htm

This report argues that art and artistic endeavours are important from a social, cultural and economic perspective. A thriving arts sector means meaningful employment in the wage economy. Training artists in their craft, particularly aboriginal artists, providing opportunities for them to present and sell their arts and training for the culture sector are key strategies.

Speeches/News Releases and Positions
CCA Bulletin (2005*). Arts and Learning: A Call to Action Officially Launched.*
http://www.artsnews.ca/LinkedFiles/CCAArtsLearning.html

After two years of discussions, the CCA, along with the Canada Council for the Arts and the Canadian Commission for UNESCO jointly launched a program titled Arts *and Learning: A Call to Action* in November 2004. The goal of this initiative is to enlist the arts and creativity as learning strategies in Canada's schools and *communities*, as well as to ensure a permanent understanding of the importance of this principle in public policy. To accomplish this, the project will undertake a campaign to raise awareness amongst stakeholders of the advantages of arts as a teaching tool in the classroom, and the role of the arts in lifelong learning. The project will also include research on the arts and learning in Canada, and will establish partnerships with those active in this area in at various levels of government, the arts and the community.

In doing this, Canada will put itself in step with countries such as the United States, Australia and the United Kingdom, which have studied the benefits of learning the arts and learning through the arts.

Canadian Conference for the Arts. (2005). *Arts and Learning: A Call to Action.*
http://www.artsed.ca/calltoaction.html

Canada needs citizens who can find innovative responses to the challenges and opportunities presented by the diverse and complex modern world. Engagement with cultural expression strengthens the creative process, encourages social harmony and – through fostering the process of learning to know, learning to do, learning to be and learning to live together - develops individuals of confidence, imagination and transformative vision.

For these reasons, this initiative is intended to ensure that, as a point of principle, access to learning about the arts and culture, and to the expression of humanity's cultural heritage, becomes a fundamental element of learning in Canada. To create a greater awareness of the benefits of arts and creativity as a learning strategy in Canadian schools and communities and to identify and mobilize partners to support a new vision for arts and learning in Canada.

Canadian Intergovernmental Conference Secretariat. (2005). *New Release: Culture and Heritage Meeting, Banff.* http://www.scics.gc.ca/cinfo05/830852004_e.html

> This news release summarized the events of the Federal-Provincial-Territorial Meeting of Ministers responsible for Culture and Heritage Banff, Alberta - September 15-16, 2005. "The introduction outlines "A presentation by Max Wyman, President of the Canadian Commission for UNESCO, identified three trends of change: demographics, global networking and learning in a world of innovation". Various point presented include: 1) "In today's knowledge-based economies, creativity is a competitive advantage," said Minister Frulla; it is vital for us to ensure the viability of a wide variety of cultural expressions in our country, so as to enable talented Canadians to leverage these advantages, not just here in Canada but around the world." 2) "Culture is both a reflection of and a catalyst for societal change, and has a significant economic impact," said Minister Mar. "Our culture and society are in a time of dynamic change that will affect our future policies, programs and priorities as governments." 3) "Provincial and territorial Ministers agreed to recognize the 50 the anniversary of the Canada Council of the Arts and unanimously supported an increase in funding, provided the Council allocate funding in an accountable and equitable manner". 4) "The Ontario Minister of Culture led a discussion among provincial and territorial Ministers on the importance of considering the needs, circumstances, and interests of Francophones and Acadians when developing cultural policies and programs. Co-operation and dialogue among levels of government will continue, in order to maximize opportunities for Canada's Francophone and Acadian cultures to thrive". 5) "Ministers also recognize the need to broaden the discussion to include Aboriginal languages and cultures, and the contribution of other major cultural groups. Ministers of the three Prairie Provinces and Nunavut instructed their officials to work with the federal government to explore strategies for preserving, revitalizing and promoting Aboriginal languages and cultures. British Columbia agreed to take the lead in examining the contributions to Canada of ethno-cultural communities from the Asia-Pacific region".

Publications

Cameron, D.S. (2004). *The Art of Development and the Development of Art.* http://www.ccarts.ca/en/advocacy/publications/policy/documents/ArtofDevelopmentENG.pdf

> Through the account of his journey to visit eight very different community based arts groups, Silver Donald Cameron has woven a thread that reveals how these sustainable creative businesses enrich the fabric of our lives. He describes: Stratford Festival, Simon Charlie Society, Celtic Colours, Toronto Artscape, Saskatchewan Festival of Words, murals of Chemainus, film circuit, tohu: la cite des arts du cirque, concludes with the Creative Economy. The book is about powerful partnerships that have grown up between artists and the creative communities that flourish around their enterprises. In these projects we can discern a new type of social economy in its fledgling state. The Canadian Conference of the Arts and the Community Economic Development Technical Assistance Program have developed their own powerful partnership stemming from our commonly held belief that the arts and community economic development can do more to assist each other. Through his insight and analysis he sets out lively examples of successful collaborations between arts enterprises and community development groups. These stories are meant to provide inspiration for people working in municipalities, arts organizations, regional councils, co-operatives, tourism groups and other citizens groups. It portrays a dynamic relationship between arts and community development.

Canada Council of the Arts. (2004). *Making a Case for the Arts.* http://www.canadacouncil.ca/aboutus/advocacy/wg127300575982031250.htm

> Because arts and culture are at the heart of communities and voicing support is important! With the support of the arts community, in all our advocacy efforts, we intend to highlight the public value and public excitement of the arts. We will work to attract new audiences of all ages". Sections include: key messages, advocacy work at the Canada Council for the Arts, Be an advocated - share

you views with government, advocacy is not lobbying, why arts advocacy? what to advocate? There is an overview of investment, and return on investment statistics, "Governments also know that their $7 billion investment in culture helps generate $26 billion in economic activity and creates 740,000 jobs". An important note on the definition of terms reads, "Arts advocacy is not lobbying. Lobbying aims to influence particular decisions, policies or legislation whereas advocacy fosters awareness and understanding of the arts and cultural sector as a whole. As a Crown Corporation, the Canada Council for the Arts does not engage in political activities during elections".

Canadian Cultural Observatory. (2005). *Sustainable Communities: Culture, Creativity and Inclusion in Focus.* http://www.culturescope.ca/ev_en.php?ID=1_201&ID2=DO_ROOT

> Sustainable cities and communities are ones that meet citizens' current needs as well as ensuring the necessary resources for their future, and for future generations. Increasingly, the four pillars of environmental, economic, social, and cultural dimensions are considered crucial to this long-term sustainability … The role of the fourth pillar – culture – in community development and sustainability has become a popular policy research focus. The contribution of culture to overall sustainability, as well as the way in which it links to the other pillars, is seen as an important topic of research inquiry, policy, and planning. As culture is more widely integrated into sustainability plans and related policies at all levels of government and in wider governance systems, the necessity of a broad understanding of its role in the community grows … This autumn, at least ten conferences related to culture-based community development and sustainability are taking place across Canada and internationally.

Canadian Heritage. (2005). *Canadian Culture On-line.* http://www.pch.gc.ca/progs/pcce-ccop/brochure_e.cfm

> This introduction/overview brochure promotes web-based arts/culture knowledge dissemination. The Canadian Culture Online mandate, from the Department of Canadian Heritage's Canadian Culture, is "to foster a deepened understanding of Canada and its rich diversity by stimulating the development of, and ensuring access to, quality Canadian digital cultural content. Focus areas "support[s] the digitization of Canadian cultural content with a particular emphasis on the creation of French-language content and content for young Canadians".

UNESCO. (2006) *World Summit on Culture/Art in Education.* http://www.unesco.ca/en/interdisciplinary/artslearning/documents/WorldSummit.pdf

> This document addresses the importance of linking the arts sector to education, placing the arts at the heart of all formal and informal educational programmes and activities. The objectives of UNESCO's work (and upcoming conference) include: to contribute to the integration of the arts and creativity into the learning process; to foster the development of the fulfilled individual; and to encourage mutual respect and understanding among cultures and peoples.

Organizations

Banff Centre. (2005). *Leadership Arts Workshops.* http://www.banffcentre.ca/departments/leadership/workshops/

> The Banff Centre is a globally respected arts, cultural, and educational institution. Leadership Arts Workshops are opportunities for Leadership/Arts facilitators to join a network of like-minded individuals and learn new and creative facilitation techniques, as well as providing a chance to engage in professional development by a sharing of experience, ideas, and practices with a group of peers. During upcoming workshops, participants will also have an opportunity to explore which leadership capacities emerge when we engage in various artistic processes, and how this new knowledge and insight can better inform us when designing or facilitating new leadership programs. Workshops are a

catalyst for creative thought, lifelong learning, the development and showcasing of new work, and the advancement of applied research.

They enable artists to interact within a multidisciplinary and multicultural environment, allowing them to push boundaries, to experiment, to share knowledge, to create and showcase new work, and to develop new ideas and solutions for the present and the future.

Canadian Centre of Disability Studies. (2004). *Arts Engagement: Challenging Stereotypes – A Celebration of Arts in Community*. http://www.disabilitystudies.ca/ and *Arts Engagement: A guide to Inclusive Arts Programming for People with Disabilities*. http://www.disabilitystudies.ca

> This organization showcases the outstanding talents of artists with disabilities from across Canada and around the world. Developed a manual - created through a weaving together of the experiences and insights of artist animators, artist participants, site administrators, site staff, artist apprentices and researchers who participated in the Arts Ability Project. It is a resource guide for persons interested in hosting, administering, facilitating and participating in arts programming with persons with disabilities. It is a point of origin to engage persons with various disabilities, their families and others in creative expression.

Canada West Foundation. (2005). *Cultural and Economic Competitiveness: Value Beyond Money*. http://www.cwf.ca/abcalcwf/doc.nsf/doc/news_value_beyond_money.cm?Open

> This paper finds a strong case for enhancing urban arts. Arts have been found to benefit cities in a number of areas:

> Arts improve urban culture and quality of life, and impact health and wellbeing of citizen's community identity and social cohesion community revitalization and re-development of inner cities urban economy;

> The arts improve a city's ability to attract and retain both skilled workers and, by extension, businesses and capital, thereby increasing a city's global competitiveness. The research identifies additional roles for arts in western Canada's cities: Western Canada has a history of multiculturalism.

> Arts and culture can assist in creating an environment that values diversity.
> Arts and culture offer an opportunity to balance perceived or actual weakness in quality of place.
> The creation of an "innovation culture" through the attraction of human capital may offer an opportunity for western Canada to increase its global competitiveness.

Centre for Cultural Management at the University of Waterloo & the Smaule and Saidye Bronfman Family Foundation (1995). *Strengthening management practice in Canada's cultural sector: A learning strategy - Phase I: Background Research and Analysis*. http://www.arts.uwaterloo.ca/ccm/documents/cmls_docs/cmls1.html - 2.1 A New Education and Train

> The focus of this report is on the need for leadership and skills development training for people to work in the arts and culture industry. It resulted in the creation of a centre at the University of Waterloo to train students in budgeting, managing, and organizational skills.

Council for Business and the Arts in Canada. (2005). http://www.businessforarts.org/publications/default.asp

> Their aim to increase funding support to the arts from the business centre. They organize a yearly arts summit bringing together business and the arts community.

International Network for Cultural Diversity. (2003). *Proposed Convention on Cultural Diversity*. http://www.incd.net/docs/CCDJan2003Final.pdf

> International Network for Cultural Diversity (INCD) is a world wide network of artists and cultural groups dedicated to countering the corrosive effects of globalization on cultural diversity. The INCD represents individual artists and cultural activists, professional and other cultural organizations and creative industries. Its members come from all continents, sectors and disciplines of the cultural community, ranging from new media artists to traditional artisans. Organizations from more than 70 countries belong to the network. The proposal for a Convention on Cultural Diversity is a product of the work pursued by the INCD since its founding meeting in Santorini Greece in 2000. It reflects the direction, advice and comments of more than three hundred delegates who have participated in discussions since the founding meeting and those held subsequently in Lucerne and Cape Town. This work has been carried out during a time when the need for a new international agreement concerning cultural diversity has been receiving wide attention and broad support at international meetings, conferences and among national coalitions of cultural organizations in all parts of the globe. The importance of cultural expression is rooted in the Universal Declaration of Human Rights, the United Nations International Covenant on Economic, Social and Cultural Rights, and in declarations of UNESCO, the International Organization of the Francophonie, and the Council of Europe. The need to take the next step, by transforming declaratory statements into a legally binding international agreement has become increasingly apparent as the forces of globalization, trade liberalization and rapid technological change threaten to overwhelm the capacity of many societies to maintain their own cultural institutions and industries, or sustain local artists and creators.

National Gallery of Canada. (2005). *Adult Activities*. http://national.gallery.ca/english/default_54.htm

> The National Gallery hosts adult workshops where students try their hands at copying works in the collection in a variety of mediums. Other adult education activities include painting, sculpting, etc. workshops, talks and other arts literacy and appreciation activities. There is a programme for youth that focuses on using the arts to explore political issues such as human rights.

This chapter outlines the education work of federal, provincial and urban funding and networking organizations and two major foundations.

A survey of the aims, mandates and activities of these funding organizations shows emphases on:

- Canadian heritage
- Multi-cultural, Francophone and Aboriginal arts/artists
- Youth
- Digital technologies
- Professional development of artists (training, support)
- Strengthening the arts/culture sector
- Arts literacy and appreciation
- Urbanization and the role of the arts
- Youth and children

The emphases in the majority of federal, provincial and urban bodies is arts appreciation education and raising awareness of the value of the professional arts in society (i.e. Canada Council for the Arts), professional artist training/school residencies (i.e. Alberta Foundation for the Arts; Cultural Human Resources Council), and the education of children in schools (i.e. Saskatchewan Arts Board). The Calgary Regional Arts Foundation states unequivocally that it does not support political education, the bulk of what community and adult learning consist.

There are however, notable exceptions. These include the Samuel and Saidye Bronfman Foundation, Community Arts Ontario, British Columbia Arts Council, Toronto Arts Council and two bodies that support Aboriginal artists and education. These professional organizations understand that the world is political and the arts are valuable tools to address pressing and difficult social problems and bring people together to struggle, debate and learn and be imaginative together across race, class, age and gender barriers.

Although we recognize that this is not a totally exhaustive list of funding bodies, we can say based on our research that within the federal funding and networking agencies adult education, beyond training and appreciation of the arts, appears not to be a priority. We can also say that this is true of 98% of the provincial and urban bodies in terms of what can be gleaned from the websites. Therefore, although speeches, news releases, UNESCO and some studies show the value of arts as a tool of social adult learning (and not simply appreciation, literacy and training), it does not enter into funding/networking policy or mandates. The brief outlines below of all the organizations make this very clear. Having said this however, we think we may see something changing. For example, major institutions, such as the National Gallery of Canada, are using the arts as a tool of socio-political learning. This should be followed up on and we make a recommendation around this in the final chapter.

Federal Funding and Networking Organizations

Aboriginal Affairs Branch (2005). http://www.pch.gc.ca/progs/pa-app/index_e.cfmThe

  Aboriginal Affairs Branch works with Aboriginal people, primarily off-reserve, to celebrate and
  strengthen their cultural distinctiveness as an integral part of Canadian diversity. The focus is on

"improving the quality of life of Aboriginal people, and increasing their full participation in, and contribution to, Canada's civic and cultural life. Our programs and initiatives apply to such diverse areas as languages, broadcasting, heritage, women and youth".

Canada Council for the Arts. (2005). http://www.canadacouncil.ca/grants/ot127253215790781250.htm

The Canada Council for the Arts is a national agency which provides grants and services to professional Canadian artists and arts organizations in dance, media arts, music, theatre, writing and publishing, interdisciplinary work and performance art, and visual arts. The Canada Council operates at arm's-length from the Government of Canada and reports to Parliament through the Minister of Canadian Heritage. The Canada Council defines a professional artist as someone who has specialized training in the field (not necessarily in academic institutions), who is recognized as such by her or his peers (artists working in the same artistic tradition) and who has a history of public presentation or publication. All Canada Council for the Arts programs are accessible to Aboriginal artists or arts organizations and to artists or arts organizations from diverse cultural or regional communities of Canada. The Artists and Community Collaboration Fund was a designated investment that increases the Canada Council for the Arts' commitment to the diverse artistic activities that bring together professional artists and the broader community. Through this, it gives the arts a stronger presence in everyday life. This is an opportunity for communities to express themselves through creative collaborations with leading professional artists. It is presently under review.

Canadian Arts and Heritage Sustainability Program. (2005). http://www.pch.gc.ca/progs/pcapc-cahsp/index_e.cfm

The Canadian Arts and Heritage Sustainability Program aims to strengthen organizational effectiveness and build capacity of arts and heritage organizations. It is comprised of four program components: Stabilization Projects, Capacity Building, Endowment Incentives, and Networking Initiatives.

Cultural Capitals of Canada (2005). http://www.pch.gc.ca/progs/ccc/guide2007_e.cfm

The objective of the Cultural Capitals of Canada program "is to promote the art and culture in Canadian municipalities, through recognition of excellence and support for special activities that celebrate the arts and culture and integrate them into overall community planning. Application is open to municipality defined as "a town, city, regional municipality or district with a duly constituted government, including First Nations, Métis, and Inuit equivalent governments. Up to five communities can receive this designation annually, which includes a contribution to support special activities that celebrate the arts and culture and build a cultural legacy for the community.

Cultural Human Resources Council. (2005). http://culturalhrc.ca/linksInformation/grantsFunding-e.asp

The Cultural Human Resources Council (CHRC) strives to be at the centre of vision and forward thinking in the area of cultural human resources development. CHRC brings together representatives of arts disciplines and cultural industries in the cultural sector to address the training and career development needs of cultural workers – artists, creators, technical staff, managers and all others engaged professionally in the sector, including the self-employed.

The cultural sector comprises literally hundreds of occupations in six broad sub-sectors, live performing arts, writing & publishing, visuals arts & crafts, film, television radio & new media, music & sound recording, and museums, libraries & heritage. The sector includes several thousand organizations, big and small, not-for-profit and for-profit. Created in 1995 to strengthen the Canadian cultural workforce, CHRC is one of 28 sector councils supported by Human Resources Development Canada (HRDC). CHRC's membership spans the country, and its members are as diverse as the disciplines they represent.

National Aboriginal Achievement Foundation. (2005). http://www.naaf.ca/

> The National Aboriginal Achievement Foundation (NAAF) is a nationally registered charity with a mandate to actively assist talented Aboriginal artists and cultural workers. NAAF has established a fund to provide financial assistance for education and training initiatives in the performing, visual, crafted, media, literary and graphic arts". The Fine Arts Awards Program is available to First Nation status or non-status, Métis or Inuit individuals who are 'enrolled in undergraduate and graduate programs at accredited Canadian universities or technical colleges in fields such as visual or media arts, music, theatre, dance, and other creative pursuits that support fine arts activities such as arts administration, stage management, or sound engineering, as well as marketing studies and such other studies that promote the self-employment and entrepreneurial skills of the arts". The Cultural Project Program objective of is "to assist in providing a hands-on arts or cultural experience to community members, especially youth, and to promote the retention of Aboriginal languages.

TV5 - International Francophone Network (2005).http://www.pch.gc.ca/progs/ai-ia/fi-if/tv5_e.cfm

> The TV5 Quebec network was launched in 1988. It is now the world's foremost Francophone television network. It broadcasts in more than 203 countries, reaching 164 million households worldwide.

National Film Board. (2005). CitizenShift. (2005). http://citizen.nfb.ca/onf/info?sid=6 and http://citizen.nfb.ca/onf/info?sid=7

> Two National Film Board programs consider adults and social change within their mandates. One works with artists to develop web-length works of documentary art created by active community members, emerging filmmakers (NFB and independent), or first-timers". The second focuses on the work of socially engaged filmmakers, "media-makers that shape our community". The key focus here, however, is on the artists.

Department of Foreign Affairs. (2005). http://www.dfait-maeci.gc.ca/culture/menu-en.asp

> This branch of the Department of Foreign outlines the purpose of their work as follows; Canadian culture expresses the uniqueness of our country, which is bilingual, multicultural, and deeply influenced by its Aboriginal roots. The Government of Canada supports the promotion of Canadian values and cultural activities abroad through youth programs, Canadian studies, scholarships and business development. This gives youth, artists and scholars the chance to showcase Canadian talent abroad, and to share our Canadian values and our way of life with the rest of the world.

Foundations

Ontario Trillium Foundation. (2003). http://www.trilliumfoundation.org/OTF-English/downloads/files/releases/20030128_grants_16_toronto.pdf

> This Foundation supports a variety of arts and cultural activities of community-based organizations.

Samuel and Saidye Bronfman Family Foundation (2000) http://www.bronfmanfoundation.org/indexe.html

> The Foundation is dedicated to fostering initiative and enterprise among Canadians. It is a leader in providing developmental funding to non-profit ventures in Canada which deal with challenging social, cultural and educational issues. It promotes the development and sharing of new ideas of potential lasting value. The Foundation invests in people whose creative and innovative (arts) projects help contribute workable solutions to important emerging issues facing the country.

Provincial Bodies

Alberta Community Development. (2005). *Arts links*. http://www.cd.gov.ab.ca/artsbranch/index.asp

> Provides professional development information for artists and helps them obtain funding. Works to inspire enthusiasm for artistic activities throughout the province by listening to community and sharing knowledge. It also provides opportunities to expand and experience culture and make informed choices about the arts in our lives. No education funding.

Alberta Foundation for the Arts. (2005). http://www.cd.gov.ab.ca/all_about_us/commissions/arts

> Professional development funding is for artists. The Artists and Education program enables schools to bring professional Alberta artists into their classrooms for residency programs.

British Columbia Arts Council. (2005). *Arts-Based Community Development* http://www.bcartscouncil.ca/

> The purpose of this area is to provide support for arts and culture in British Columbia, provide persons and organizations with the opportunity to participate in arts and cultural activities, provide an open, accountable, and neutrally administered process for managing funds for British Columbia arts and culture. BCAC has recently developed an "Arts-Based Community Development Program". The purpose is to provide funding to artists to work with communities to assist them to gain awareness of their own power as culture makers, and to use that power to solve problems, express themselves through the creative process, celebrate their uniqueness and address issues and concerns to themselves and those around them. Emphasis is on community building, civic participation/engagement, problem-solving and adult education.

Community Arts Ontario. (2005). http://www.artsonline.ca/

> The mission is to cultivate and connect the arts, artists, and people across Ontario from urban, rural and remote communities. Community Arts Ontario is an arts service organization established in 1991, and currently represents a network of over 180 arts agencies, institutions, and municipalities across Ontario and close to 40 individual artists and public supporters. Community Arts Ontario serves, as the province's only multidisciplinary, cross-sectional arts network. We provide an effective voice for all individuals, groups and institutions that share our common vision for the arts. Together, we aim to achieve a standard of arts excellence within all regions of Ontario and beyond. As such, we offer unique programs and services to suit a broad range of arts and cultural professionals, community leaders and municipalities.

Manitoba Arts Council. (2005). http://www.artscouncil.mb.ca/english/

> The Manitoba Arts Council is an arm's-length agency of the Province of Manitoba, established in 1965 "to promote the study, enjoyment, production and performance of works in the arts." The Council makes awards to professional arts organizations and individuals in all art forms including arts education, literary arts, performing arts, and visual arts. The Council uses a peer assessment process in making awards. The main criterion used to assess application is artistic excellence. The Council provides assistance in a variety of programs that support its mandate to promote the study and appreciation of the arts in Manitoba. These programs are designed to support life-long learning in the arts, to support the development of the arts or artists in Manitoba, or to increase public understanding of the arts and its value. Education is artists in schools.

The New Brunswick Arts Council (2005). nbac@nbnet.nb.ca

> Supports the work of professional artists. No emphasis on education.

Newfoundland and Labrador, Arts and Culture Centres (2005). http://www.nlac.nf.ca/index/index.shtml

> Project grants support production, operating, travel and study costs related to a specific project to be undertaken by an artist, arts group or organization. Less established artists, groups or organizations may receive a Seed Grant as determined by Council. No indication that education is at all relevant.

Northwest Territories Arts Council. (2005). http://pwnhc.ca/artscouncil/about.html

> Provide funding to artists for their work. No indication of funding for education or any collaborative/community projects.

Nova Scotia Arts Council (2005). www.gov.ns.ca/dtc/culture

> Funds professional artists and arts organizations, and works to ensure equitable access to granting programs for professional Nova Scotian artists from all practices, parts of the province, and cultural backgrounds, including Black, Mi'kmaq and Acadian artists.

Nova Scotia Cultural Network (2005). www.culture.ns.ca

> This is a not-for-profit society that promotes broad-based cultural development and indigenous cultural expression throughout the province.

The Nunavut Arts Council (2005). www.nacaarts.org

> The Nunavut Arts Council celebrates the spirit of the arts and actively supports the creative voices of Nunavut artists. Top priorities for the Council are to recruit more young people into the arts and to see that the performing arts thrive and flourish. The Council advises the minister of the Department of Culture, Language, Elders and Youth (CLEY) on arts issues and reviews and approves all arts grants. The Nunavut Arts and Crafts Association a non-profit incorporated society that promotes the growth and appreciation of Nunavut artists, and the production of their arts and crafts.

Ontario Arts Council. (2005). http://www.arts.on.ca/scripts/home.asp?action=31&P_ID=1&N_ID=1&PT_ID=1392&U_ID=0&OP_ID=2

> This organization provides funding to a variety of school and community-based learning initiatives such as theatre and environmental arts projects.

Prince Edward Island Council of the Arts (2005). http://www.gov.pe.ca/

> Their work is to promote and support the preservation, protection and public awareness of the cultural heritage of the Province; to promote the creation, presentation and distribution of works of art by individuals and groups of artists throughout the province; to promote and support all aspects of education in and through the arts throughout the Province; to assist, cooperate with, and enlist the aid of organizations whose aim and objectives are similar to those of the Council; to provide a forum for the exchange of ideas and information and for the consideration and discussion of problems of concern to members; and to serve as an avenue for advice and guidance to and from the government of the Province in areas related to the Arts. Education is for children and appreciation.

Conseil des arts et des lettres du Québec (2003). http://www.calq.gouv.qc.ca.

> The Québec government, through the Conseil des arts et des lettres du Québec, grants assistance to professional artists and non-profit cultural organizations. The principal mandate of the Conseil is to support creation, experimentation and production in all the regions of Québec, in the fields of the visual arts, arts and crafts, literature, theatre, music, dance, multidisciplinary arts, circus arts, media

arts, popular song and architectural research and to foster their distribution in Québec, in Canada and abroad. It is also mandated to support the development of professional artists.

Saskatchewan Arts Board. (2005). *Arts and Education Programs and Community Programs* http://www.artsboard.sk.ca/story/story_links.shtml

> The Community Arts Program provides lifelong learning opportunities in the arts and culture for adults and children. Programs are delivered primarily on the University Campus, at the Albert Community Centre, at Emma Lake Kenderdine Campus and at Bruno Ursuline Campus. Offerings include: weekly courses and specialty workshops in visual arts and performing arts; art camps for children; the Community Music Education Program (Music in Early Childhood, Parenting with Music, and the Children's Choral Program); conferences; retreats; art shows and sales; performing arts events; community art development activities; an Artist in Residence program; and art and wellness programs.

Yukon Arts Branch. (2005). www.btc.gov.yk.ca/cultural/artsfund/index.html

> The emphasis is on artists developing their skills in working with their craft and exposing communities to the arts.

Urban Bodies

Art Smarts (2002). http://www.s4dac.org/artsmarts_handbook/arts_councils_provinces.html

> This organization is in urban centres across Canada. They primarily work with children, due to funding cuts, but some, such as in Toronto, have community education programmes. They believe that when art is used as a tool for social or political change, it can be called "agit-prop" (short for agitation propaganda). There is a long tradition of agit-prop art, from the written and the spoken word to theatre and visual art. It has also been grouped with "avant-garde" or "conceptual" art because in all of these types of art, the ideas expressed are more important than the form. Many people say that just being a person with a disability is a very political position to be in. Art that emphasizes concepts or ideas rather than the appearance of the artwork itself might seem well suited to an artist with a disability, if they want to inform or influence their viewing audience. Of course, not all artists with disabilities feel compelled to express any social or political ideas in their art. S4DAC believes that the pursuit of equality and inclusion is a cultural task as much as a political one and artists can have a powerful role to play. Whether there is a message perceived in the content of the art or not, and whether there is any conscious effort to deliver that message, artists with disabilities are taking up space and speaking out in a world that has sought to hide and silence us. Often their art is used consciously to educate and advocate.

Calgary Region Arts Foundation. (2005). www.craf.org

> Promotes, supports and encourages the development of the arts in the City of Calgary as the body responsible for the distribution of municipal funds to local non-profit arts organizations. Primary granting is directed toward registered non-profit arts organizations for annual operating grants. CRAF supports only municipal activities. It is unable to provide funding for political education or trade union activities.

City of Ottawa Community Arts Program (2005). http://ottawa.ca/city_services/culture/arts/arts_comm_en.shtml

> The City of Ottawa - Community Arts Program 'increases public participation in the arts by providing a community context and venue for professional artists in dance, music, theatre, visual, literary and media arts. Local artists/arts groups participate in short term residencies or workshops

with members of a given community on collaborative arts projects in municipal venues including recreation centres, cultural facilities, and City parks". Programs and activities include: writing workshops for adults, a special needs arts initiative, summer camps for children and youth, and arts leadership for youth age 14-17 program with a mandate "to: explore arts disciplines through workshops by professional artists; create artworks; and acquire practical skills in safety training, program planning, leadership techniques and child development. In addition, the program includes a one-week practicum placement with local arts groups and/or City of Ottawa arts facilities.

Edmonton Arts Council. (2005). www.edmontonarts.ab.ca

The EAC provides financial support to festivals, arts organizations and individual artists. Programmes raise awareness of the arts through special projects such as poems on city buses.

Guelph Arts Council (2005). http://www.guelphartscouncil.org/main/what.html

Their purposes are:
> * To initiate, facilitate and/or participate in the development of artistic endeavours.
> * To provide arts-related services and information resources for artists, arts groups and the community at large.
> * To increase awareness of the positive contribution that the arts make to the community and to the lives of its citizens.
> * To secure sufficient funding from governments, businesses/corporations and individuals

Montreal Arts Council. (2005). www.ville.montreal.qc.ca/culture/culture.htm

Montréal possède une riche tradition d'art public. Inscrites de plain-pied dans le paysage urbain, les œuvres d'art public façonnent l'environnement de la métropole. Qu'elles soient intégrées aux parcs, aux places publiques, aux bibliothèques ou aux centres culturels, ces oeuvres font partie du décor quotidien des citoyens. Elles représentent, pour certains d'entre eux, un premier contact avec la création artistique — une création accessible et gratuite. Intégrant l'architecture, le design, les arts visuels ou les trois à la fois, l'art public ne cesse de rendre compte de la créativité des artistes et de la diversité des expressions artistiques. Il s'appuie également sur le travail de concepteurs et d'artisans de talent.

Toronto (City): Arts, Heritage and Culture. (2005). http://www.toronto.ca/culture/index.htm

The City of Toronto arts, heritage and culture mandate includes: "the operation and administration of many museums, historic sites, performing and visual arts centres; financial support for cultural activity and individual artists; encouraging public art projects in both private and public developments; and assisting a wide range of community arts organizations in accessing and sharing municipal services and facilities".

Toronto Arts Council. (2005). http://www.torontoartscouncil.org/grant-main.htm#artincom

Toronto Arts Council offers grants programs to the city's arts organizations and professional artists. These programs, funded through the City of Toronto. One component of their program is community arts. They state, "Community Arts create a powerful sense of community among participants. Through a variety of artistic disciplines - dance, literature, storytelling, music, theatre, visual and media arts - community arts reflect the multicultural richness of Toronto's neighbourhoods and the creativity of all its citizens. Through this program, TAC aims to contribute to the development of community arts in Toronto, through support of activity that demonstrates vision, excellence, and the collaborative involvement of community members and professional artists. In addition to funding professional arts organizations engaged in community arts activities,

TAC recognizes the vital contribution amateur arts organizations make to the cultural life of Toronto and provides funding opportunities to assist these groups in their artistic development".

Programs include:

1) projects that involves one or more professional artists working with a community or neighbourhood group in a collaborative manner that will allow community members to be involved in every aspect of the art making, from planning to final presentation;

2) Community arts festivals that celebrate a particular neighbourhood, community and/or range of art forms, including those based on an ethno cultural tradition. The arts must be the central focus of the festival and it must feature Toronto-based professional artists. Applicants should demonstrate the involvement of the local community in the organization and development of the festival;

3) Artistic Development provides assistance to amateur arts organizations (e.g. dance or theatre groups, visual arts guilds) for projects that will increase their artistic skills, knowledge and/or range of creative expression. The project must involve the leadership of a professional artist;

4) And Now for Something Completely Different, Community arts is a growing field, full of experimentation and innovation; TAC is open to projects that bring artists and communities together in new and creative ways. Organizations working on projects that do not fit the above program categories are encouraged to contact the Community Arts Officer to discuss eligibility for this category.

CHAPTER FOUR – THE ACADEMY: PROGRAMMES, RESEARCH, AND PUBLICATIONS

We now move to the academy. We begin with a focus on universities. Almost every university and college across Canada has a Fine Arts Programme. We uncovered numerous programmes that emphasized areas such as art skill development (in theatre, drawing, sculpting, etc.), arts literacy and appreciation (aesthetic education). A second major emphasis was on building management and leadership skills in the arts and culture sector. For example, the University of Waterloo has a Cultural Management Institute and Humber College has a Certificate in Community Arts Development. The emphasis on these is leadership skills, grant writing, budgeting, and marketing. One notable exception is a programme for Aboriginal artist-educators at the Banff Centre which is profiled under "Case Studies" in Chapter Five. We agree that this is all important work and will make contributions to culture and the arts in Canada. However, there does need to be more if we are to develop a more creative, active and engaged citizenry. There are currently only four programmes in Canada that attempt this work.

Following the academic programmes in this section is a list of both SSHRC and non-SSHRC funded research work taking place in the academy. This is followed by a list of publications that has been divided into three sections: publications that share empirical data from studies; theoretical and perspective publications; and articles attempting to share information from and develop theories and practices of arts-based inquiry. We have provided more details on a selected few studies in order to give an example of the diverse foci. Full annotations of publications can be found in "Appendix A". We do not attempt here to address all the issues, findings and debates in this section but rather, take them up in the final chapter.

Academic Programmes and Activities

University of Toronto at Scarborough. (1999). *The Arts in a Pluralist Society Program.*
http://www.vitalspace.net/aps/images.html

> Cultural institutions in Canada are faced with the challenge of responding to rapid social and technological change in a society characterized by increasing demands for the recognition of difference within the nation state. Arts in a Pluralist Society (APS) is a new program within the undergraduate Arts Management focus at the University of Toronto at Scarborough which is responding to these challenges. APS aims to sustain and develop Canadian artistic diversity by providing a context for the study of issues such as cultural production and social change, the arts and colonial legacies, race and representation. By focusing on issues related to First Nations communities, diasporic communities and under represented groups, the programme aims to build an innovative field of study which will combine theory, policy, institutional reform and arts practice.

York University (2005). *Community Arts Practice Certificate Programme.*
http://fides.ccs.yorku.ca/cgi-bin/search.cgi?wf=0201&q=Environmental+Studies&cmd=Search%21

> Community arts is an emerging interdisciplinary field promoting art as a tool for community groups to express diverse identities and to explore and take action on social and environmental issues. It emphasizes the collaborative process as much as the product of art-making. The purpose of the programme is help students develop creative artistic skills, deepen their social analysis, and learn to work collaborative with groups for social change. Students work in placements with local cultural agencies and community organizations as well as international internships in Mexico, Nicaragua and Panama.

University of Victoria (2005). *Masters Cohort in Community Leadership and Adult Learning.*
http://www.educ.uvic.ca/epls/grad/leader.htm

> The focus of this three-year community-based cohort is adult education and community leadership for social change. Foundational courses are the theory and practice of adult education and perspectives on leadership. The programme includes a focus on social issues such as racism, sexism and areas such as citizenship, democracy, governance, community development, learning communities and social movements as sites of learning and development. A major component of the programme is a focus on community arts/crafts, exploring the contributions they make as educational activities/practices which create knowledge, defy and resist, promote leadership and social change, and help in a diversity of ways to form and transform our worlds.

University of Victoria (2005). *Learning through Indigenous Knowledge and Environmental Education Cohort.*
http://www.educ.uvic.ca/c&i.htm

> One focus of this cohort is on the value and power of indigenous knowledge in relation to environmental learning. The second is on the art of carving. Working with Elder and young aboriginal carvers to carve a totem/welcome pole for the Faculty of Education, students are provided with a unique experience to learning experientially through the arts about indigenous ways of knowing, creating and being in the world.

SSHRC Funded Studies

Alkenbrack, Betsy M. E. (2003-2005). *Building communities of practice with adult educators in rural South Africa. University of British Columbia.*

Anderlini, Kenneth R. (2004-2005). *Conceptual art and identity in Vancouver.* University of British Columbia

Barndt, D. (2004-2007). *Creative tensions of community arts in popular education: a transnational study of the Americas.* York University

> This transnational research project involves collaborators in Toronto, Los Angeles as well as Mexico, Nicaragua and Panama in an examination of the intersection between popular education and community arts practice among pluriethnic and diasporic populations in northern and southern contexts. A theory considering the political potential of the creative tensions that emerge between these two interrelated practices will be developed through the use of case studies. This research will inform the work of popular educators, community artists, organizers and cultural studies theorists as they address social, political and economic interests across an increasingly integrated hemisphere, with increasingly globalized social movements."
> (http://www.yorku.ca/fes/research_pub/recent.asp)

Caine, Vera F. J. (2003-2006). Identity stories of aboriginal young adults in Northern Canada: a visual narrative inquiry. University of Alberta.

Clover, Darlene E. (2003-2005). Women's community arts/crafts as tools of arts literacy, adult education and civic participation: a comparative international study in Canada and New Zealand. University of Victoria.

> The purpose of the research is to examine the educative and learning potential of women's community arts/crafts work. Specifically, the aim is to: a) explore the potential of women's community arts/crafts in terms of arts/crafts literacy, cultural leadership, critical learning, feminist educative practice, community-building and/or participation in civil society; b) report upon a variety of local women's community arts/crafts initiatives situating these within larger social, cultural, political and environmental discourses; and c) share the findings with women's groups, community

groups and adult educators in Canada and New Zealand with the aim of promoting dialogue and encouraging this type of arts-based learning activity.

Dang, S. R. (2004-2007). Youth and diversity engagement through community-based arts. University of Alberta.

Darts, D. G. (2004-2005) The arts of social justice education. University of British Columbia.

Dufresne-Tassé, Colette. (2002-2003). *Métacognition, imagination, apprentissage du visiteur et structure de l'exposition: quatre facteurs importants de l'éducation de l'adulte au musée.* Université de Montréal.

Farley, L. H.E. (2002-2004). *Seeing differently: transnational feminism and visual media.* University of Toronto.

Garrett-Petts, W.F. (2004-2007). *Cultural Future of Small Cities.* University College of the Cariboo: Thompson Rivers University.

Garrett-Petts, W. F. (2004-2005). *Visualizing writing: research on artists' statements and the artist-as-researcher.* University College of the Cariboo.

Irwin, R. (1998-2000). A collaborative international comparative study of controversial issues facing aboriginal artist/educators. University of British Columbia

Irwin, R. (2004-2007). *The City of Rich Gate: Research and Creation within Community-Engaged Arts Practices.*University of British Columbia.

Community cultural-development begins from the premise that the arts are powerful forces for encoding cultural values and in so doing, allow for deeper experiential meanings to emerge, be explored and acted upon. Skilled artists are able to bring vibrant creativity and socio-cultural consciousness to their work and through their sensitivity, imagination, empathy, and artistic abilities help communities grapple with issues of identity and belonging within particular landscapes created through environmental and socio-cultural/historical interplays. This study is situated in Richmond, BC, a city that has recently come to represent east meeting west, the Pacific Rim meeting Canada, farm land meeting urban landscapes. The 'City of Rich Gate' is a Chinese translation for the name of the city of Richmond and for the many Chinese immigrants this city represents the promise of a better homeland. For the Chinese-Canadian community within the 'City of Rich Gate' having access to community-engaged arts practices addressing issues of identity, place and community linking cultures, geographies and socio-cultural backgrounds presents opportunities for personal and cultural transformation. The study offers an opportunity for research-creation to occur around these themes while also refining a new arts-based research methodology called a/r/tography. To be engaged in the practice of a/r/tography is to inquire into a phenomenon through an ongoing process of art making and writing while acknowledging one's role as artist, researcher.

Johnson, R.A. (2004-2005). *Art institutions and a community cultural language.* University of Toronto.

Livingstone, Phaedra J. (2004-2005). *Alternative Forms of Citizenship Education: Museums and Commemorative Acts: Planning for Transformative Museum Experiences Exposing museum practices: applying a transformative feminist model of museum communication in visitor research and professional development.* University of Toronto.

Science centres are concerned with developing the public understanding of science, and are institutions through which scientific claims about sex and gender are generated and communicated. This interdisciplinary paper looks at the process of communicating gender representations in the Ontario Science Centre permanent exhibition A Question of Truth (AQT), in an effort to better understand museums as settings for informal (and potentially transformative) adult learning

Non-SSHRC Funded Academic Research

Deborah, D. (Term: 2002-2003). *Community Arts/Popular Communications Exchange with Latin America.* York University.

> The development, by the Faculty of Environmental Studies and the Faculty of Fine Arts, of an undergraduate certificate in Community Arts Practice, which will have links to local community arts projects. The project will expand these links to offer CAP students opportunities for field experience in other countries, through an exchange involving York students and faculty, community artists in Toronto, and popular communications specialists in Latin America.

Centre for Cultural Management at the University of Waterloo & the Smaule and Saidye Bronfman Family Foundation (1995). *Strengthening management practice in Canada's cultural sector: A learning strategy - Phase I: Background Research and Analysis.* http://www.arts.uwaterloo.ca/ccm/documents/cmls_docs/cmls1.html - 2.1

> Fundamental new social and economic realities threaten many parts of the arts and culture sector. Declining public-sector funding and increased competition for earned revenue require enhanced entrepreneurial skills and sophistication if many cultural enterprises are to survive. Radically changing social and demographic realities are forcing organizations to rethink their missions and values, and provide relevant and accessible products and experiences to increasingly diverse and sophisticated audiences. Addressing these and other management challenges is critical to the cultural sector realizing its potential as an important part of the expanding global market for cultural products and experiences. This changing environment is forcing a rethinking of many cultural sector assumptions and thus of cultural management. In Europe, initiatives are already underway to rethink the learning needs of *cultural* managers and to address them in new and innovative ways. The challenge is not one of simply improving one or more institutions or training programs. Rather it is to build ideas and actions across the sector to create positive, systemic change. Knowledge workers such as cultural managers require many kinds of learning opportunities, including on-the-job-training. In an information-driven society learning becomes the new work on which productivity and the economy depends.

Michalos, Alex C. (2005). Arts and the quality of life: an exploratory. *Social Indicators Research*, Vol. 71, Issue 1-3, pp. 11-59.

> The aim of this investigation was to measure the impact of the arts broadly construed on the quality of life. A randomly drawn household sample of 315 adult residents of Prince George, British Columbia served as the working data-set. Examining zero-order correlations, among other things, it was found that playing a musical instrument a number of times per year was positively associated with general health, while singing alone a number of hours per week was negatively associated with general health. The strongest positive associations with life satisfaction are satisfaction obtained from gourmet cooking and embroidery, needlepoint or cross-stitching. The satisfaction obtained from gourmet cooking and buying artworks were the most positive influences on happiness. Of the arts-related predictors, only time spent going to non-art museums was significant.

Publications of Empirical Studies

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Clover, D.E. (2003). Public Space and the Aesthetic-Politic of Feminist Environmental Adult Learning. In D.E. Clover (Ed), *Global Perspectives in Environmental Adult Education.* New York: Peter Lang, pp.59-70.

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This chapter begins with a list and brief description of a few community organizations – and an attempt to do justice to this large country and the many different arts media - that place an emphasis on the arts as tools of adult education (primarily for social change and citizenship but also training). This is followed by an in depth description of case studies chosen from across Canada. The case studies chosen focus on the value of arts and adult education and/or research initiatives and needs.

Although there are other organizations, the purpose of profiling these is to show the diversity and value, but also the gaps and areas where more knowledge and support are required.

We have included on this list a few organizations whose mandate is 'not' the arts but who have turned to the arts to meet their community education goals. There were others and it raised a question in our mind as to whether this is in fact a growing trend. This needs further research and we make a recommendation in the final chapter.

Organizations

Adelaide Resource Centre for Women, Arts in the Afternoon Programme, szyvatk@toronto.ca

> The Adelaide Centre provides arts programming for poor and homeless women. The progammes include drawing/sketching and fabric arts. The programme recognizes that although women who live on the margins have economic/employment needs, they also have creative needs. Feminist artist-educators at the Centre create spaces that allow women to use arts-based learning to help them make sense of and create meaning in their lives. By tapping into women's artistic sides/needs, they defy conventions of what women's social agencies are meant to be doing and create new creative forms of engagement and social learning.

Alliance for Art and Culture. (2005), http://www.allianceforarts.com/

> This is an alliance of arts and culture organizations and individuals drawn from all artistic disciplines. They lead Greater Vancouver's arts and culture community by advocating for our sector, facilitating connections within the arts and with other sectors, and providing information to and about our community. Their aim is to encourage recognition and respect for the contribution the arts make to society's well-being.

Art City: A grassroots approach to community development through community arts, Winnipeg
http://www.creativecity.ca/resources/project-profiles/Winnipeg-ArtCity.html

> Art City's brightly painted storefront has become an integral part of its Winnipeg neighbourhood, and a focal point for community members to get to know each other and develop self-esteem and pride. Art City has made the arts a vehicle for empowering the area's residents and developing a local sense of community. Art City's mandate is to create a positive and expanding cultural impact on the unique needs of the community by fostering self-expression in participants, encouraging a sense of ownership, self-respect and pride in their work and community, being a part of the neighbourhood, a place that is safe, comfortable, supportive and offering free-of-charge, quality programming with local, national, and international professional artists.

Arts for Global Development. (2005), http://www.art4development.net/home.html

>This is an international online voluntary initiative with a purpose of furthering interdisciplinary, multi-sector, and creative approach in social change, and facilitating creative sector and stakeholders of development together empower socially and economically disadvantaged individuals and communities worldwide, particularly children, youth, and women.
>
>- Promote the awareness of interdisciplinary approach in development - a more "creative approach" for constructive and positive change for the younger and underprivileged people of the world;
>- Form a worldwide network of 'arts and development advocates' (*artists, artisans, independent consultants, non-governmental organizations, national and multilateral development agencies, corporate entities*) and focus on global socio-economic and educational development issues collaboratively;
>- Provide information and knowledge on creative sector and its effective role in the development field Co-develop socio-economic, educational, and arts-infused projects and hence increase the practice of 'arts' in third-sector-support and corporate social / societal responsibility (CSR).

Canadian Aboriginal Festival. (2005). http://www.canab.com/mainpages/festivalinformation.html

>The Canadian Aboriginal Festival is a multi-faceted event. It is Canada's largest A Cross Cultural Family Event: The Canadian Aboriginal Festival is a unique opportunity for families to share and learn about aboriginal peoples. "Education day" focuses on school children.

Canadian Conference for the Arts. (2004).
http://www.ccarts.ca/en/advocacy/publications/policy/index.html#artseducation

>The CCA is the national forum for the arts and cultural community in Canada.
>Artists are at the heart of the CCA and the fundamental role they play in building and maintaining a creative, dynamic, and civil society. It is a repository for Canadian cultural history and collective memory. The CCA is leader, advocating on behalf of artists in Canada to defend their rights, articulate their needs, and celebrate their accomplishments. The CCA is an authority, providing research, analysis and consultation on public policy in arts and culture, in Canada and around the world. It is also a catalyst, fostering informed debate and collective action within the arts and cultural community and the creative industries in Canada.

Central Neighbourhood House, Women's Programme, http://www.cnh.on.ca/

>The Women's Programme brings together poor and marginalized women in Toronto. A major project was a photography project where women used the photographic medium to explore problems and issues in their communities, but also to capture the power of women on film. The participants filed the women's marches in Ottawa and New York and interviewed ordinary women who they found inspirational. From this they developed a calendar.

Headlines Theatre, http://www.headlinestheatre.com/intro.htm

>Theatre for Living is about empowerment -- about people being the experts in their own lives and being able to use theatre as a means of creating change. THEATRE FOR LIVING gives a community the opportunity to use the language of the theatre to investigate alternative approaches to hard-to-talk-about issues. This is a first step towards dealing with difficult topics -- moving towards open communication and realities that communities want in an active and entertaining way on an individual and community level. Theatre for Living gives workshop participants the opportunity to experience theatre in a different way -- not as something that is outside their lives, mysterious and inaccessible, but as a natural language. Culture, after all, used to be ordinary people singing, dancing,

painting, carving and telling stories. If we can reclaim cultural expression as part of our everyday vocabulary -- a common language that we use to tell our own stories -- we are one step closer to being balanced both as individuals and as communities.

Jumblies Theatre, http://www.creativecity.ca/resources/project-profiles/Toronto-Jumblies-Theatre.html

Through a long-term artist residency at the Davenport Perth Neighbourhood Centre Jumblies Theatre develops meaningful and accessible community arts in a low-income Toronto neighbourhood, and connects people across generational, cultural, and physical boundaries. Projects strengthen the social fabric of the community and provide participating individuals with specific skills and experience needed to increase their own social capital and means of participation in the community. Specific challenges faced by area residents include poor English skills, unemployment, and a low sense of community. Jumblies Theatre brings professional artists to neighbourhoods to make art with, about, and for the people who live there. The participatory activities are free of charge, and participants are encouraged to contribute to the production in whatever capacity they feel most comfortable, as makers, performers, or production assistants.

Mosaic in the City, www.mosaicthecity.com

The purpose of the Mosaic the City Community Unity Society is to help create a world where people of all ages, from all walks of life, feel connected-in the spirit of "Community Unity"- to their neighbourhood, organization, municipality, region and the planet. We do this by creating a spirit, an initiative and an organization that brings people together in their neighbourhoods and organizations to:
> * Plan and create mosaic art pieces
> * Record their community unity journey through written, video, photo and internet journals
> * Celebrate their community and art building accomplishments

It also fosters the creation of unity between neighbourhoods and organizational units through the creation of maps and routes guiding people to other community unity mosaic projects in their region and throughout the world.

Old Age Pensioners, http://www.kin.bc.ca/Seniors/index.HTML

This sub-group of the British Columbia Seniors' Association used a province-wide collective creation of a quilt to provide an opportunity for the elderly to speak out about social issue and funding cuts in the province of British Columbia. This type of project is effective because the majority of the people involved in making the squares were comfortable and familiar with medium, were artists or were citizens looking to make a contribution form the comfort of their own homes (mobility problems in the aged). To create the squares, people had to familiarize themselves with the problems and concerns in their communities.

Puente Theatre, http://www.puentetheatre.ca/js index.htm

Periodically, PUENTE presents plays on topics related to the immigrant experience. PUENTE also has a repertoire of Theatre Forum plays (Interactive theatre) about a variety of topics such as Family Violence, Racism, Work related issues, Bullying, etc. These plays can be created to suit specific needs.

Quinte Adult Day School. http://quinte.cioc.ca/details.asp?RSN=520&Number=3

This literacy and adult basic education organization in Ontario began using the arts to work with low-level literacy adults and those attempting to get high school diplomas. They used the collective creation of giant puppets as a tool of learning and then took these into a parade to draw attention to issue of illiteracy.

Roundhouse Community Arts and Recreation Centre, Urban Arts Projects, http://www.roundhouse.ca/index.php

> These urban arts residency programmes are integral to the fulfillment of the Roundhouse community cultural development mandate. A Roundhouse residency constitutes the contracting of a group or individual with appropriate skills (artistic, interpersonal, and physical) to work during an extended period of time with a community group and Roundhouse staff. Residencies are developed around issues and themes identified by the Roundhouse, relating to needs that are defined by the community. Residencies are projects that promote diversity, interdisciplinary activity, innovation, collaboration and interaction. The process is as important as the final product.

Sheatre, Educational Alternative Theatre, http://log.on.ca/cs/sheatre/

> Based on the values of trust, mutual respect, integrity, intuition and fun, Sheatre works towards exciting people about community and the arts, and helps them to make their way into the world creatively, skilfully, and confidently. Sheatre conducts community arts workshops with collaborative groups that include professional artists and community members, and presents audience-participatory public theatre events that focus on contemporary issues. The educational process gives communities a voice, stimulates personal growth and community solidarity; contributes to the creation of a common community of diverse people; and provides alternative cultural, educational, social and recreational opportunities for women and youth. One play in particular was created by women who had suffered domestic violence and was used to raise awareness of that issue in rural communities.

Rock Solid Foundation http://www.rocksolid.bc.ca/

> This organization was started in 1997 by a group of law enforcement officials, Victoria Shamrocks and Canadian Rugby Players. There was a need for violence prevention programs in Victoria and Rock Solid was developed to fill the gap. It has developed the Trackside Art Gallery (the World's Largest Outdoor Youth Art Gallery). The TAG teaches youth a wide range of skills: graphic design, decaling, landscaping, event planning, volunteerism, and coordination.

In Depth Case Studies

Aboriginal Arts Program
Contact: Debby Keeper
http://www.banffcentre.ca/aboriginal_arts/

> The Aboriginal Arts Program at the Banff Centre fosters inter-tribal, interdisciplinary and multidisciplinary programs in Dance, Music, Theatre, Film/Video, Media & Visual Arts and Writing. They provide an environment where collaboration and partnership are integral to the development of new work: "As we look toward the next year, we will seek to further build and strengthen our partnerships with communities and other arts and culture organizations, and continue to develop innovative arts and culture programs founded upon the traditions and teachings of the Indigenous peoples of this land".

> One example of the work of the Aboriginal Arts Program is the Dance Training and Performance Program through which Aboriginal dancers and singers work with senior dancers/singers to enhance skills that range from strength and flexibility building to the fusion of traditional and contemporary dance forms coupled with the exploration of new technologies.

> This year, up to thirteen dancers with modern and/or traditional Aboriginal dance experience and a community dance company will participate in dance training and production sessions that are designed to encourage and support interdisciplinary and intertribal exchange'.

> *Dancing Bodies, Living Histories: New writing about dance and culture* attest to an instance of important cross-cultural learning with regards to the academic community, and the need to redress the

parameters of working with/in community, "We still feel regret when we realize how wrong we were not to formally invite Marrie [Mumford] and Jerry [Longboat] into the conference program. We take it as a gracious sign from nature that a snowstorm made it possible for Marie and Jerry to speak. Our awkward experience with trying to include an Aboriginal presence in a very Euro-academic environment has been transformational, and we will know how to do it much better next time" (p. xviii). *Chinook Winds: Aboriginal Dance Project,* also published by the Banff Centre Press, offers an example of the intention behind the Aboriginal Dance Program, "By engaging us with songs and music, stories and images *Chinook Winds* explores connected, unified tribal voices of movement and dance languages ... It is a place to claim our voice, a manifestation of our will for self determination and original artistic direction. This is rebirth" (p. 9).

Mutual Productions
Contact: Odette Laramee
http://www.mutualproductions.ca/

Mutual Productions offers innovative arts based programming that is designed to engage communities. The focus is on acknowledgment of the impact of the HIV/AIDS pandemic and the development of community based educational tools which foster communication, responsibility, and action.

Project partnerships have been undertaken in Canada as well as Central/South America and Africa. Projects activities are based in an inter-sectorial approach, which encourages increasing collaboration between community based programs, health programs, and the arts.

The projects have four components: 1) participatory program planning and evaluation which engages community stakeholders, 2) organizational capacity building and skill development, 3) community based HIV/AIDS awareness programming that incorporates popular education and participatory theatre techniques - three metre puppet construction, presentations by community leaders/elders, story creation, song writing/drumming, performance, etc. 4) production of communication tools for large scale dissemination - video, radio, television broadcast, website.

In the collaborative development of story lines, the health factors involved in HIV/AIDS transmission are examined as well as cultural, social, political, economic, and gender issues. Puppets give puppeteers permission to explore deeply, yet feel emotional safety as a result of having the distance of being in character. Situations that are part of the social fabric, but are often without voice, are brought into the open through both the comic antics and the serious tones that these giants embody. The fact that giant puppets are visually stunning, employ art forms from music to myth, break the barrier of the printed word, can be presented in local languages, and engage emotion as well as reason ensure they provide a powerful spectacle. We acknowledge grief - and hope - collectively.

The intention is to foster an awareness of the impact of the HIV/AIDS pandemic locally and globally and to address the personal and social stigma: which prevent individuals from engaging in safe and safer health practices, which isolate those infected and affected by HIV/AIDS, which slow the response of leaders and public officials in efforts regarding policy and funding. This is accomplished through projects with community members - from youth to elders, non-governmental organizations, government bodies, universities/colleges/schools, faith based groups (all faiths/practices), media, business, and artists in Canada and internationally.

Myth and Mirrors
Contact: Laurie McGauley
http://action.web.ca/home/artson/contacts.shtml?x=640

Through collective creation, using theatre, visual arts, music, games and popular education Myths and Mirrors brings together community members, with numerous cultural and socio-economic perspectives, to build community and inspire hope.

"Myths and Mirrors invites people to come together, to discuss and debate, to open their minds, their hearts and their imaginations, to criticize and to dream, all in order to create a work of art. This is a very unusual thing to ask people to do in a world dominated by instrumentalism, economic survival and the bottom line".

The organization started with a project that brought residents of two low-income downtown neighbourhoods together to engage in the "collective creation of art works that explored modern myths and reflected their own stories and experience". Since that time, they have continued to work within their community on project initiatives as diverse as quilts, murals, theatre, interior design, installation and performance art, rituals and celebrations. This work, based in feminist aesthetic theory, has led the organization to inquire into various themes, including poverty, the environment and social justice.

"Community art uses the language of critical theory as well as the language of utopianism and hope; the language of aesthetics and the language of healing. It is a practice in search of a name: community arts, arts in context, cultural resistance, cultural democracy,... it is on the margins of language itself ... It challenges our definitions of art, of education, of politics and it challenges our notions of what we are capable of ... As often happens in Myths and Mirrors projects, the discourse begins through images rather than language".

A study of the work of Myths and Mirrors, presented at the 2004 Adult Education Research Conference, argues that their work "moves along a continuum of not only the social, cultural and political, but also, the pedagogical ... By viewing the arts as a basis for both understanding and transforming society and politics, feminists add a more critical and social justice orientation to the repertory of artistic endeavour" (Clover, Stalker and McGauley, 2004).

Open Sky Creative Society
Contact: Tonya Makletzoff
http://www.openskyfestival.ca/index.htm

The Open Sky Creative Society is an integral part of the community of Fort Simpson, NT and the surrounding communities of the Deh Cho region. They provide an example of multi-faceted cross-cultural community arts programming in the North. While programming is year round, they engage in one focus event in the summer.

Inter-generational learning opportunities such as traditional 'Moose Hair Tufting' and 'Porcupine Quilling' foster on-going nurturance of Dene practices. These are held along side contemporary skill building opportunities. For example, a workshop on arts-based web-site building was held. Julia Tsetso explains, "My job is to find new people to help out with this dazzling community event. I like to think of myself as a person who strives to include people, puts faith in their abilities, and makes them feel that their contributions are a great gift to their community, therefore their region, territory, country and world".

Partnerships abound in this organization. During the Community Canvas Project individuals and groups were involved in the design and painting of a giant tipi which depicted healthy lifestyles in the Deh Cho. Two years prior, the community undertook its first community-based video production entitled, *Four Generations of Dene Women: Trial and Triumphs*. This multi-generational production engaged everyone from small children to elders, the band office, the Native Friendship Centre, the municipality, and the schools. Follow-up has included training youth to express their own visions through an introduction to video camera operations, cinematography, and basic editing techniques.

The festival itself is a celebration of culture and community. In one year a community feast, a traditional drum dance, and an indigenous women's performance group will be coupled with old time fiddling and hip-hop under the midnight sun: "Art is an important part of healthy, balanced and dynamic cultures and societies. We respect traditions while taking into account current realities. We value integrity in ourselves, our members and our communities - social integrity, personal integrity, and artistic integrity. We strive to model integrity in all we do".

PEERS: Prostitutes Empowerment Education and Resource Society
Contact: Jody Paterson (Executive Director)
http://www.peers.bc.ca

PEERS is a non-profit society established by ex-prostitutes and community supporters. They are dedicated to the empowerment, education and support of prostitutes. They respect those involved in prostitution and they work to improve their safety and working conditions. They assist individuals who desire to leave the sex industry and strive to increase public understanding. PEERS has developed interactive workshops for all audiences including youth, students, service providers, other community organizations, parents, school boards and teachers, police departments, etc. Workshops focus on youth and adult prostitution, myths and stigmas associated with the Sex Trade, the risks and dangers of prostitution, recognizing common recruitment methods used by pimps, avoiding exploitation, long term effects of prostitution, where to go for support, and how to support a loved one in the Sex Trade. They also offer workshops on Fetal Alcohol Spectrum Disorder. PEERS staff provide information to former and current Sex Trade workers on training programs, other government programs and appropriate community resources. They document the needs of Sex Trade workers, young and adult, in relation to education, training, employment, support, housing and health. PEERS helps to identify barriers to existing programs that sex trade workers encounter and attempts to assist in overcoming these barriers. PEERS strives to develop new services to meet identified needs. They encourage feedback from Sex Trade workers as their programs and their organization as a whole is completely accountable to them. An International Summit of Sexually Exploited Youth was held in Victoria, BC. **Out from the Shadows** was a follow-up project to the World Congress against the Commercial Sexual Exploitation of Children, held in Stockholm in August 1996. Of the thirteen hundred delegates in Stockholm, only fifteen were youth and of these only three had experience as sexually exploited children. Prior to the Victoria conference, twenty focus groups were held with youth involved in commercial sexual exploitation in Canada, the United States, Central and South America. The initial three days of the Victoria conference brought together forty-five youth delegates identified at the focus groups (Youth were young people between the ages of 14-25 active in or from the sex trade). They developed their own Declaration and Agenda for Action. In the final two days policy makers, lawmakers and professionals came. They listened, heard the voices of the youth and made a commitment to implement the recommendations in the Declaration. The public forum provided an opportunity for a group of delegates to present the *Youth Declaration and Agenda for Action* to a public audience, including media representatives, through theatre, music, visual arts, and/or the written word.

Positive Energy Quilters
Contact: Kristin Miller
http://www.kristinmillerquilts.com/index.htm

Since 2002 the Positive Energy Quilters have brought community members, academics, adult students, etc. together to address environmental, social and political concerns. Over one hundred people have worked collectively to create ten quilts that explore issues as varied as community responses to plans for a large scale gas-burning power plant, opposition to a local municipality referendum, ill ease regarding US plans for war in Iraq and the exploitation of women. Kristin Miller proposes "to teach workshops that enable other groups to produce quilts expressive of social issues and concerns".

The work has taken place in venues as diverse as the Canadian Association for Studies in Adult Education conference, traditional quilters fair in New Zealand, a BCUC hearing and a multi-racial family event. Quilting in public is undertaken to "attract bystanders [and] the media, giving an opportunity to educate the public about the issues". Public quilting has been done in coffee shops, at meetings, public rallies and formal hearings. Written materials, and public presentation displays, have been developed both on the subject of community quilting and with regards to the issues addressed.

The impact of the Positive Energy Quilters work is attributed to the fact that it is "a hands-on, issue-based group art activity [that] has great potential to draw diverse elements of a community together. It gives a group something to do as they talk and discuss and make plans. The finished quilt gives them a concrete object that can be displayed, admired ... and used for publicity or fundraising. A community-made quilt becomes a very strong symbol of grass-roots determination to tackle a problem, in part because of the messages depicted on the quilt, and in part because so many people have given so much time and effort to creating this very meaningful work of art".

SKETCH
Contact: Phyllis Novak
http://www.sketch.ca/home.html

SKETCH is engaged in work with street-involved young people, those who are homeless and those at risk of being homeless. The intention is to offer a safe space for expression and creative engagement in community life. Homelessness and poverty require innovative responses. Every person carries stories, perspectives and abilities that can effect personal and social change ... We are all a part of making history regardless of what our life situations indicate ... Street involved and homeless youth seek alternatives to traditional forms of education, therapy and skill building. Working in the arts increases self-esteem, strengthens resilience and invigorates a desire to learn more ... A sense of voice in community elicits civic participation and reduces isolation. We celebrate the creativity, resilience and diversity of youth who live homeless and see them as key contributors to culture and society.

Through arts based learning young people are able to build self-confidence and learn the power of their own voices within a context of community engagement. The works they create have the potential for igniting social change. Communication skills are explored. Leadership opportunities are provided through offering the option to design workshops, implement programs, and take part in evaluation and governance.

Youth Entrepreneurship through the arts can be a way to earn income and a context to explore economic literacy...Youth entrepreneurs are provided opportunities to focus on computer or technical skills; accounting/financial and business skills; marketing and sales; people or interpersonal and communication skills; and organization and project management. Job readiness projects encourage collaboration and verbal and visual communication.

Teesri Duniya Theatre
Contact: Rahul Varma
http://www.teesriduniyatheatre.com/home.htm

Teesri Duniya Theatre, founded in 1981 in Montreal, "is a company where artists of every culture, colour, language and heritage work together". The company develops and produces socially relevant productions that promote interculturalism. They work in theatrical styles that reflect the cultures and experiences of visible minority Canadians and the multicultural-multiracial reality of this country. For example, productions have included, and focused on, the work of Aboriginal, East Asian, Middle Eastern, Quebecois, European, and many other artists.

"We strive for new and innovative art forms that circumvent stereotyped or stagnant mainstream representations, and covey multiple and meaningful cultural perspectives and new realities". The

company works in four main areas: main stage production, new play and new form development, a quarterly journal focused on theatre and cultural diversity, and community initiatives. The community initiatives and emerging playwrights' projects include participatory theatre projects that relate directly to the needs of diverse cultural communities. There are also events such as forums and exhibits that take place at the time of main stage performances. Examples include: an Anti-Violence conference, a youth action project, a women and war play reading, community forums, and a project entitled: Untold Stories.

"Over the years, our artistic practice has evolved to represent a multi-cultural vision of Canada, and as a result, has become a place where artists of many cultures, colours, languages and heritages regularly work together".

Templates for Activism
Contact: c.j. fleury and Elizabeth Sheehy
http://www.templatesforactivism.ca/fleurysheehy.html

> Templates for Activism project was initiated in the Spring of 1999 by visual artist, c.j. fleury and legal scholar, Elizabeth Sheehy. The project was rooted in the artist's desire to unite her public and community art experience with activist interests and the legal scholar's belief in the importance of art as a powerful vehicle of communication. Both women are deeply intrigued by art as a language with which to explore and reflect the work of feminist law and they hold the collaborative process in high esteem. They both contribute to the direction of the larger project and the individual templates on rape. The building and circulation of each template generate fresh flows of artistic and political literacy between - and beyond- different sets of concerned social 'actors'. Thus Templates casts a co-creative light on the true relationship between law and women's lives while re-presenting this relationship through non-conventional cultural means.

> Templates of Activism, based in the National Capital Region of Canada, was designed to set patterns of dialogue, precedent and continuance for such partnerships in other centres. To date the work has been presented in lectures at the Art Gallery of Ontario, Toronto, and at the SOLON conference, Museum of Law, Nottinham Trent University, UK, and in legal and art publications, such as n.paradoxa, *Rethinking Revolution* issue, Vol 10, July, 2002.

> Through their web site, c.j. fleury and Elizabeth Sheehy share knowledge, strategies, finished works and the evaluation of local models. They provide information for artists, women's or legal groups, looking to work in a corresponding manner or to develop their own templates for activism. Sites for development and presentation of future templates are as varied as the arts and law workers that come together to envision and produce them. Examples are: interior and exterior venues, conferences, any of the print or virtual media, actions, marches, sides of buildings, high-schools, public washrooms, etc.

Women's Theatre and Creativity Centre
Contact: Tessa Mendel
http://www.chebucto.ns.ca/Culture/WTCC/overview.html

> The Woman's Theatre and Creativity Centre in Halifax, inaugurated in 1995, has a mandate to connect women and community, creativity and social transformation. They offer workshops that range from one day sessions to twelve week programs. They have produced performance pieces, main stage plays, forum theatre, and a televised production. One of the plays was presented at the 1997 International Festival of Theatre of the Oppressed.

> Artistic Director, Tessa Mendel, has taught developmental drama Theatre Programs at Memorial University, Newfoundland and Acadia, Dalhousie and Mount Saint Vincent Universities in Nova Scotia. She was also the founder of a Toronto theatre company which worked with youth to look at issues of public housing.

Their research falls into two areas - one would be the content we 'uncover' the other would be the processes we use. In terms of the content, that depends very much on the communities we are engaging with at any particular time and the issues they are working with. We have done a lot of work with women's organizations around internal and external barriers women face, and we have also worked with senior's groups around the need for assertiveness training, and a Black Women's group on health issues. Gender, race and poverty have been important research areas for us ... In terms of the process my/our main areas of research have been exploring how/why they creative arts work as a tool for transformational change, how to create a model of a learning process that incorporates change and is teachable to others, and how to use the creative arts in a multidisciplinary way to work most usefully together. We intentionally try to link personal issues with the larger society". First, at the community level they partner with community organizations to offer workshops in popular theatre, visual arts and writing. The Centre also organizes arts events and publishes materials and books. One of the focus areas, within their mission, includes the goal of developing "connections between theatre and other forms of artistic expression". An area of research they wish to explore in the future is, "how theory and practice intersect in using the creative arts for social change and education.

This final chapter begins by highlighting issues around Arts/Culture Organizations and Aboriginal Arts/Culture. It then moves to examples of the diversity of artistic media being used and the issues arts and adult education address. It includes organizations, studies, theoretical debates, and so on. The chapter also includes a brief piece on Quebec – something we believe we see but which we argue requires further study. This is followed by a list of suggestions for studies that should be undertaken to address gaps in our knowledge and understanding of arts and adult education. The chapter concludes with a list of suggestions for studies that should be undertaken to address gaps in our knowledge and understanding of arts and adult education.

Arts/Culture Organizations and Adult Education

As the lists show, there are numerous arts-based organizations and programmes across Canada, both formal and non-formal/in-formal (community). Although we have only highlighted a very few to provide evidence of this whilst keeping to the mandate of this study, there is a huge amount of literature available to prove that the majority focus on children or youth, with a select few (i.e. SKETCH) addressing youth-at-risk and young adults (18-30). Among others, the Federation culturelle canadienne-francaise, suggested that the explanation in this child/youth work may be due to the decrease in arts programming in schools across the country (with the exception of private schools and music programmes as noted above) and the worry that children will not have proper access to the arts unless these organizations step in to assist. It may also be due to the fact that arts-based adult education - as many examples show - often tackle more difficult social issues such as domestic violence, racism, environmental degradation, and poverty. Perhaps arts projects for children are seen to be less 'threatening' than those which are overtly political? We will come back to this in our suggestions of gaps and future studies.

There are also a number of community organizations that actively promote arts-based adult education in a variety of critical and creative ways.

1. *We suggest an inter-disciplinary study (Education and Adult Education) be undertaken across Canada. The purpose of the study would be to examine the impact of arts programming funding cuts in schools on the education of young people and the impact these cuts are also having on community organizations. How do these cuts influence and affect their adult education work?*

2. *We suggest a study be undertaken to compare the work of formal arts/culture institutions and community-based arts organizations (or groups using the arts) in order to better understand how they understand and conceptualize the importance and value of the 'learning' component of their work. The findings could be shared between and amongst the groups create a cross-Canada dialogue on the power and potential of arts and adult education and learning.*

Aboriginal Arts and Adult Education

The study shows that there is a strong focus, particularly in the North West Territories on the value of First Nations and aboriginal art – the need to support artists, to employ artists, to help them sell their products and to raise awareness. However, there are few links between the arts and adult education as the 'educational' aspect focuses almost exclusively on children.

The University of Victoria carving course stands out as something unique and powerful in terms of developing an aboriginal arts-based adult learning activity inside the academy.

We suggest that the Canadian Council for Learning bring together what has been learned about this process and share it with Faculties of Education across Canada not so much so they can duplicate it, but so they understand and explore creative/arts-based ways of working with aboriginal and non-aboriginal adult learners.

Arts Media, Issues and Adult Education

What emerges from the data is that theatre or popular theatre is by far the most often used medium in adult education. Approximately 70% of the publications and community activities (many of which are sited in one way or another) feature or use theatre (i.e. (Andruske, 1992; Butterwick, & Selman, 2000; Butterwick & Selman, 2003; Hamilton, 1987; Keough, Carmona & Grandinette, 1995; Knights & Jeffries, 1994; Noble, 2005; Parker in Kidd, & Selman, 1978). But other media include cartooning (Bishop, 1988), diorama (Grace & Wells 2005), murals (Clover, forthcoming), film and video (Taylor, 1998; Selmon, 1991), choir and music (Harris, 1999), photography (Cole & McIntyre, 2003; Elvy, 2005; Clover, 2001; Clover, forthcoming; Morrel, 2002) and Storytelling/Narratives/Poetry (Elvy, 2005; Randall, 1993; Barndt, 2002; Crawford; O'Connor, 2002; Open Sky Creative Society)

Particularly due to the emergence of arts-based inquiry, there is a growing emphasis on quilting and other fabric arts/crafts (Ball, 2002; Clover, forthcoming; Clover, 2003; Clover, 2001; Stalker, 2003, 2004; Wetmore, 1968). Arts-based inquiry is more than just a research method or tool. It is the collective and collaborative engagement of adults in a process of learning and creating a product.

There is a plethora of diverse issues being addressed by arts-based adult education in the literature, through the SSHRC and non-SSHRC studies and by federal, provincial and community-based organizations:

- Aboriginal and indigenous issues (Hamilton, 1987; Barndt, 2002; Wyman, 2004; Canadian Heritage; Northwest Territories: Culture, Heritage and Language; Canadian Aboriginal Festival; Aboriginal Arts Programme; Open Sky Creative Society)
- The elderly (Roy, 2002; Old Age Pensioners; Embracing Change Creativity, Inc, 2005)
- Community building and social justice (Abu-Laban, 2002; Andruski, 1992; Butterwick & Selmon, 2000; Clover, 2005; Clover, 2003; Clover, 2001; Harris, 1999; Jongeward, 1994; Knights, 1994; marino, 1997; McIntosh et al, 1993; Morelll, 2002; Power, 1997; Roy, 2002; Selman, 1991; Stalker, 2003; Wetmore, 1968; Wyman, 2004; Adelaide Women's Centre; Art City; Arts for Global Development; Headlines Theatre; Roundhouse; Samuel and Saidye Bronfman Foundation; Community Arts Ontario; Toronto Arts Council; British Columbia Arts Council; Darts Study 2004-2007; Canadian Conference for the Arts; Jumblies Theatre)
- Cultural Identity, diversity, multi-culturalism and racism (Abu-Laban, 2002; Barndt, 2002; Bringham & Walsh, 2005; Butterwick & Selman, 2000; Clover, forthcoming; Harris, 1999; Morrell, 2002; Noble, 1999; Randall, 1993; Wyman, 2004; Art City; Canadian Aboriginal Festival; Aborginal Arts Programme; Open Sky Creative Society; Puente Theatre, SKETCH; Saidye Bronfman Foundation; Community Arts Ontario; Canadian Heritage; Canada West Foundation; Irwin Study, 1998-2000; Jumblies Theatre)
- Cultural Policy (Moore in Kidd, & Selman, 1978; Wetmore in Kidd, & Selman, 1978; Wyman, 2004; Wetmore, 1968; Mavor Moor, 1968; McIntosh et al, 1993; Alliance for Art and Culture; Canadian Conference for the Arts);
- Environmental issues (Clover & Hall, 2000; Clover 2003, Clover, 2001; Guevara, 2002; Keough, Carmona & Grandinette, 1995; Roy, 2002; marino, 1994; O'Connor, 2002; Myths and Mirrors; Positive Energy Quilters; Canadian Cultural Observatory)
- Women, Gender, Feminism, Domestic Violence (Ball, 2002; Butterwick, & Selman, 2000; Butterwick & Selman, 2003, 2001 and 2000; Clover 2005, Clover, 2003; Clover, 2001; Elvy, 2005; Knowles & Cole, 2002; O'Connor, 2002; Roy, 2002; Springay, 2002; Stalker, 2004;

Adelaide Women's Centre; Myths and Mirrors; Positive Energy Quilters; Women's Theatre and Creativity Centre; Clover Study 2003-2005; Livingstone Study, 2004-2005; Central Neighbourhood House; Sheatre; Peers; Teesri Duniya Theatre; Women's Theatre and Creativity Centre)

- Peace (Clover, 2003; marion, 1997; Positive Energy Quilters)
- Literacy (Andruske, 1992; Quinte Adult Day School)
- Life Skills, Training and Development (Campbell, 1994; Crawford, 1997; Headlines Theatre; SKETCH, Adelaide Women's Centre; Cultural Human Resources Council; Cultural Management Institute; Garrett-petts Study, 2004-2005; Alliance for Arts & Culture; Edmonton Arts Council; Jumblies Theatre)
- Mental health and disability (Cole & McIntyre, 2003; Noble, 2005; Knowles & Cole, 2002; City of Ottawa Arts Programme; Canadian Centre of Disabilities Studies)
- Participatory Democracy/Citizenship (Abu-Laban 2002; Butterwick, & Selman, 2000; Butterwick & Selman, 2003; Harris, 1999; Selman 1991; Headlines Theatre; Mosaic the City; Roundhouse; Samuel and Saidye Bronfman Foundation; Community Arts Ontario)
- Queer Issues (Grace & Wells 2005; Puente Theatre)
- Unions/workers education (Bishop, 1988; Taylor, 1998; Templates of Activism)
- University Reform (Ball, 2002; Springay, 2002)
- HIV/AIDS and health (Mutual Productions; Roundhouse; Embracing Change Creatively, 2005)
- Youth-at-Risk (Clover, forthcoming; Embracing Change Creatively, Inc. (2005); Jumblies Threatre; SKETCH; Myths and Mirrors)
- Process and product (Clover, forthcoming, Barndt study 2004-2007; Butterwick, 2004)
- Urbanization (Garrett-Petts Study 2004-2007; Johnson Study, 2004-2005; Arts City; Montreal Arts Council)

The Question of Quebec

We cannot say this unequivocally, however, there seems to be a strong indication that the arts and learning are framed far more within a 'professional' orientation in Quebec. For example, all the academic studies we discovered, and we recognize that we could have missed some, focus on adult education within formal cultural institutions such as museums. We included only a few examples of these. Interviews undertaken by the Team leader in other studies seem to confirm this finding around professionalization. Moreover, there appear to be fewer community-based arts education undertakings in Quebec, although we do highlight two of these in the Communities of Practice section, than in Nova Scotia which has a much smaller population. Even those we have included are more 'artist' than community focused.

We believe that this may be a result of their need to work harder to preserve their culture within the dominant Anglophone Canada but without further study, this remains at the levels of presumption and question.

Recommendations for Future Studies

Recommendations from any study are most useful when they are able to point to new directions for research and growing trends. But it is also important to make suggestions around advocacy, policy or dissemination. Based on what the findings of this very brief overview of a large and complex country and area of study (and there are many unanswered questions and assumptions) we suggest the following:

1) As we discovered through the focus group, there have been problems between academic researchers 'doing' research 'on' communities and this has created a barrier.

a) *Greater support for knowledge mobilization studies grounded in participatory and/or action research methods between the university and the community. Studies should come predominantly from community needs and concerns.*

b) *A conference be organized titled "The Arts, Adult Education and Research" that would bring together academics/scholars and community artist-educators.*

2) There is much activity in governmental spheres, community organizations and a growing number of studies in the areas of cultural diversity.

    a) *Develop a study that would address the issue of the role in the arts at developing a pluralistic and multi-faceted Canadian identity (without assuming a monolithic identity).*

    b) *Develop a study that explores specific contributions to the arts and can make to enhancing cross-cultural dialogue and addressing issues of racism, prejudice (how and why do they work/are being used).*

3) Arts-based inquiry is more than simply a research method it is a tool of experiential learning through a creative activity.

Undertake an in depth study of the contributions arts-based research makes as an adult education tool and space of knowledge dissemination.

4) The training of artists to be artists or cultural managers is prominent in formal institutions whereas there is little mention of training artists as community-based adult educators.

Develop studies that explore the role of the community-based artist as an adult educator and what it means to communities and society (what they need in terms of training, the diversities and challenges of this role, their teaching/learning philosophies, etc.).

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5) Literacy is a major adult education issue in Canada but its links to the arts is tenuous.

Develop a study that examines the arts-based practices in adult literacy organizations across Canada and the contributions the arts make to literacy learning amongst adults.

6) The study indicates that some professional organizations such as the National Gallery of Canada are moving towards the arts as an educational 'tool' for social change. Similarly, community-based organizations whose mandate is 'not' the arts such as the Quinte Adult Day School appear to be moving more towards arts-based learning practices. Is this an actual trend and if it is, why? What can we learn from it about the arts and adult education?

Develop a study that explores the arts-based adult education activities in these diverse   organizations in terms of their impacts on participants, cultural democracy, and social change.

7) It is clear from the above list of activities that the number of important issues community arts-based organizations address is enormous. However, the 11 focus group members noted that they often feel restricted by funding that is more interested in 'celebration' activities through the arts than dealing with critical issues. (The Samuel and Saidye Bronfman Foundation, Community Arts Ontario and even the National Gallery of Canada we believe, are notable exceptions).

Undertake a study of the education policy frameworks and understandings by funders and using these, as well as the findings of this study, make recommendations that could help them to align their policies to respond to the educational needs and issues community-based artists are seeing and attempting to deal with.

8) Government reports made mention of an "arts policy framework grounded in communities".

Support the development of a community arts-based learning policy for national and local arts councils.

9) The National Gallery of Canada (Chapter Two) has developed a series of arts workshops for youth to explore human rights and other social issues. UNESCO (2005) also suggests arts and culture are fundamental to human rights.

Develop a study to explore the links between the arts, culture, human rights and adult education in Canada, with a particular emphasis on aboriginal rights and education.

10) Urban centres across Canada continue to grow. The ways in which the arts can help 'humanize' these spaces is of importance to some organizations (Montreal Arts Council; Myths and Mirrors) but is not really the emphasis of many studies.
Develop a study that examines the contributions public arts and arts-based adult education activities make to urban centres.

11) Although some community arts-based education exists in Quebec, the majority of the 'funded' work is on the professional arts, more so than other provinces.
a) *Develop a study to uncover why this is the case and what it is telling us*
b) *Develop an in-depth in depth qualitative and quantitative study in Quebec on community arts-based learning and the issue of 'professionalism'.*

12) If knowledge creation is an important concept of adult education, then what is aesthetic knowledge? Does it/should it go beyond notions of beauty and appreciation? What are 'aesthetic ways of knowing'? What contributions do they make to Canada's belief in a strong and vibrant cultural sector?

13) We focused solely on Canada but this does not mean we did not uncover many adult arts-based community activities around the world. In particular, Australia, the U.K., Ireland and India have much going on and a comparative study between Canada and any or all of these countries would be valuable.

APPENDIX A- ANNOTATED BIBLIOGRAPHY

Reference list with full citations - 1974 - 2005
Part I- Education and Learning (empirical studies and theoretical pieces)

Abu-Laban, Y. & Gabriel, C. (2002). Selling Diversity: Immigration, Multiculturalism, Employment Equity, and Globalization. Peterbourough, Ontario. Broadview Press.

> The opening lines of this book focus on the arts, a display of talent by artists from an array of cultural backgrounds, presented at a gala event held for the International Olympic committee in order to present Toronto in an advantageous light - the city's "diversity" being the advantage. "the evening's festivities included Cirque do Soleil-like acrobats, Slavic and Celtic dancers, hip-hop artists, First Nations drummers, a black choral group, and a conga line dancing to the lyrics 'Hot, hot, hot', all of which left the head of the 10C's inspection panel musing that it was 'impressive' that diversity seemed to 'work' in Canada" (Abu-Laban & Gabriel, p. 11). This description harnesses the image portrayed of the politics of 'diversity' in the age of globalization. The authors examine the history and evolution of Canadian policy within the frameworks of immigration, multiculturalism and employment equity. For example they propose that, "globalization has resulted in a selling of diversity, whereby the skills, talents, and ethnic backgrounds of men and women are commoditized, marketed , and billed as trade-enhancing … On its own terms selling diversity may 'work' but it does not necessarily guarantee greater equality between Canadians" (p. 12).

> Abu-Laban and Gabriel expound on the rise of the globalization discourse, with an examination of the British context and the growing gaps between the 'ascendant' class and the 'others'. In Canada they identify a narrowed understanding of citizenship, Today, women, racial minorities, and the poor are often depicted as 'special interests' grouped against the wishes and concerns of 'ordinary Canadians' (p. 21). But, the authors note that policy directions don't always come from the top down, "Policy debates in each area are framed not just by state officials but also by other members of the policy community, including non-state actors such as advocacy groups, academics, research think-tanks, and other interested parties" (p. 22). Also, the term 'managing diversity' is identified as a principle, imported from the USA, which "construct[s] diversity of any kind - gender, race, disability, age or sexuality- as a means to enhance the bottom line … as a bridge to new markets (both at home and globally)" (p. 169). "This emergence comes alongside increasing inequality and polarization as well as a virulent backlash against marginalized groups who are often cast as the architects of their own misfortune" (p. 171).

> But, Abu-laban and Gabriel do not end on this note, there final chapter invites normative questions that engage the women and men living in Canada's "increasingly multicultural, multiethnic, multi-religious, and multi-racial" society (p.174). They note that there has not yet been a full consideration of "how we may better define membership, national belonging, and social justice in the Canadian polity" (p.174).

Andruske, C. (1992). Marks On Paper - Exploring Literacy Through Theatre: The Impact of Performing on Literacy and Upgrading Students. *CASAE Proceedings,* University of Saskatchewan, pp. 19-24.

> Andruske's conference paper provides empirical examples of positive outcomes resulting from networking and partnerships between individuals, community groups, educators, and government bodies. The subject of her study is literacy. The educational modality is popular theatre. The paper offers an overview of the history of the literacy movement in Canada then focuses on a play entitled, *Marks on Paper*. A chronological list of examples regarding how the commitment of institutions, ranging from a federal government initiative in 1987 to individuals who could not read nor write

enacting scenes that demonstrate the effects of illiteracy on the person, presents an exceptional example of the power of the arts to engage multiple facets of citizenry. Program partnerships include the involvement of, Secretary of State, the business community, the B.C. government, Adult Basic Education programs, Community Colleges, the Ministry of Advanced Education, theatre production companies, the National Literacy Secretariat, adult basic education students, etc. Over twenty examples of multiple levels of engagement are presented. One reads as follows, "Literacy learners, individuals representing business, labour, immigrants, women, natives, senior citizens, colleges, libraries, school districts, and community organizations saw the play" (1992, p.3). Andruske argues that the play "gives a human side to the issue of illiteracy and in turn creates more willingness for all members of the community to participate in finding local solutions for illiteracy" (1992, p.6). She concludes, "experience with *Marks on Paper* shows that theatre can be used to create deeper awareness about social issues within the community in order to provide equal opportunities for all citizens in a democratic society" (1992, p.6).

Ball, H. K. (2002). Subversive Materials: Quilt as Social Text. *The Alberta Journal of Educational Research,* XLIII (3) [CD-ROM]

This article is based on a qualitative study, which incorporated arts-based methodology, in the exploration of the multi-faceted aspects of 'silence' and silencing': the personal, the social, and the institutional. Ostensibly, Ball reports on a research she conducted with trauma survivors, in Newfoundland, that employed the creation of a quilt squares as a method of data collection. But, her representation of "the crisis of representation in social science writing" (2002, p. 1) provides a profound analysis of the impact of the research on the researcher, The fieldwork for this project was finished two years ago. The quilts were made, the journals written. I took the quilts home, put them in a closet in my bedroom and fell into a very deep silence. I stopped writing. Period. I talked a lot about the project, but eventually that gave way to silence too (2002, p. 12).

Ball explains that when the quilts were displayed in public venues, the silence was echoed, "Ironically … people look a these quilts, see the images, and then talk of something else; which is the all to familiar manner in which this culture has responded to issues of domestic trauma, child abuse, and violence" (2002, p.15). This observation is followed by an indictment and an invitation, "Our way of writing in social sciences has maintained this. Our neutral, impervious language maintains our look of calm control when perhaps an acknowledgment of a bleak component of our society, indeed of ourselves, needs to be acknowledged" (2002, p.15). Woven with the stories of the trauma survivors, images of screams on quilt squares, and post-modern textual styles, Ball stitches together words that call for the "reexamination of the construction of doctoral studies" (2002, p.23) from isolated, defended, individualist paths lacking in connection with community to a "move beyond what we know … by challenging how we know and how we represent what we know" (2002, p.24).

Barer-Stein, Thelma. (1989). Arthur Lismer: Artist and Adult Educator, Aesthetic Experience and the Universal Learning Experience. *CASAE Proceedings,* University of Ottawa, St. Lawrence College, pp. 6-11.

Barer-Stein proposes, "Artists and those involved in promoting the arts rarely see themselves as adult educators" (1989, p. 6). She then argues that this is not the case - artists are often in the role of educator, therefore an examination of the role and the potential impacts are necessary. Her paper examines three periods in the life of one of Canada's 'Group of Seven' painters, Arthur Lismer. She presents an argument for the 'Universal Learning Process model' and gives an overview of the cycle: that which is unfamiliar, becomes familiar, is engaged, is contested, and is ultimately embraced and internalized as a "familiar paradox" (1989, p. 9). Though Lismer certainly worked within the professional arts paradigm, he was also an art educator. Aspects of his work in art education would now be termed community based and inter-generational as Lismer taught children, who then brought their families to events for communities. Barer-Stein ends with a provocative question, "What might we achieve when teaching is seen as an art and learning as an aesthetic experience?" (1989, p. 9).

Barndt, D. (2002). Learning to Listen to the Wind and to Dance with Difference: The Promises of Transformatory and Transformative Learning. *Curriculum Inquiry*. 32:1, pp. 97-105.

> Barndt's paper accomplishes a number of objectives; she reviews the books of two influential authors who write from within the transformative learning movement. She identifies adult teaching/facilitation strategies that "challenge dominant cognitive and functionalist models" and "illustrate how the emotional, social, spiritual and cognitive aspects of learning interrelate" (2002, p. 98). She qualifies the work of Paulo Friere, Brazilian adult educator and activist, by arguing that the term 'conscientization' involves his "deeper meaning of problematization as excavating the social contradictions underlying shared personal experiences, and re-presenting them as problems to be critically and creatively engaged" (2002, p. 99). One example she offers is based in the art of storytelling, "we had done a group activity which explored the power dimensions in both our personal identities and Canadian social structures … Barry, a storyteller … contemplate (d) the difference, for First Nations peoples, between the book and the apple he was carrying. Each became a code for deep historical processes of teaching/learning; the book representing western scientific, linear, word-dominated formal education, the apple the holistic and ecological, observation-based and relational dynamic of many traditional educational practices" (2002, p. 100).

> Barndt's paper examines the challenges and the insights generated by a group of graduate students and adult educators, "offering hope for learning borne out of genuine struggle with diversity and power" (2002, p. 105).

Bishop, Anne. (1988). Cartoons and Soap Operas: Popular Education in a Nova Scotia Plant. *Convergence,* XXI(4), pp. 27-34

> This journal article focuses on the application of two art based popular education techniques used as tools to engage adult learners (in this case workers) who are in a process of advocating for social change. Bishop applies a humorous and anecdotal approach both to the writing of the article and the education practice employed: specifically the use of print format cartoons and soap operas. The article portrays actions and barriers to action experienced by female workers in a Nova Scotia fish processing plant. Both background and contextual examples of these women's experience with regard to the unionization process, and the impact on personal and professional relationship, are presented. The introduction explains, "One of the key principles of popular education is that it builds on the cultural forms already familiar to the people" (1988, p.28). The key to this article is the format in which this longstanding local/Canadian/international debate is presented by the author in her role as both a union activist and a popular educator. Bishop invites the reader to experience, "a discouraging time for the women who had worked so hard to organize the local", then introduces concepts and practices developed in the popular education movement which "broke through the pall of fear and tension which had descended on the plant, bringing laughter and discussion" (1988, p.30). While the article is written in story telling format, Bishop nevertheless succeeds in providing a set of indicators regarding the process of resistance and engagement within the context of a volatile situation - one of engaged community activism.

Brennan, B. (1994). Widespread neglect in the fourth education sector in Australia. *Australian Journal of Adult and Community Education 34(2), 96-103.*

> Adult and community education neglect museums and art galleries as venues, and museum staff neglect adults as learners in developing educational programming. Both groups should work more closely together.

Burchenal, M.K. (1997). Thinking through art. *Journal of Museum Education* 23(2), 13-15.

The author discusses "Visual Thinking Strategies" and learning from art without having an art background. This is a key technique that would help adult learners improve critical thinking skills and enhance their learning.

Butterwick, S. & Selman, J. (2000). Telling Stories and Creating Participatory Audience: Deep Listening in a Feminist Popular Theatre Project. *AERC Proceedings,* pp. 1-6.

This paper is presents an example of ongoing research being conducted by Butterwick and Selman. The conceptual framework "draws on feminist scholarship that has examined some of the struggles encountered within feminist organizations and coalition, particularly in regards to practicing inclusively and acknowledging and respecting our differences" (2000, p.1). An interdisciplinary approach to community-based popular theatre is incorporated in this study. The paper outlines the history of the project, offers a brief overview of the popular theatre process, and introduces a project that seeks to "re-imagine popular theatre in ways that both embrace its 'roots' in social movement of the developing world and reshape key aspects to suit very different social and cultural conditions in North America" (2000, p.1). The authors provide a schematic to more traditional approaches to popular theatre; they then explore an avenue that involves audience members, and co-play-creators, in a more profound level of engagement. The objective: to move deeper, to give form to contested and conflicting perspectives within social change movements, feminist coalitions, etc. The process involved collecting examples from all participants of the moments during the process that had yet not been fully addressed by the group. The intension: to collectively reckon with tension that is seldom given full acknowledgement even within the movements that endeavour to embrace the need for social change.

This time we asked the rest of the group, the 'audience', to stand in a circle, all holding on to a long piece of fabric, around the two 'performers'. After the first exchange-the 'dangerous moment' line and the response-the rest of us responded by physicalizing, 'instant sculpturing' our response to the exchange. Externalizing our reaction, in relation to one another and in relation to the central exchange … Suddenly we expressed the multiple reactions to moments of confrontation-challenges, appeasements, expressions of self in the midst of 'dangerous territory': moments of privilege, moments of anger, moments of racism. Suddenly even our silences were recorded, the meanings of our silences, our withdrawals as well as our enthusiasms" (2000, p.4). Through this exercise, the *Transforming Dangerous Spaces* group moved toward the acknowledgement that we are 'participants' and not simply an 'audience' in the 'theatre' of feminist pedagogy for social change.

Butterwick, S. & J. Selman (2003). Intentions and Context: Popular Theatre in a North American Context. *Convergence*, XXXVI(2), pp.51-65.

The goal of this paper was to focus on an important principle of popular theatre: "that decisions made about process and product must be collaborative, and must reflect and respect the intent of the project and the local cultural context" (p. 64). The authors describe a popular theatre workshop, *Transforming Dangerous Spaces*, which explored the "challenging and risky business of coalition politics with the plurality of feminist movements in a particular North American context" (p. 64). The paper recreates the process for the reader by including exact quotes from the participants in a script format.

While the situations that were recreated were familiar to participants, the presented story and characters were fictitious. "There is a power that is possible in experiencing theatre and drama because of the use of fiction. Observers (and participants) can *recognise* and *identify* with the characters and events, yet at the same time *objectify* them. With this identification comes a sense of relevance, engagement and urgency, while the objectification offers an opportunity to analyse, strategise and test alternatives" (p. 63).

The authors encourage other practitioners who work with the transformational power of popular and community theatre to "invent and use their imaginations as they search for forms that are culturally

appropriate and respectful, and that reflect the intentions of those involved. Theatre is all about imagination and creativity; imagination is the key to finding a path through the dangers facing us globally and within our particular communities" (p. 64).

Butterwick, S. & J. Selman (2003). Deep Listening in a Feminist Popular Theatre Project: Upsetting the Position of Audience in Participatory Education. *Adult Education Quarterly.* 54(1), pp.7-22.

Abstract: "Investigating the participatory, collaborative, and conflictual character of learning within feminist coalitions was the focus of an interdisciplinary community-based project that used popular theatre as the methodology. Popular theatre, with its creative approach to analyzing, naming, and acting on problems and working creatively with conflict, created a unique opportunity to enrich and complicate one's understanding of **deep listening**—an embodied and active stand-point for speaking and **listening** across difference. This article outlines some of the deeper under-standings about feminist politics, theatre processes, and the creation of democratic sites of learning that emerged from this study. The authors focus on theatre processes that created new opportunities for high-risk storytelling and **deep listening**. Insights from this study can be applied to the learning processes of movements for social justice, particularly feminist coalitions, and to the ways the participatory process and democratic intent of adult education classrooms are understood" (p. 7).

"If we desire that learning contexts (in feminist organizing spaces and classrooms) be democratic spaces, we need to think carefully about the asymmetry of privilege and oppression that exists between and among women, and together with these understandings; we must also add skill building to our work. We need to assist participants in learning new ways of speaking but also of listening, to expand the repertoire of skills that individuals and communities have for speaking with and listening to others" (p. 19).

"We wish to emphasize that engaging in these difficult dialogues is the project—a project that requires commitment and understanding of the dynamic and ongoing character of this work. In other words, it is not about finding new tools to complete the job; rather, it is about finding ways of staying actively engaged in the dangerous22 work of social justice" (p. 20).

Chobot, M.C. & Chobot, R.B. (1990). Museums as educational institutions. *New Directions for Adult and Continuing Education* 47, 55-62.

Changing perspectives on the museum's role and the importance of museum education have raised the museum's potential to act as a lifelong learning resource. Advances in storage, retrieval, and display technology such as videodiscs and compact discs, permit more dynamic and accessible educational opportunities in museums.

Clover, D.E., K. Atkin & C. Hamilton (2005). Social Learning and Defiance through Feminist Arts-based Education. *Proceedings of the 24th National Conference of the Canadian Association for the Study of Adult Education*, University of Western Ontario, London, pp.49-55.

Clover et al argue that homeless women have the same basic needs and rights as anyone else: shelter, food, skills training and employment. The arts-based learning projects of the Regent Park Community Health Centre at the Adelaide Resource Centre for Women argues that they also have other types of needs which revolve around dignity, inherent creativity, well-being and capacity. These needs are often ignored by a world aiming to 'fix the 'problem' and adult education programmes bent on making people marketable. Through a framework of feminist adult education and aesthetic theory, the researcher and artist-educators explore aspects of the arts programmes at the Adelaide Centre and how it meets the diverse needs of the homeless women it aims to serve. While also attending to ever-important basic needs such as health care and training, the artists at the Centre have gone beyond normative mandates by creating a space where homeless women can learn together and make sense of and create meaning in their lives through creativity, imagination and aesthetic media.

By tapping into this side of homeless women, the Centre defies conventions of what women's social service agencies are meant to be doing and creates a new discourse of feminist art-based learning.

Clover, D.E., J. Stalker & L. McGauley (2004). *Feminist popular education and community leadership: The case for new direction*s. International Gathering of the Canadian Association for the Study of Adult Education and the Adult Education Research Conference (USA), *Adult Education for Democracy, Social Justice and a Culture of Peace,* University of Victoria, pp.89-94.

> Clover et al argue that as the social and economic fabrics of many communities continue to fray under neo-conservative policies, feminist popular educators need to expand our theories and practices by examining alternative spaces and practices of social learning. Women community-based educators are creating such spaces by using arts and crafts to bring people together. Their engagement with and through symbolic, aesthetic media stimulates dialogue, critique, knowledge/learning, imagination and action by developing a common space of choice, creativity and control. This paper extends the notion of feminist popular education by exploring the activist and aesthetic dimensions of women's arts/crafts practices. The authors reformulate feminist aesthetic theory and the arts/crafts debate, by placing them upon a social, political, economic and cultural, as well as pedagogical, continuum. The article begins with explications of feminist popular education and feminist aesthetic theory. This is followed by a case study of a feminist issue-based community cultural organisation in Sudbury, Ontario - Myths and Mirrors. We use insights from the projects of Myths and Mirrors to re-theorize the concept of feminist popular education through an aesthetic lens.

Clover, D.E. (2003). Public Space and the Aesthetic-Politic of Feminist Environmental Adult Learning. In D.E. Clover (Ed), *Global Perspectives in Environmental Adult Education.* New York: Peter Lang, pp.59-70.

> Feminist community arts are not and have never been insignificant tools of struggle. Women's art, and the process of art-making, can be powerful catalysts to stimulate imaginative thought, critical dialogue, community mobilisation, personal transformation and socio-environmental change. This chapter examines two feminist aesthetic environmental adult education projects. While differing in their locations and approaches - one project is situated in the urban environment and the other in a rural settings, both projects tap into the imagination and challenge the notion of 'public space' in which "everyone has is a stakeholder and has a sense of proprietary - and where conflicts of interest and usage are inevitable" (Felton 1999:6). Although the idea of 'place' is often difficult to define, it is something which is not neutral. As Helen Broadhurst (1999:34) argues, "every place, not matter how 'godforsaken' to an outsider, engenders passion in the people actually living there." Things and events that matter, that have the potential to reshape people lives and form new trajectories, most often occur within place, "the immediate environment and the community" (London, 1994:4). Public space is valued in particular for the important role it plays in creating a communal experience (Mongrad, 1999). The community arts project titled "In the Hood" took place in a low-income, culturally diverse neighbourhood of the City of Toronto. Community arts are a collaboration between professional artists and community members to advance artistic and community goals using participatory and creative processes. From creation to completion, the work is guided by a collective vision. In this collective process, feminist artist-educators used traditional craft-making to transform the spirit of a community and the urban landscape. The second arts project titled "The Developers Feast" took place on the southern-most tip of Vancouver Island, British Columbia, the county of Metchosin. Challenged by a collective of women artists who meet on a monthly basis, Gretchen Markel created a visual icon to celebrate the beauty of the rural landscape, to visually preserve that which needs to be remembered. But the artwork also has a very critical dimension. It poignantly juxtaposes the beauty of the landscape with the destructive practices of unharnessed development and by doing so, creates controversy wherever it goes and stimulates debate and dialogue.

Clover, D.E. (2001). Feminist Artist-Educators, Leadership and Community Revitalisation: Case Studies from Toronto. *Conference Proceedings of the Canadian Association for the Study of Adult Education*, Laval University, pp.43-48.

> Clover argues that feminist artist-educators working collectively with communities provide new paradigms for comprehending and valuing art, promoting consciousness and imagination, raising the status of women's art in society, and involving women directly in artistic processes that are life-enriching. Their involvement in community learning enhances the cultural, intellectual, educational experience. Among many other things, they are able to demonstrate the impact of artworks on the way women think, understand, learn and make changes in their own lives and communities. This paper explores two community arts initiatives in Toronto. "In the Hood" was sponsored by the Laidlaw Foundation. The Feminist artist-educators used women's crafts as artistic expressions to overcome feelings of isolation create a sense of community and transform 'place'. "According to Us", sponsored by Central Neighbourhood House, engage women in photographic explorations of violence, poverty, and mobilisation. The studies illuminate how learning is directly facilitated through the arts and the dynamic and multi-dimensional roles of the arts and feminist artist-educators.

Clover, D.E. & G. Markle (2003). Feminist Arts Practices of Popular Education: Imagination, Counter-Narratives and Activism on Vancouver Island and Gabriola Island. *New Zealand Journal of Education*, Vol.31 (2), November, pp.36-52.

> This article examines women's arts projects that challenge this neo-liberal discourse and practice of development. In the first story from the Victoria area, challenges to a variety of development projects came in the form of a life-size picnic table titled the "Developers' Feast" which captured an ecological memory and present of a community. The second tale, "The Positive Energy Quilts: A Visual Protest", involved women from Nanaimo and Gabriola Island in the making of six quilts to oppose construction of a gas pipeline and a power plant which would burn natural gas to generate electricity. Through fabric the women created a new space to unravel consent and speak out as a community of concerns citizens.

> The power of the arts-based work of these women artist-educators lies in their ability to provide visual counter-narratives of protest and resistance and opportunities for alternative analysis, reflection and ideas of community by stimulating oppositional imaginations, creativity and dialogue. However, because these works are so powerful, they are often seen as threatening to particular interests and are censored and/or silenced by development proponents. These stories constitute an important discourse of feminist popular education by drawing attention to the role of the feminist community-based artist and repositioning women's arts/crafts work as tools of social learning and activism that both exercise and contest power within a neo-liberal empire.

Clover, D.E. (Forthcoming). Sewing Stories and Acting Activism: Women's Leadership and Learning Through Drama and Craft. *Ephemera, Politics and Organisations*, November.

> Clover argues that current neo-liberal practices across Canada have profoundly negative impacts but they are not without resistance. Framed within discourses of empowerment, feminist pedagogy and imagination, this article explores two collective issue-based aesthetic learning activities - quilting in British Columbia and popular theatre in Ontario. The author suggests that the power of women's leadership and arts-based social learning practices lie in their ability to construct counter-narratives and make visible, stimulate reflection, verbal and non-verbal communicative action and oppositional imaginations and strengthen human agency. However, Clover notes that there are also risks involved in these creative public learning processes that include marginalization and censorship. Feminist issue-based arts education constitutes an important discourse of social organization by drawing attention to a diverse form of community educative-leadership and the potential of drama and craft as tools of critical learning that both exercise and contest power within Canada's neo-liberal landscape.

Clover, D.E. (Forthcoming). Out of the Dark Room: Participatory Photography as a Critical, Imaginative and Public Aesthetic Practice of Transformative Education. *International Journal of Transformative Education.*

> This article reports on a study that compared two participatory photography projects in Canada and their contributions to transformative education. "Through the Eyes of Children," a photographic montage of image, symbol, story and metaphor, was created by ten homeless children in Victoria, British Columbia. It gives them a voice and aims toward the 'soft-spots' of policy. "According to Us" consisted of eight socially disadvantaged women in Toronto who chose photography to explore issues of power and identity. They have produced a calendar and a series of exhibitions. Based in critical, feminist and imaginative learning theories, participatory photography allowed women and children to document, describe and present their worlds through an aesthetic lens. It also, in interesting ways, addresses issues of public/private, identity, anonymity, individuation and collectively and enables those with little power to creativity speak to activist, academic and policy audiences. Clover believes that an aesthetic framing of transformation highlights the power and potential of creativity, imagination, irony, humour, symbol, and visual narrative as valuable forms of expression, knowing and learning.

Campbell, N. (1994). The Teaching and Learning of Adults: Extending the Conceptual Framework to Include Involvement in the Arts. *CASAE Proceeding,* Theory and Practice, Simon Fraser University, pp. 82-87.

> In this paper Campbell reviews her experience of being responsible for upgrading programs intended to prepare students for provincial examinations. She does so within Miller's conceptual framework for education - based in balance, inclusion and connections. Throughout the paper Campbell compares two approaches that she, with various groups of students, developed toward program delivery. The first based in "teaching-to-test', the second based in 'life-skills'. She examines the two approaches through the following six lens: logical and intuitive thinking, subject matter, community connections, earth connections, mind-body connections, self-connections. In the case of the learners focused on the text and the examination, programming was limited to primarily logical thinking. In contrast, the life-skills learners were engaged not only the development of their capacity for "logical thinking in preparation and verification or revision" but also in levels of metaphoric analysis,

> At the first level, we merely describe an object via reference to the obvious similarities between the two ideas or objects. At the second level, we describe our emotions that accompany our identification of similarities. At the third level, we emphatically identify with a living thing. At the fourth and highest thinking level, we emphatically identify with a non-living thing (Miller, 1988 in Crawford, 1994, p. 84). Crawford concludes her paper with an invitation to adult educators to employ a broadened conceptual framework that fosters insight into the practice of education. Her premise for this invitation comes once again from the words of Miller, "we are connected to something beyond ourselves and are not isolated egos struggling in a meaningless universe" (Miller, 1992 in Crawford, 1994, p. 87).

Crawford, Leslie Ann. (1997). Art and Storytelling: Gateways to Possibilities in Adult Education. *CASAE Proceedings,* Concordia University, Montreal, pp. 57-61.

> This paper provides an example of an arts-based adult education program that incorporates storytelling in what Crawford calls a *pedagogy of connection.* She presents examples of the impact story telling can have on adult students when they are invited to examine the meaning of 'teaching' within the context of their own development as English language teachers. During the course of a four-week intensive program, students were encouraged to prepare their story for presentation. Students with minimal English language skills were engaged through the facilitator's choice to tell her own story of the meaning of being an educator. The format involved drama, collage, etc. One participant said: "It's very difficult to express your deep, deep feelings in words, but when you look at your picture, you have more of a feeling of who you are and what you believe in. It's not just language". Matthew Fox says almost the same thing. "Images are closer to our experience than

words. Images are the midwives between experience and language" (1997, p.59). In the conclusion to her paper Crawford presents a caveat regarding the work of the educator who chooses to incorporate storytelling as a *pedagogy of connection* in their programs, "It is … very important that those who choose to use art and storytelling in the classroom take the time to write their own stories, and create their own art pieces before attempting this kind of work" (1999, p. 60). Crawford closes with the words of one of the participants, "I think the most important thing that I got from this study was 'people' not knowledge only'. Given the opportunity, we can learn a great deal from one another" (1999, p. 60).

Eyford, G. (1980). Learning and the Arts. *AERC Proceedings*, University of British Columbia, pp.79-84.

Eyford argues that "the enjoyment of art, in some form or other, is an experience common to all people. Whether it be the enjoyment of music, literature, drama, painting, film or dance, man has sought such experiences in all places, in all times, and under all conditions" (p. 79). The paper seeks to answer questions about the nature of the aesthetic experience from the perceiver's (or learner's) point of view and its function in human development.

"Like their predecessors, Canadian artists place a high value on the experience of art, recognizing its power to shape perceptions, increase awareness, develop purpose and meaning, create insight, and facilitate communication. The honesty, integrity and authenticity which the artist puts into his work stimulate identical qualities in the mind, hear and soul of the perceiver." (p. 82).

Using John Dewey's terms from <u>Art as Experience</u> (1934), Eyford creates a list the elements that must be present if learning is to be considered an *aesthetic* experience in Dewey's sense. The learning experience must be:
1. Self-rewarding, self-contained and immediate
2. Total, coherent and complete
3. Metaphoric: (oblique and indirect) using myth, metaphor and symbol
4. Involving: learner becomes a creative partner
5. Sacred: involving mystery and delight and enhancing the quality of life
6. Non-discursive: stimulating intuitive awareness rather than logical constructs
7. Vital: creating energy and vitality (pp. 83-84)

If educators wish to create aesthetic learning experiences, some or all of these features must be present. "It is true of adult education as it is true of all education that our preoccupation is with cognitive learning, with skills of analysis and reasoning. If education is to be balanced, more attention must be given to those learning experiences which are addressed to man's affective domain, which stimulate his aesthetic sensibilities and which recognize his desire to 'undergo' as well as 'do' art" (p. 84).

Grace, Andre & Kristopher Wells (2005). Out is In: An Arts-informed Community-Based Approach to Social and Cultural Learning by and for Queer Young Adults. *CASAE Proceedings*, University of Western Ontario, pp.112-118.

In this paper we explore the *Out Is In* project and how we incorporate arts-informed initiatives to support the social and cultural learning needs of queer, questioning, and allied young adults in Alberta. Young queers learn to remain invisible and silent about their differences and experiences, and many avoid seeking support for fear of rejection or further victimization.

The Out Is In project, partially funded Department of Justice Canada's Community Mobilization Fund, was established by Grace and Wells to help counter the pervasive social exclusion that many queer, questioning, and allied young adults experience.

Participants in its informal and non-formal educational activities have opportunities to engage in socially inclusive and responsive learning. Through the Out Is In project, we have built a network of community supports that include an array of partners The Out Is In project held its first public art display in June 2004 as part of Edmonton's Gay Pride Week. This display featured a diorama of an ideally safe school and old school lockers that project participants transformed into a provocative art installation. The budding artists decorated the outside of the school lockers to reflect whom their teachers, classmates, parents, and community saw, which often positioned them in stereotypical ways. They also decorated the inside of the lockers with images, collages, and dioramas to reflect their inner selves, which they often kept hidden from their friends, family, and teachers. Collectively, the individual lockers took on performative and pedagogical qualities that created a counter normative discourse we realized the tremendous need for queer young adults to be visible and vocal in venues where they can safely meet and interact with adults who respected them. During the remaining summer months of 2004, the Out Is In project participants brainstormed and developed another innovative arts-informed initiative called *SASSY,* which stands for the *Summer Arts Studio Supporting Youth* program. SASSY became another way to build fugitive knowledge (Grace & Hill, 2004). Participants met twice a week. Their creative productions revealed the complexity and joy found in their everyday lives, not only as a way to build artistic talent, but also as a method to build dialogue, trust, and confidence among group members.

Guevara, J. R. (2002). More than a 'bag of tricks': Using creative methodologies in environmental adult ad community education. *Adult Learning*, 13 (3), pp. 24-29.

Dr. Jose Roberto Guevara, a lecturer in Cultural Globalization at the University of Victoria in Australia, uses his experiences as a community education with the Centre for Environmental Concerns (CEC) in the Philippines to illustrate the ideas presented in this paper. Guevara distinguishes between creative 'methods' referring to techniques or activities used and 'methodology', which refers to a philosophical approach. "Creative methods in environmental adult education are most often equated to arts-related activities" (p. 25). However, participants in workshop identified their favourite creative activities as arts (drama, singing, etc) and non-arts activities (nature activities, icebreakers, etc.). CEC workshops use creative activities combined with educational content and reflection to increase participant interaction, involvement and retention of material. According to Arnold et al. (1991), "people retain more of what they learn when they use more of their senses and apply what they are learning". CEC finds that the "Web of Life" activity, which examines interrelationships between different parts of the environment, is a very popular and effective tool of learning. Guevara believes that "older learners bring with them a greater range of life experiences to the learning environment" and that "creative activities help to evoke these experiences from the participants" (p. 27). Guevara suggests providing a range of art mediums to encourage involvement from those who are uncomfortable with the arts. As well, more than one facilitator with different creative skills can lessen facilitators' and participants' inhibitions and improve participation. Guevara identifies the following principles of a creative learning methodology: encourages active learning and participation, explores the use of arts and non-arts activities, values the experiential learning and learners' life experiences, including debriefing that is active and reflective.

Hamilton, Ellen (1987). Popular Theatre Teaches Skills and Motivates Inuit Young People in Canada's Arctic. *Convergence*, XX(2), pp.43-47.

Ellen Hamilton teaches upgrading skills to native Inuit people in Pond Inlet, a small community on Baffin Island in the Northwest Territories of Canada. In 1984, she and her husband developed an experimental hands-on theatre program to teach communication skills to young under-educated adults and to motivate them to better understand the change from a traditional to modern society. The students, most of whom have special needs, no longer have traditional knowledge from their ancestors and yet have failed to master marketable skills for survival in today's urban society. She

hoped to improve written and verbal communication skills through creative theatre process. Although Hamilton was primarily interested in theatre *process*, she knew that *performance* was crucial to any program being used as motivation. The project's goals were to improve students' ability to stick with long-term projects, create new skills, improve assertiveness and self-esteem, and raise awareness of their social condition and important issues. Research was done by conducting interviews of elders in the community and by collecting stories and music. The group brainstormed ideas, eliminated and organized scenes and eventually scripted the play into the Inuktitut language. Originally there were few female roles in the play, and then "new scenes were added portraying the strength, wisdom and determination of the Inuit women" (p. 46). The original objective of the project was to improve training and job opportunities for participants. Many wanted to continue their career in theatre. The original members formed a theatre society in order to get funding from government agencies that inform the Inuktitut speaking population. All actors improved their English skills, self-esteem and motivation.

Harris, Carol E. (1999). The Emancipatory Potential of 'Community Arts': In Search of Three-Dimensionality. *Passion and Politics: 99 Years of Adult Education, CASAE Proceedings,* University de Montreal, pp. 109-113.

Harris' study is focused on the impacts of Adult Education programs and arts-based programming in Nova Scotia from 1946 to the late 1960's. The historical parameters of the research are placed within the framework of a Habermasian theory of knowledge built on "a widely interdisciplinary foundation including philosophy, sociology, psychology, and art" (1999, p.109). Harris examines the pivotal role played by adult educators, working with government, on sustained efforts at community building and emancipatory practices. These programs focus less on "scientific-technical" interests based in a will to manipulate and control the material environment, or "practical-hermeneutic" interests that endeavour to build a common understanding of reality, and more on "emancipatory and aesthetic" interests in which "people free themselves from the more limiting aspects of their highly rationalized existence" (1999, p. 110). Harris presents a chronology of events, beginning with programs initiated by the Nova Scotia government intended to "invigorate civil society", that were anchored in a "successful blueprint for social action" developed by movement forerunners J.J. Tompkins and M., Moses Coady in Antigonish in the 1920's (1999, p.110). Harris describes the implementation of the Danish model for folk schools that "regarded education as a lifelong process, the most successful form of which involved people in dialogue with their neighbours" (1999, p. 111). Related to this sense of unity with one's past and community, was the cultural development of the individual through the study of music, drama, folkdance, as well as economic issues and history (1999, p. 111).

This foundation led to the creation of two-week residential programmes in community building and the arts, and eventually to the first Nova Scotia Festival for the Arts. The events were held for many years in Tatamagouche. Members of outlying communities gathered to gain skills in the arts and participatory programming. One example of this is that choral groups, which expressed people's cultural heritage, became popular throughout the province.

Jackson, N.M. (2005). *Right to Dance: Dancing for Rights*. Retrieved September 29, 2005 from http://www.banffcentre.ca/press/publications/right_to_dance.htm

Jackson argues that to date, no scholar has seriously examined the relation between dance and human rights. Yet in terms of human rights organizations, there appears to be intimate connections between dance and human rights issues. Such connections appear most frequently in the context of dance being used as a tool for inciting people to violence, as a means is of humiliation, and as a means of uniting communities in times of hardship. Dance is often employed as a nationalistic propaganda tool, as a means of healing individuals and groups after traumatic events, and as a powerful form of theatrical expression and education by artists/choreographers who have undergone or witnessed gross violations of human rights.

Jongeward, C. (1994). Connecting with Creative Process: Adult Learning through Art Making Within a Supportive Community. *CASAE proceedings,* Theory and Practice, Simon Fraser University, pp. 237-242.

> In this study Jongeward worked with participants to explore adult's connections with creativity. An introduction to the work provides an overview of the perspectives to be explored, Educational practices, social values and cultural attitudes have profound impact on whether we come to know and express our inherent creativity. Creativity is often ascribed importance in life and education, but many misconceptions result from an emphasis on product over process, or personality attributes over experience. Creativity is often espoused as something needed as we face an uncertain global future, but the difficulties of nurturing creative experience of adults in our society are not understood (1994, p. 237).

> The research method employed incorporates David Hunt's "Spirit of Renewal Framework" and "emphasizes beginning with ones self in terms of understanding the phenomenon to be studied and making explicit one's 'experienced knowledge' (Hunt, 1992 in Jongeward 1994, p. 238). From this starting point Jongeward outlines the: background and assumptions of the researcher, the setting, the interactions with participants and the approach to analysis. Findings and discussion include the following:

> Creative process is infinitely unique, complex and unpredictable … individual creative experiences are related to (a) past experiences, values and attitudes; (b) influences and inputs from others; (c) aspirations and needs at a particular time … a sense of something lost or lacking including meaning, wholeness, relationship … generating something from within oneself … learning through doing and reflecting … Mutual respect and support … recognizing, and sharing across, differences among people" (1994, p. 240).

Keough, N., E. Carmona & L. Grandinette (1995). Takes from the Sari-Sari: In Search of Bigfoot. *Convergence*, XXVIII(4), pp. 5-15.

> This paper describes two-year participatory action research collaboration between Canadian and Filipino popular theatre and development organizations and people from communities in both countries. In the spring of 1995, a Canadian performance tour, the last phase of Footprints International came to a close. One of the goals was to take complex environmental concepts and bring them to life in performance. Phase One: *The Canadian Community Exposure* was an intense three-week community exposure and theatre workshop schedule. Phase Two: *The Philippines: Community Exposure, Creative Process and Performance* was an incredibly intense seven weeks; physically, mentally and emotionally. The script incorporated knowledge gained from community exposure experiences, the Ecological Footprints concept, Filipino mythology, traditional music and dance ad some of the group adventures along the way. "In each community, many stories were share around the local Sari-Sari, or variety store. Fittingly, our tale of the search for the mythical Bigfoot – resource exploitation, was told around the Sari-Sari" (p. 10).

> A total of 3000 people attended the 17 performances across Canada and the Philippines. In 1995, a one-hour television-quality video was being created of the Canadian performance and a documentary video of the entire process with an accompanying manual. The experience was filled with missed emotions. Many described it as transformative and empowering, while others found it draining due to the pace and cultural clashes. "We are left to ponder whether international work is a priority for community development workers. Can such work be done on a human scale at a sustainable pace? And what time is left for coffee with our neighbours as we immerse ourselves in building global partnerships?" (p. 12). Although they agreed on a participatory consensus and partnership at the start, they struggled to come to a common understanding of these terms in the end. They learned that it was difficult to slow down and work at a sustainable pace, being at the mercy of a tight schedule and budget. "Evolution of friendships and cultural understanding do not happen on a predetermined schedule" (p. 12). Issues of equity arose in that Canadians were able to volunteer

months of their time while Filipinos did not have that luxury. Language and cultural communication differences were apparent but they learned a respect and understanding for the differences. "We learned that without equity, it is difficult to create partnership. Yet, without partnership we cannot achieve sustainability, and without sustainability there is no future. We learned that living simpler lessens the gap" (p. 13).

Kidd, R. & Byram, M. (1979). *Popular theatre: A technique for participatory research. Participatory Research Project. Working Paper no. 5*. Toronto, Ontario: International Council for Adult Education.

> Kidd and Byram argue that popular theatre can be an effective tool in adult education, offering a methodology for broad application but manageable at the local level. Through its entertainment value it can create awareness and foster community involvement, cooperative thinking and action, without feelings of educational inferiority arising from social prejudice or illiteracy.

Kidd, R. & G. Selman (1978). *Coming of Age: Canadian Adult Education in the 1960s*. Toronto: CAAE. *Theatre and the churches* - Gordon Parker (1966) - pp.270-272

> "The art of the theatre is wrapped up in life – reflects it, probes it, prods it, dissects it – as does the 'art' of the church. A meeting is inevitable (not always happy, but inevitable). When theatre and theology meet, however, the suspicion arises that the natural outcome of the union will be propaganda" (p. 270). However, Parker argues that there are many in church theatre who succeed in doing justice to the theatre and theology. He describes a propaganda play as "one in which the playwright is more interested in the impact of ideas on his audience than in their impact on his characters" (p. 271). Parker contends that theatre "can and should stimulate – to thought, to action, to study. The arts of the theatre and teaching have a great deal of common ground. They both, at their deepest, set out to 'propagandize'" (p. 271). The Christian Drama Council of Canada, founded in 1954, involve churches and other interested groups in theatre with 'religious significance'. Parker wrote that the churches were fortunately becoming a part of the increased Canadian involvement in the arts and that church plays were taking a more serious approach to the art of the theatre.

> *Arts and crafts serving adult education* - Donald Wetmore (1968) - pp.272 – 275

> "Talk, with face-to-face understanding, is the basis of adult education; and good talk stimulates study and action" (p. 272). Wetmore explains how they started talking twenty-five years earlier, to promote a commonsense attitude to the arts. "The dividends showed that adult education is a good medium for arts exposure, and we discovered that when people are intrigued by the arts they look into their own potential. So we started building" (p. 272). First a climate of acceptance of the arts was created. Wetmore goes on to discuss the progress of the arts industry in Nova Scotia, naming theatres, arts colleges, museums, studios, festivals, and boutiques and Arts Councils that have been developed. "Our main job has been to draw out people in to new attitudes towards the arts and crafts, and when you do this you are fulfilling the exact definition of the word 'education'" (p. 273). "We do have a cultural policy which by its nature shall always be the impossible dream, but we have it as an enduring challenge: to further develop among Nova Scotian adults – 1) An awareness of the value of the arts and crafts in personal, social and economic life. 2) A desire to participate in cultural experiences. 3) Skills and knowledge appropriate to talents and interests" (p. 274). Wetmore is pleased with the progressive changes that have happened in Nova Scotia over the preceding twenty five years but wonders why they did not happen sooner or faster.

> *The arts need a centre* - Mavor Moore (1968) - pp.275- 281

> Moore compares Canadians to Americans and believes that we take for granted that our young people with artistic talent will leave (usually to go to the United States). She reports some provocative revolutionary ideas by Canadian John Kenneth Galbraith, a leading world economist at the time, with regards to culture and economy. "This revolutionary idea – that cultural deprivation is more important that economic deprivation - is no more popular in Canada than most other

revolutionary ideas" (p. 276). She goes on to say that the "concentration on economic problems in this country, and neglect of our cultural affairs, has brought us near the edge of disaster" (p. 277). She then goes on to urge more funding of the arts in Toronto. According to Moore, "if Toronto cannot provide a home for Canadian theatre, a training for Canadian actors, a living for Canadian artists, what other community can?" (p. 279). She ends by quoting a remarkable British prophet Sir Herbert Read who said a quarter of a century earlier:

"Art is always the index of social vitality, the moving finger that records the destiny of a civilization. A wise statesman should keep an anxious eye on this graph, for it is more significant than a decline in exports or a fall in the value of the nations' currency" (p. 281).

Knights, Wayne & Jeffries, Bill. (1994). Staging a Learning Community: Theatre in Prison, *CASAE Proceedings, Theory and Practice,* Simon Fraser University, pp. 249-254.

Knight and Jeffries' research on theatre programs in two British Columbia prisons is part of a larger SHRCCC funding project that examines Simon Fraser University Prison Education Program. The study looks at the experience of theatre participants, inmates, staff, etc. from three perspectives: the public, the civic and the private spheres. The background to the study outlines how the university education program was designed to create a campus like atmosphere amongst the student population in the prison, "Prisoners used skills and ideas promoted in the classroom to turn the prison into a stage for learning, for communication, and for the transformation of institutions imbedded in the history of the prison" (1994, p. 250). The examination of the impact on prisoners within the public sphere notes prisoners usual lack of contact with outside domains where, "culture links politics with personal experience" (1994, p.250). After participating in a production, one inmate words in include, "Anything that gives a voice to the prisoner is freedom. Under prison rules a prisoner is not free -- so he has no voice, no credibility. But university and especially theatre gave it to him (1994, p. 252). Within the civic arena the authors examine the inmate lead and participatory governing procedures of the theatre groups, and consider the evaluations of one of the leaders, "any personal success to come out of the programs in general, is totally traceable to democratic decision-making (1994, p. 252). From the perspective of the private sphere evaluation included: "theatre allowed … autonomy and gave those involved a sense of being in control of their own lives by making their own decisions … It increased my self-esteem and gave me the attitude of a team player" (1994, p. 253). Knight and Jeffries conclude, "Adults enmeshed in institution like prisons strain against the identities, roles, activities and attitudes prescribed for them. Perversely, the fact that prescribed behaviour is a consequence of previous action means that the insistence on remorse and responsibility tends to create an opposite effect: to embrace identities, values and 'behaviours' that only guarantee the tightening of those same prescribed bounds. Imposed identities frustrate the development of a socially desirable construct, the autonomous ego … that encourages a kind of spontaneous civility and citizenship and that recast his relationship to himself an others" (1994, p. 254).

Lipsett, L. M. (2002). On speaking terms again: Transformation of the human-earth relationship through spontaneous painting. In E. O'Sullivan, A. Morrell & M.A. O'Connor (Eds.), *Expanding the Boundaries of Transformative Learning.* pp. 199-228. New York. Palgrave.

Lipsett writes an eloquent chapter that includes photos of her paintings and poetry. She suggests that a reconnection must occur between humans and the earth, to reconcile the feelings of despair and sadness associated with the pollution and degradation of our natural world. She suggests several transformative means to gain reconnection to the Earth: spending time in nature, connecting to local natural places, engaging in Earth-based rituals and exercises, go on vision quests and nature retreats, and live simpler lives (p. 217). However, she suggests that an on-going integration of the natural world must occur regardless of the setting we are in. "Part and parcel of this healing is the rebalancing of our relationship to our inherent wildness" (p. 218). Although we may find the

untamed or wild aspect of self frightening, "the human attempt to tame the wild has simultaneously tamed our deepest potentials" (p. 218).

Animating, unblocking, and releasing our wild creative capacities allows us to open to a sense of Earth connection, animate new visions, and remain fueled and energized for the difficult tasks ahead. Once experienced, this transformed sense of connection can be put in the service of the planet in the form of creative right feeling, thought, and action" (p. 218).

She describes the creative life force as something that speaks to people through music, dance, dreams, trance and mystical experiences.

For Lipsett, painting is a way to connect to the Earth and to tap into the creative life force. She describes the way in which six of her paintings connect with the Earth and summarizes the inherent Earth wisdom found in the six patterns: the spontaneous, the childlike, the embodied, the organic, the primitive/tribal and the wild. She concludes, "there are many passage ways to Earth connection. Yet all seem to lead to the same place. It is the sacred place where one feels both freedom to explore and the sense of security that comes with belonging" (p. 225).

marino, d. (1997). *Wild Garden: Art, education and the culture of resistance.* Toronto: Between the Lines.

Wild Garden: Art, Education and the Culture of Resistance is a book that serves a number of purposes. First, it is a tribute to the contributions made by a Canadian artist, educator and social activist. Second, the text provides an insight into the concepts, theories, methods and techniques developed and/or adopted by the Canadian Adult Education movement during the 1970's and 1980's. The words of British theorist Terry Eagleton frame an image of dian marino's approach, "Such a figure is less a contemplative thinker, in the old idealist style of the intelligentsia, than an organizer, constructor, 'permanent persuader', who actively participates in the social life and helps bring to theoretical articulation those positive political currents already contained within it" (1997, p. 3). A combination of biography, autobiography, excerpts from academic conference papers, examples of artwork, and 'hands-on' guides for arts-based activity plans form the body of the piece. Discussion ranges from an overview of the Gramscian concept of 'counter hegemony' to action plans for working with groups to explore how dominant cultural norms/mores can be an unexamined aspect of our own discourse. "The process of teaching critically and creatively reveals expression of everyday assumptions" (1997, p. 119). For example, dian's examination of the implementation of the Participatory Research model acknowledges, "Attempting to train participatory researchers in such a patriarchal, industrialized complex as universities is like doing work in the belly of the beast" (1997, p. 121). Nevertheless, adults, educators and community members are introduced to the tools of community based adult education to look at issues: the environment, the roles of the media, etc. Through techniques such as the collective creation of silkscreen murals the practice of action and reflection is employed to address issues as universal as the quest for peace and as intimate as dian's relationship with cancer.

McIntosh, D., B. Hanely, P. Verriour and G. Van Gyn (1993). *The State of the Art: Arts Literacy in Canada.* A report prepared for the Canada Council and the Social Sciences Humanities Research Council. Victoria: Beach Home Publishers Ltd.

This major study was sponsored by the Social Science Humanities and Research Council and the Canada Council for the arts. The report is divided into three sections, 1) a critical review of research, both Canadian and international, on the subject of arts literacy, 2) a study to determine the research capability of post-secondary institutions, arts associations and organizations in Canada, 3) a study of formal and informal arts education initiatives across the country. The overview outlines needed research and points out the following trend toward creating links, "the forming of closer links between those who support the arts and between the arts and other fields such as psychology, anthropology, sociology, and medicine. There are also better connections being forged between the

arts and business. Needed information and idea networks are being created at some levels of arts management. For instance, some municipal governments are becoming more involved in the support of the arts at local levels, through the development of arts policies and the funding of arts programs in collaboration with the arts community. Arts conferences involving school administrators, government representatives, arts personnel, artists, and university professors are also becoming more common" (1993, p. 13).

It is suggested that New Methodologies focus on designs to measure how learning occurs in the arts and how perception works, the investigation of arts events to determine key themes, and studies on formal and in-formal arts education … "What is happening? What is working best, and under what conditions?" (1993, p. 15). With regards to collaboration findings suggest that, "there is little doubt that universities, obviously important players in the collaborative process, are often observed as remote and not easily accessible to would-be-researches in arts organizations or associations. Much could and should be done to encourage collaborative research projects between these various institutions" (1993, p. 15).

Accessibility within the informal sectors are "related to decreasing the distance - physical [sic], psychologically, and spiritually - between the community and the arts and the artists" (1993, p.18). The need for networking includes a focus on Canadian arts education journals.   Within the body of the work, a paper entitled *The Third Strategy*, written by Jack Gray and André Fortier, proposes "a focusing on culture as a process rather than as a commodity [that] would encourage a holistic rather than fragmented view of human nature. From this perspective, the arts are seen as 'an integral part of culture', and the roles of artist must be examined 'not only in terms of the purely artistic, but in social, economic, and political terms as well" (1993, p. 85 from1984, p. 6). The discussion on diversity in Canada includes the words of Will Kymlicka on behalf of the Task Force on Professional Training for the Cultural Sector in Canada, "Multiculturalism refers solely to 'a policy of supporting polyethnicity within the national institutions of the English and French cultures" (1993, p. 86 from 1991, p.128). When looking at a working definition of the arts, the research includes this question and its response:

> Does education stop at the end of schooling? It should be evident by now that education of any kind cannot be relegated solely to the schools. Arts education is no exception. It should begin in early childhood in the home and, after formal school years, continue throughout life. It involves the concerted efforts of formal and informal agencies as well as the community-at-large. Indeed, life-long learning is emerging as a major theme of the Twenty-First Century. Furthermore education is a shared responsibility among both the individuals and social organizations (1993, p. 101).

Within the section of surveys, a participant suggests, "there is an urgent need to acknowledge the actual experiences of the general public particularly with regards to matters relating to various socio-economic classes and cultural backgrounds" (1993, p.164). Theoretical approaches to pubic programming range from the social planning approach to the community development approach. The study concludes with, "It would be interesting to investigate the extent to which the range of program delivery style (from social planning to community development) is operationalized in the various programming efforts. This, however, needs to be a separate research initiative" (1993, p. 375). The recommendations for research include, the investigation of cultural leadership development, an examination of research methods for enhancing collaboration among sectors, and research into "the role of popular culture as an entry point to the arts and to arts literacy" (1993, p.376

Morrell, Amish. (2002). Traces and Transformation: Photographic Ambiguity and Critical Histories. In E. O'Sullivan, A. Morrell & M.A. O'Connor (Eds.), *Expanding the Boundaries of Transformative Learning*. pp. 229-239. New York. Palgrave.

> This study examines the use of photography "as part of a transformative pedagogical and cultural practice" (2002, p. 229). Morrell examines historical and recent photos of a community in Cape Breton, Nova Scotia. Through these he engages in dialogue with community members in order to "understand how photographs can be used to explore and represent memory and help us to better understand how we are located within the global forces of history" (2002, p. 229). Images of the remains of active farms are juxtaposed with images of valleys of mid sized forest. These invite reflection on the numerous departures, returns and migrations within the community's population. Morrell grounds his study in an examination of the critical theory related to photographic practice. For example, he describes a photo from a collection commissioned by the Farm Security Administration in the 1930's. The image is of a mother with her hand on her chin surrounded by three children. This he argues, as did Martha Rosler, is an example of a liberal consciousness that focuses on the individual's plight rather than the "structural underpinning of poverty and abdicates the viewer from any sense of responsibility. With this form of social documentary, there was little critical analysis of the role of images in mediating power" (2002, p. 232). In his discussion Morrell proposes how photography enables community to move toward a transformative practice. One that "facilitates a kind of cognitive ambiguity … the space between the experience and language as the 'real' or world not yet coded … It is in this ambiguous space that it is possible to learn how to know differently" (2002, p. 237).

Noble, Steve (2005). Mental Illness Through Popular Theater: Performing (In)Sanely. *New Directions for Adult and Continuing Education*, 107, Fall, pp.45-53.

> This doctoral project of theatre making took place in Duncan, British Columbia from September 2002, to September 2003, with seven psychiatric clients, six counsellors and the researcher/participant, Steve Noble. "Transgressive and liberatory learning are explored through the creativity of popular theatre as adult education when the freedom and power to imagine and raise awareness are placed in the interacting "body mind" relationships of a group living with multiple psychiatric diagnoses" (p. 45). Noble compares the "mental closet" which refers to the secrecy of mental disorder, to the metaphor of "closet" used within the queer community, which describes something secret or unrevealed. Through the popular theatre process, "process and awareness emerge through unexpected twists and turns of the collective journey" (p. 48). One of the key insights gained through the project was that "the awareness of self comes through understanding others" (p. 50). "Not to know the outcomes in advance was scary and disorienting for the counsellors, but predictable outcomes were not possible given the complex, chaotic, and ambiguous dynamic central to popular theatre and performative inquiry" (p. 50). "Letting go is crucial for the group to learn in an animated manner in order to understand its own image" (p. 51). This study has the following implications for adult education: 1. Power and control are fluid in popular theatre so as to be most effective for knowledge construction acts; 2. Downplaying individualistic and competitive learning creates room for everyone to be included; 3. The process is the outcome; 4. Illuminates the difficulty in letting go of power and control within the fields of adult teaching and counselling. "This performative experience opened up the ritualistic aspects of education through learners intentionally constructing their own space, place, time, and interactions through reciprocal bodies inter-reacting in meaningful and empowering ways for them and their imaginative and creative potential' (p. 52).

Noble, Steve (1999). Portraits of Social Strangers. *AERC Proceedings*, Northern Illinois University, pp.1-7.

> Abstract: "This paper discusses the use of art forms, as a way of "teaching and preparing" people experiencing life transitions. The study describes how a gay male graduate student experiences his

own recent life shift alongside those explored by two recent immigrant women from Australia and Taiwan to Vancouver, Canada" (p. 241).

This study took place within a Vancouver community centre. The participants were immigrants who had to have arrived in Canada on a permanent basis within the preceding six to nine months of the study. This was done to capture, according to cross cultural counselling literature, the deepest phase of the culture shock transition - a period when deep and transitory emotions were most profound and evident. Each immigrant took part in a ten-week art therapy/education program. Also, each person interpreted their own works of art orally and shared personal experiences, emotions, thoughts and stories primarily on a one-to-one basis with the researcher/participant and the group.

Both these therapeutic interventions hold five similar beliefs as being central: human actions are not predetermined; there is an importance of choice within human living; it is essential to take responsibility for one's actions; death is inevitable and the fact that everyone dies gives meaning to our life projects of living (Fischer, 1973; Hogan, 1997; Lindauer, 1998; Zinker, 1978). (p. 241).

Summary: "The paper describes, briefly in overview form, a Masters study carried out by a gay male graduate student with two recent female immigrants from Taiwan and Australia to explore profound life transitions with in people's lives. Through a sketch of some of the literature relied upon I assemble the frame within which the study begins, evolves, and eventually flourishes. We explore the key themes uncovered by the three participants through the workshops. Lastly, I look at the implications of this study for the process of art as pedagogy, taking the whole learner where they are at the present time in a more accurate manner, and how this process may work for other shifts in life people may experience. I am not suggesting that art as pedagogy is a panacea for every teaching situation - logic has its place. What I am suggesting is placing knowledge constructed from emotion, intuition, creativity, aesthetics, and reflexivity alongside the value of logic - and not in the more traditional discounted location often found within society, particularly the more "polite", an at times, unsafe atmosphere for "social strangers" within many Academic (institutional) environments" (p. 245).

O'Connor, Mary Ann. (2002). Transformative Learning and New Paradigm Scholarship. Eds. E. O'Sullivan, A. Murrell & M.A. O'Connor. *Expanding the Boundaries of Transformative Learning*. New York. Palgrave.

O'Connor's paper provides a glimpse into the insights of an artist working within the research paradigm. She locates her work in the arena of Adult Education, focuses on community, and bravely commences an academic piece in an artistic medium, "A poem begins my doctoral dissertation in adult education. My topic is learning in community, with a focus on the experience of learning racism and antiracism" (2002, p. 242).

O'Connor precursors the poem with a discussion about the relationship between new paradigm research, new physics and postmodern thought. She proposes that "within the western academy, hard science still holds a place of preeminence in terms of defining what knowledge is and who gets credit for possessing it" … "When I say *what knowledge is,* I mean not only what contents count as knowledge, or how those contents are framed, but also how we can even agree about what it is to know. Indeed, we are now living in a time when knowing of any kind is contested, when the meaning of 'to know' must be negotiated within particular contexts" (2002, p. 241).

O'Connor goes on to argue that deconstruction, as a method and tool of research, serves to reveal underlying sources of power both outside and within language and thereby insist that people question assumptions - both personal and cultural. It is suggested that this questioning involves discourse located in specific categories of exclusion/inclusion. Those outlined are race, class and gender - as they impact the lives we live, the bodies we live in, our sense of being, our access to diverse experience and the potential for all of these to impact our perceptions. O'Connor then adds that we need to consider our presence on Earth and all our interaction with earth as our 'location' in the rubric. The 'multimodality' elements of new paradigm research listed are: life histories, poems,

reader's theatre, plays, songs, and fiction … drawing, painting, collage, other visual art, some performance arts, photography, dancing, quilting, and music making. Within this work the individual is understood to be constructed by virtue of a network of relationships within which, "There is little use to distinctions such as subjective/objective, or researcher/researched, or for that matter perceiver/perceived (2002, p. 51).

Power, Linda (1997). Community Cultural Development in British Columbia. *Re-thinking Community, Culture, Solidarity and Survival*, *CASAE Proceedings*, Mount Saint Vincent University, Halifax, pp.169-174.

Power describes *community cultural development* as a "nascent movement in British Columbia which proposes culture as an intervention to mitigate the dehumanization of globalization, a means to recover a sense of personal and community autonomy ad connection, and to create communicative elements and theories facilitative of social change" (p. 169). Community cultural development is a coming together of artists, community arts organizations, cultural planners, educator, recreation practitioners, individuals within the provincial arts council and local governments. Power argues that in many ways, community cultural development in B.C. can be seen as a late-comer to the new social movement discourse. She situates *community cultural development* within existing social theory to create a framework for analysis and theorization. "As may also be true for the adult education field, professionalization could be a waning issue considering the need for infrastructure, long-term, community-based solutions and legitimacy" (p. 170).

Power presents several claims and beliefs:
1. "Where creativity is respected and nourished, community well-being is fostered" (Schultz, 1995, p. 59).
2. "Art threatens the hegemony of this appalling message of consumerism…" (Sellars, 1996).
3. "Arts and cultural processes have a capacity to create a public space where social and economic relationships can be reconfigured" (p. 171); the initiatives and projects are public expressions of what are common but usually private yearnings (for peace, health, sharing, identity, connection, wholeness, spirituality, magic, mystery)
4. Practice examples of community cultural development seem to validate the belief that "the arts are a demilitarized zone – a place where people can lay their weapons down and come meet each other in a way they never could otherwise, out in the world" (Sellars, 1996).

Through a Habermasian framework, Power argues that:

Community cultural development will appeal to local and provincial government and the arts and cultural infrastructure in British Columbia as an alternative to the present system which are fragmented, divisive, expensive and hard to 'sell'. Community cultural development seems to offer the opportunity of incorporating a wide range of community 'special' interests into one focus and of integrating cultural planning concepts which provide the idea that arts and culture are dually gifted with exchange value and social utility. This interest and the reinvigoration of the local as the pre-eminent context may well position community cultural development as the interlocutor, the two-way channel between the system and the life world advocates envision. Its appropriation by the system is also possible (p. 173).

Power concludes that community cultural development so far "fails to articulate the agency of art and of artists, and the agency immanent in the processes of culture. Community cultural development not only privileges culture as a site for learning, but artists and arts practice as learning's facilitators. This movement needs to conspicuously and consciously thematize these elements to resist colonization by the discourses with which it cohabits: community and development. But the politics is easy. It's the art that's hard" (p. 173).

Randall, W. (1993). The Stories We Are: Exploring the Poetics of Self-Creation. *CASAE Proceedings*, University of Ottawa, pp.319-324.

This paper discusses the significance of the familiar narrative metaphor "the story of my life" as it pertains to adult educators. The author presents several aspects of stories: genre, plot, character, and point of view and discusses how these aspects can apply to the telling of our personal life stories. He states that although any metaphor must be used in moderation, life-stories have significant implications for theory, research and practice of adult education. With regards to theory, life-as-story has "key implications for our conception of the continual re-working of personal experience (past, present, and future) that is integral to learning and development, and central to social interaction, It pushes us to consider the links between language and literature and life, the rhetoric and forms of self-telling and the range of storying styles - as well as how these change from culture to culture, gender to gender, life-stage to life-stage" (p. 323). In terms of qualitative research, "it honours the textual complexity of the entire interview process, any 'data' form which is inseparable from the 'story' of a person's life – one composed afresh in the course of the interview itself" (p. 323). In regard to practice, "it sensitizes us to the fine line between story and life, increasing our respect for the power of stories generally (heard, read or viewed) to colour our world; to 'instruct and delight'; to either emancipate us (Greene, 1990) or entrench us more stubbornly in our preferred modes of interpreting our world. It also enable us to see the counselling/mentoring side of adult education as helping people to re-story their lives and their relationships, to author a more complete self-story and thus world-story, or simple to find such a story in the first place" (p. 323).

Roy, Carole. (2002). The Original Raging Grannies: Using Creative and Humorous Protests for Political Education. Adult education and the Contested Terrain of Public Policy. *CASAE Proceedings, OISE/UT.* pp. 235-241.

> Roy introduces this conference paper within the framework of feminist theoretician Dale Spender, "While feminist historians have been diligently retrieving women from the distant past … we are not good at preserving the more recent heritage" (2002, p. 235). The paper provides an overview of the inception, the intentions and some of the activities of the first group of Raging Grannies. A group of five women, age of 52 and 67, came together in Victoria, BC in 1987. Since that time over 60 groups have been formed across Canada and internationally. "Initially they were reacting to the threat to health and environment posed by the visit of US Navy warships and submarines …They were also reacting to sexism and ageism" (2002, p.235). Roy presents a series of examples of the creative and imaginative approaches to the on-going protest work of the Grannies and explains the understanding the Grannies have of the role of the media. The demonstrations range from street theatre to satirical song writing, local public demonstrations attired in full stereotypical granny regalia to national protest actions by the autonomous groups. The nature of the issues being addressed ranges from the sale of arms to the free trade agreement, homophobia to ferrochromium. The Raging Grannies work is an example of "the power of humour and imagination for effective education on public issues … Participation in resistance often engenders a broader consciousness of both the nature and the dimension of social inequality and the power of people united to confront and change it" (2002, p. 239).

Social Indicators Research. (2005). Arts and the quality of life: an Exploratory study. http://search.epnet.com/login.aspx?direct=true&db=afh&an=16918203

> The aim of this investigation was to measure the impact of the arts broadly construed on the quality of life. A randomly drawn household sample of 315 adult residents of Prince George, British Columbia served as the working data-set. Examining zero-order correlations, among other things, it was found that playing a musical instrument a number of times per year was positively associated with general health ($r= 0.37$), while singing alone a number of hours per week was negatively associated with general health ($r= -0.19$). The strongest positive associations with life satisfaction are satisfaction obtained from gourmet cooking and embroidery, needlepoint or cross-stitching, at $r= 0.39$ and $r= 0.32$, respectively. The satisfaction obtained from gourmet cooking ($r= 0.35$) and buying works of art ($r= 0.32$) were the most positive influences on happiness. The strongest associations

with the Index of Subjective Well-Being are the satisfaction obtained from gourmet cooking (r= 0.37) and the satisfaction obtained from knitting or crocheting (r= 0.34). Examining multivariate relations, it was found that eight predictors combined to explain 59% of the variance in life satisfaction scores, with self-esteem satisfaction (ÃŸ= 0.35) and friendship satisfaction (ÃŸ= 0.27) most influential. Among the arts-related predictors in the eight, singing alone was fairly influential and negative (ÃŸ= -0.18), while the satisfaction obtained from reading to others (ÃŸ=0.08) and the Index of Arts as Self-Health Enhancers (ÃŸ= 0.11) were somewhat less influential. When the arts-related predictors were combined with a set of domain satisfaction predictors, total explanatory power was increased by only 3 percentage points. Seven predictors could explain 58% of the variance in satisfaction with the overall quality of life scores. Of the arts-related predictors, only time spent going to non-art museums was significant (ÃŸ= 0.07). Arts-related predictors did not increase.

Selman, G. (1991). *Citizenship and the Adult Education Movement in Canada.* Vancouver and Toronto: UBC and ICAE pp. 109-112,129-133.

Selman's book is one in an international series of monographs on area studies and comparative analysis in the field of adult education. One of the focus areas of this study is the work of the National Film Board of Canada. Selman provides an overview of the mandate of the Film Board and the focus of work completed under the leadership of John Grierson, who is noted to have focused on education and democracy through the creation of documentary film, "I believed that we needed to do our democratic mind over if we were going to save democracy. I have believed that in education was the heart of the matter" (cited in Selman, 1991, p. 110 from Hardy, 1984). The book offers a chronology of early Film Board practices of distribution via rural film circuits, the industrial circuits and the trade union circuits. Later, film libraries were set up in provincial universities, usually through the extension departments.

By devising a distribution system which relied essentially on the efforts of local people and organization, the Board was able to make a contribution to citizenship education in Canada which was not only of outstanding quality, but which a well reached into virtually every community in the country (1991, p. 112).

In the late 1960's the Board successfully launched a program entitled, *Challenge for Change,* which invited community members to address issues of concern to them. In 1978, *Studio D* was established to foster the development of women within the film industry. Each of these programs proved to be very successful, though some asked why 'discontent' should find public voice, and others questioned the shift of artistic control from professional filmmakers to communities. Grierson' words, written at the inception of these programs, conceptualize their value. In the first place, unorthodox ideas are much more likely to be accepted if presented in emotional as well as intellectual terms, and film excels in communicating emotions; second, many members of the audience to be reached are semi-literate, but film communicates to them; third, participation in film activities can generate group action. Participation on local levels is a key element in these proposals. And finally, since its beginnings-through its films and its unique distribution system-the Board has been involved in social issues" (1991, p. 129).

Stalker, J. (2003). "Lades Work' and Feminist Critical Pedagogy: How women Use Fabric Crafts to Make Defiant Statements, *AERC Proceedings,* San Francisco State University, pp. 399-404.

This conference paper provides an overview of a study, conducted by Stalker, on the importance of fabric arts as a 'feminine' and 'feminist' vehicle that can "challenge and teach us about new interpretation of our roles, encourage thoughtful and critical reflection, counter colonization, deconstruct and undermine the accepted and reconstruct a more positive future, foster independence, increase power and control, confront, critique and highlight issues, disseminate power through knowledge , and foster collective action" (2003, p.403).

Firstly, Stalker locates herself as an adult educator and feminist academic committed to social justice. Secondly, she outlines the key concepts in which her study is based: the critical pedagogy of the Frankfort school, Friere, Gramsci, post-structuralism and de-constructionism. She also locates the study at the intersections between 'high' and 'low' art. "I understand feminist critical pedagogy as an educational process of both teaching and learning … It is a process which results in social action and aims to improve women's social, economic, political and cultural locations" (2003, p. 400). The study is based in illustrations of fabric crafts collected over two decades, the methodology and theoretical approach is narrative analysis. Selected findings, in four areas, are presented and discussed. These include: fabric crafts as representations of defiance in myths and legend, fabric crafts as tools employed in social movements, the role of production as women gather to both make the product and to engage in consciousness raising, and the focus on subject matter "in which women address critically their own lives" (2003, p. 402). Stalker argues, "This paper should encourage us to rethink our understanding of where critical adult education and learning may happen, where they can be further explored and where they have yet to be uncovered" (2003, p. 403).

Taylor, Jeff (1998). Union Movies: Film and Canadian Labour Education in the 1940s. *CASAE Proceedings*, University of Ottawa, pp.259-263.

Abstract: "Film and video are important elements in the history of Canadian labour education. This paper examines one moment in this history in order to assess film's role in labour education during the 1940's and to provide session participants with a glimpse of this visual history" (p. 259).

In the 1030s, the Workers' Educational Association (WEA) began using filmstrips (still images, text and graphics) and in the next decade added motion pictures as apart of a larger visual-education programme. The National Film Board of Canada (NFB), formed in 1939, gave periodic support to labour filmmaking (e.g., Trade Union Film Circuit, 1940s; Focus on Labour, 1950s; *Do Not Fold, Staple, Spindle or Mutilate*, 1960s; Challenge for Change programme, 1970s & 1980s). As the ease and accessibility of video production has improved over the past twenty-five years, and has been an increase in independent labour-oriented video productions.

Two essential forces came together in the 1940s to produce labour film in Canada; the NFB under British recruit John Grierson's leadership and the WEA under Drummond Wren. "Grierson believed that documentary film, which he invented, could be used to educate workers and farmers about the social and economic forces shaping their lives and motivate them to take collective action" (p. 259). In the1940s, eager to expand its visual-education service to include film, the WEA approached the NFB with a proposal to make films of interest to labour and to make the films available to labour and trade organizations. By the end of 1942, four circuits in Ontario and one in Montreal were operating with an estimated audience of several thousand workers.

Taylor concludes that "the WEA was able to put together a labour coalition in support of a national visual-education strategy and to take advantage of wartime opportunity to use the NFB for labour purposes. This wartime experience undoubtedly had a positive effect on labour educators' use of film in later years. Unfortunately, labour-movement sectarianism contributed to the demise of the film circuits and to the collapse of an integrated visual-education strategy. Labour educators pondering this historical example should consider what factors contributed to this secretarianism and how it can be avoided in the future." (p. 263).

Wyman, M. (2004). *Why Culture Matters, The Defiant Imagination*. Vancouver: Douglas & McIntyre.

Max Wyman, a Vancouver-based writer, critic commentator and president of the Canadian Commission for UNESCO has written a number of books on Canadian culture. In The Defiant Imagination: Why Culture Matters, Wyman states, "I am more convinced than ever that we need a new cultural contract between government and society, a contract that places culture firmly in its crucial role as a catalyst for economic prosperity, social health and national identity, a contract that

will help develop a nation of vision, innovation and generosity" (preface ix). Throughout the book, Wyman articulately develops the reasons behind this conviction, as well as the implications that would result from adopting it.

The first section of the book, entitled, *Making the Case*, addresses what culture is, and the role it plays in society. Wyman sets this specifically in the Canadian context, making the reader aware of issues brought forward by the Royal Commission on National Development in the Arts, Letters and Sciences in 1951, and where we stand now in relation to that report. Through facts ("the arts and culture sector is the fastest-growing employer in the Canadian economy, worth $22.4 billion in jobs"), studies which examine the impact of arts and culture on communities, and specific stories about programs that are enriching the lives of those who take part in them, this section eloquently states the necessity of arts and culture in community.

The second section, *Making the Connection*, offers practical strategies for strengthening arts organizations and our relationship with the arts in general. Wyman offers clear analysis of some of the difficulties that face both artists and arts organizations in terms of energy, sustainability and societal perception. He also offers concrete suggestions: sabbaticals, new partnerships between artists/arts organizations and the community, and a willingness to explore new approaches to presentation including new technologies. In this section, a "Twelve Step Program for Arts Organizations" (p. 175) is presented as a way for arts organizations to increase their relationship with and support from the corporate sector.

The final section, *Making It Happen,* goes into detail about specific policies that the Canada Council, among other arts organizations, could adopt that would result in the strongest possible support for culture in our society. The basis for these suggestions lies in his assertion that, "in a world where profit and bottom line assume a dangerous primacy, society has the responsibility to provide long-term support for culture in all its multiplicity: the making of it, the enjoyment of it and the sharing of it." Wyman goes on to say that this should primarily happen through the government's funding processes. He also stresses the importance of balance in the relationship that the government will have with those who receive this funding.

The key element to make all of this work is education. Wyman indicates that informing ourselves about arts and culture should be a lifelong process, and that it should be happening at all levels of our community.

According to Wyman, "the ultimate measure of how closely we approach this ideal will be the extent to which Canadians embrace creation, innovation and difference as an integral part of their lives"(p. 233). "When each of us adds our individual weight to the groundswell of persuasion, soon enough we create an unstoppable force, and our world become a better, more humane place, where questions can be asked without fear, difference can be celebrated without rancour, and the thrilling diversity of human expression can be freely shared by all Canadians" (p. 234).

PART II
Arts-based Research/Inquiry

Brigham, Susan & Susan Walsh (2005). The Messiness of Experience: Immigrant Women and an Arts-Informed Research Process, *CASAE Proceedings*, University of Western Ontario, pp.32-37.

> This paper outlines a research project with eleven female teachers who had immigrated to Canada and were living in Halifax, Nova Scotia. The teacher participants attempted to symbolize their experiences through artistic practices, writing and conversations with each other. The study contends that arts-informed research process highlights the complexity and messiness of experience. Visual art, spontaneous writing and conversation provided alternative ways of symbolizing how participants interpreted their experiences. Participants and researchers, working in community, were

'witnesses' to and responders for one another. The paper presents several participants' personal stories interrupted with researchers' questions as they try to negotiate their own position in relation to the research process. "When we share our lived experiences with one another, resonances, contradictions, disjunctions, and gaps in our interpretations of those experiences become more apparent" (p. 33). The researchers questioned their role in this process throughout the paper. For example, when one of the participants spoke of the troubled space her son occupied and the group did not explore it further, the researcher was left with questions. "Should we direct this process? Do we stay silent? What is our role in this process? Our responsibility? We agree that we do not want this research to be just about story swapping. But what is it?" (p. 36). The researchers' intent was to problematize experience. The paper ends appropriately with a question:

"[An individual's] story and responses to it demonstrate how one person's experience can become more porous through art, writing and talk. As researchers, we have visual arts, writing and transcripts that help us attend to the complexity of the experiences the women in our group share. But are the women attending to this complexity? (How can we know?)" (p. 37).

Cole, Ardra & Maura McIntyre (2003). Arts-informed Research for Public Education: The Alzheimer's Project. *CASAE Proceedings*, Dalhousie University, Halifax, pp.45-50.

Alzheimer's Project was an art installation created by artist-researchers and displayed in a prominent public historic site at the harbour front on Pier 21 in Halifax, Nova Scotia. Besides being emotionally moving and captivating, the display included a fact sheet positioned on a small easel revealing some startling statistics about Alzheimer's disease. The authors demonstrate a methodology that makes social science research accessible to audiences beyond the academy. They describe their research approach as community based and arts-informed. By community based research they mean research that:
* Is situated in communities (beyond the academy)
* Conducted for communities (beyond the academy)
* Acknowledges the 'everydayness' of knowledge construction and multiple ways of knowing

Seeks to produce data in community for both local and broader representation. By arts-informed research they mean research that brings together the systematic and rigorous qualities of scientific inquiry with the creative and imaginative qualities of the arts (Cole, 2001; Neilsen, Cole, & Knowles, 2001; Cole, Neilsen, & Knowles, 2003).They introduce community centred arts-informed research as the methodology that drives the research purposes of public education and community development and supports their commitment to the preservation and advancement of human dignity in the contexts of research and health care education. In their program of research, they have a three-fold commitment to: knowledge advancement, public education, and community development. With respect to knowledge advancement, our intention is to advance cultural and social understandings of Alzheimer's Disease through a lens which honours the personal and socio-cultural context within which Alzheimer's disease is situated and lived.

Social science researchers must be accountable to all those who have a stake in knowledge advancement–academics, funding agencies and sponsoring institutions, policy makers and professional and public communities. To do so requires attention to how research reaches these diverse communities. To do so requires creative and imaginative attention to what work we have to do, in practical terms, to make our work accessible to people outside the academy. To do so requires us to remember why it is important to make our work significant to others (p. 49).

Knowles, J. & A. Cole (2002). Transforming Research: Possibilities for Arts-Informed Scholarship? In E. O'Sullivan, A. Morrell & M.A. O'Connor (Eds.), *Expanding the Boundaries of Transformative Learning*. pp. 199-228. New York. Palgrave.

Knowles and Cole provide a framework for art-informed scholarship and offer a number of examples of the applications of this for community at large, "our essential view is that arts-informed research has the transformative potential to reach out from the academy, beyond its sacred halls to communities beyond" (2002, p. 200). The paper examines alternative perspectives for social science research, particularly as it regards education. The objectives outlined include:

> To question the prevalence of traditional modes of academic discourse, especially as found in educational dissertations and theses and, specifically, to explore the language of fiction, poetry, theatre/drama, visual arts including film and video, as ways of advancing knowledge
>
> To try out alternative inquiry processes
>
> To embrace subjectivities and ambiguities
>
> To make scholarship more relevant and accessible to a public at large
>
> To honour research participants in fundamentally respectful and inherently ethical ways
>
> To demystify the processed and representation forms associated with traditional qualitative research" (2002, p. 202).

This is followed by numerous examples of arts-informed inquiry: a visual arts exhibition regarding teacher educators; a project entitled, Living and Dying with Dignity: The Alzheimer's Disease Project; a dance, music, text performance which explored teaching and learning as they relate to autobiography and the use of non-conventional forms; multi-paneled multimedia that examined experience, place, and pedagogy; a photographic exhibition and community project on the life histories of Newfoundlanders; the use of poetic fiction to explore childhood sexual abuse; the use of the metaphor in health care, a stage play concerning the intellectual and emotional transitions of men approaching retirement, and story as a container for an exploration into the lives of children who grew up in missionary families abroad. The authors propose that in arts-informed inquiry, "The element of passion is evident at every phase of the research process and is as much grounded in the morality of purpose as it is in the morality of representation and even the pragmatics associated with seeking our alternative audiences, essentially the public at large (2002, p.210).

MacDonald, G. (2005). Arts Based Learning, Creativity & Diversity Practice. *CASAE Proceedings*, University of Western Ontario, pp. 295-297.

This paper reports the opening up of space within the academy for innovative arts based approaches to promoting diversity practice within health professional education. Graduate and undergraduate students at the University of Toronto participate in site visits to the Royal Ontario Museum (ROM) to move beyond purely cognitive learning. Students are challenged to 'unlearn myths and critique their previous knowledge about the historical achievements of diverse cultures. They are supported to construct an informed impression/ analysis of a culture and its historical contribution to humanity. "Such arts based learning has the potential to enhance transformative learning, the process of questioning our assumptions 'to make them more inclusive, discriminating, open and reflective so that they may generate beliefs and opinions that will prove more true or justified to guide action'"(Feller, 2004 in Macdonald, 2005, p. 295). Macdonald states that the ROM visits offer safe opportunities for students "to engage in the intellectual and emotional work of 'unlearning' the old (Macdonald, 2002) and opening to the challenges of building an informed diversity practice" (Macdonald, 2005, p. 295). Students' pre and post impressions of the cultures portrayed in ROM and other Gallery visits, confirm the transformative potential of such visits. The ROM visit increased student awareness of the rich tradition/histories/cultural artifacts of diverse citizen groups. Through such transformative unlearning/learning health professional students are supported to create culturally sensitive/antiracist/diversity practices. This presentation supports the value of arts based learning/unlearning in public spaces for students engages in formal health professional education in the university. (p. 297).

Springgay, Stephanie. (2002). Arts-Based Research as an Uncertain Text. *The Alberta Journal of Educational Research.* XLVIII(3) pp. 1-30 [CDROM].

> Springgay, in this report on visual arts-based educational research argues, "Researchers needs to examine the relationship between art and audience ... as a relationship of reciprocity, of shared understanding, and one where uncertainty, ambiguity and fragment evoke possibilities of generatively and transformation" (2002, p.2). Her paper includes images from an installation she created entitled, *The Body Knowing: A visual Art Installation as Educational Research.* "That research sought to challenge presumptions and methodological criteria that govern knowledge traditionally upheld in academe by examining the body and the role the body plays in the production and evaluation of knowledge" (2002, p. 3). Springgay describes the elements of the instillation: twelve oil canvases depicting 'fragments' of the body, panels of sewn rose petals and very large dress like hanging installations. 'The works examine the body in relation to history, cultural production, nature, and identity as fragment" (2002, p. 4). Springgay explains that the installation brings the audience into the space physically as they move between the garments. She describes an exhibition in the warehouse district in Vancouver's East Side at which "Artists are present through the exhibition to talk to members of the public, to connect to their work on a personal level in opposition to the empty, sterile, and depersonalized shows at traditional art galleries" (2002, p. 10). Metaphoric language is used throughout this paper to describe the art and the role of the artist as researcher.

> "Moving away from universal knowing we begin to unravel our own epistemological and ontological location and see that these position are shifting and changing … It is no longer art that audience is looking at, but rather viewers become part of the art process and construction" (2002, p. 17).

> Springgay presents the merits of arts-based educational research from the perspective of leading theorists, who work primarily in the narrative mode, and argues that for research to be truly based in the arts means that art is not added simply as a decoration to the work, but is integral to the generation of new insight and meaning.

PART III

Canadians Abroad

Elvy, Joanne (2005). Notes from a Cuban Diary: Forty Women on Forty Years: An inquiry into the 1961 Literacy Campaign Using Photographic, Video and Poetic Representation, *CASAE Proceedings*, University of Western Ontario, pp.86-91.

> This paper describes a larger study of forty women who were part of the Cuban Literacy campaign started in 1961. The stories of women were retrieved using photography, video and poetic expression as research tools to make history come to life. "Women's contributions to social development have all-too-often been dismissed or ignored here and cultural information is historicized as women reflect upon their role in a collective event, their participation in itself the pedagogical moment." Forty years after the Campaign, the women passionately recount how the fundamental values, ideals and principles of the Campaign continue into the present. The Campaign signified "an important shift that occurred in respect to how women began to re-imagine their place within society" (p. 88). The author allows an intimate look into the lives of these women by presenting personal stories and photographs of the women. The positive outcomes of the literacy campaign were many. They provided much needed support on social issues such as frequent pregnancies, poverty and nutrition. They helped women develop a positive attitude towards education and schooling, which could also be passed on to their children. They provided the language to express their needs, interests and concerns and increased the possibility of taking an active role in family and community decision-making. Recalling the Campaign and telling their stories had significance as well.

"As they articulate the value of their own contributions, they step outside of the traditional patriarchal frame of isolation and silence to define that which history would otherwise neglect to remember. As each recounts a memory unique to her own experience, all reinforce a broader reading of the Campaign and her-story of women. The Campaign thus shifts from a nostalgic event in the past, to a vision for the future" (p. 90).

Stalker, J. (2004). Stylish Women: Learning, Fashion and Identity Formation. *Adult Education for Democracy, Social Justice and a Culture of Peace, AERC/CASAE Conference Proceedings*, pp.456-461.

This paper argued that the study of fashion, which is too often ignored by adult educators, could be used as an effective tool by adult educators to foster women's learning. Fashion refers to "clothing, apparel and adornments which have important economic and cultural dimensions. Its role as a cultural subject is important because it is quite literally a form of our material culture. These constructed representations carry deeply embedded cultural messages from which we teach and learn our identities as women. Identity formation is the process through which one acquires a coherent, stable yet ever-changing sense of oneself" (p. 456). Stalker argues that "fashion plays an important role in identity formation for it is the outward display of identity and both helps to form and to maintain it" (p. 456).

The three key discourses of fashion lend themselves to macro level analyses that reveal interesting insights into the continuing oppression of women. The first discourse places women as "fashion victims and eager consumers" (p. 457). The second discourse focuses on "women's manipulation of the gaze. It locates women as active agents and presents fashion as a tool by which we create a disruptive discourse, by which we un-learn and re-learn our identity for our own ends" (p. 457). The third discourse stresses "the complex, diverse yet common ways in which women learn our identity. Fashion can be a vehicle by which women play with notions of class and gender to create an ambiguous, multi-layered and sometimes androgynous identity" (p. 458).

Stalker offers the following arguments for the inclusion of fashion as an area of study in adult education:
- It is a familiar part of women's experiences and the study of fashion validates our worlds and provides a well-known and shared starting place for our learning.
- Three key discourses provide an excellent vehicle to discuss women's identity formation in relation to macro level political, economic, social and cultural issues.
- It will add a touch of style to our work and push the boundaries of our research, theorizing and practice into new areas (p. 460).

Letter to Organizations, Institutions, Educators and Researchers

Dear -------------------,

My name is ----------------. I am working with Dr. Darlene Clover at the University of Victoria on a study titled, Culture and Adult Education. The focus is on adult education, learning and social change. The study is funded by the Canadian Council for Learning (CCL) whose purpose is to mobilize and share knowledge on adult education activities across the country. The CCL is an adult education funding body that will be accepting proposals for arts/culture projects in the future.

The purpose of the study is to gather information on the diverse discourses of culture and adult education, and the ways in which the arts are being used to foster adult learning in communities across the country. This study is a university/community partnership in that it includes a survey of published articles, chapters and studies but also the voice of practitioners through case studies of their culture/arts education work. These voices will help to shape funding policy for the future.

Your community arts-based learning work has been identified as it is an excellent example of education for social change with and through the arts. We would like to ask that you take a few moments to address the following questions:

1. Describe the community adult education/learning component of your work and how you use the arts for this purpose.
2. What research work have you done in the past (what have you been 'uncovering' including issues/needs in the community, what arts work best and why, etc.)? What questions have you been exploring, what answers do you now have? In particular, how have you used the arts to uncover problems and issues?
3. What questions do you still need to address? What would you like to explore more deeply in terms of the issues you are encountering (around art, learning, social justice, communication across diverse socio, economic, and institutional cultures?)
4. List 3 to 5 of the most important ways in which arts/culture and adult education are impactfull (i.e. inter-cultural dialogue, cross-generational exchange, empowerment, numbers of people reached and the use of multiple media's for outreach, etc.)

Thank you so much for your time and participation. We appreciate your input and anticipate that this project will contribute to each of our 'State of the Field: Culture and Adult Education' report.

Sincerely,   Dr. Darlene E. Clover
------------------------   University of Victoria
Research Assistant   Faculty of Education, Leadership Studies
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