

Welcome to Education for Connection and Purpose

- Find yourself a place to sit
- Introduce yourself at your table and share what brought you here today

At your tables we want you to write, draw and share how you understand the community engaged learning using the paper and markers provided.

Images, words, stories, concepts etc. are all valid!



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Education for Connection and Purpose: Exploring the Values, Principles and Models of Community Engaged Learning

CTLT Summer Institute - August 21, 2019

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Frame for today

- Introduction to Community Engaged Learning
- Explore a case study that brings to life some of the values and principles of this work
- Work to explore ways to bring to life the community engaged learning principles in your teaching practise
- Share some relevant tools and resources



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What is community engaged learning?

Umbrella term for community engaged pedagogies:

- Community Service Learning (CSL)
- Community Based Research (CBR)
- Community Based Participatory Action Research (CBPAR)
- ...



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...is not a coherent pedagogical strategy; rather, it is an amalgam of experiential education, action research, critical theory, progressive education, adult education, social justice education, constructivism, community based research, multicultural education and undergraduate research (Butin, 2006).



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How we think of community engaged learning

- Experiential education – John Dewey + David Kolb
- Social learning – Albert Bandura
- Student development – Alexander Astin...
- Liberatory education – Paolo Friere



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WHAT IS COMMUNITY ENGAGED LEARNING?

Encompasses various learning opportunities that involve students **applying their academic learning** within or in close collaboration with a **community context, emphasizing mutual benefit, civic engagement** and all parties sharing in the teaching and learning process.



Our CORE principles

- Community partner priorities drive collaboration
- A strengths or asset based lens to our work
- Reciprocity needs to be designed into all approaches and activities
- Reflection is critical in supporting and challenging students

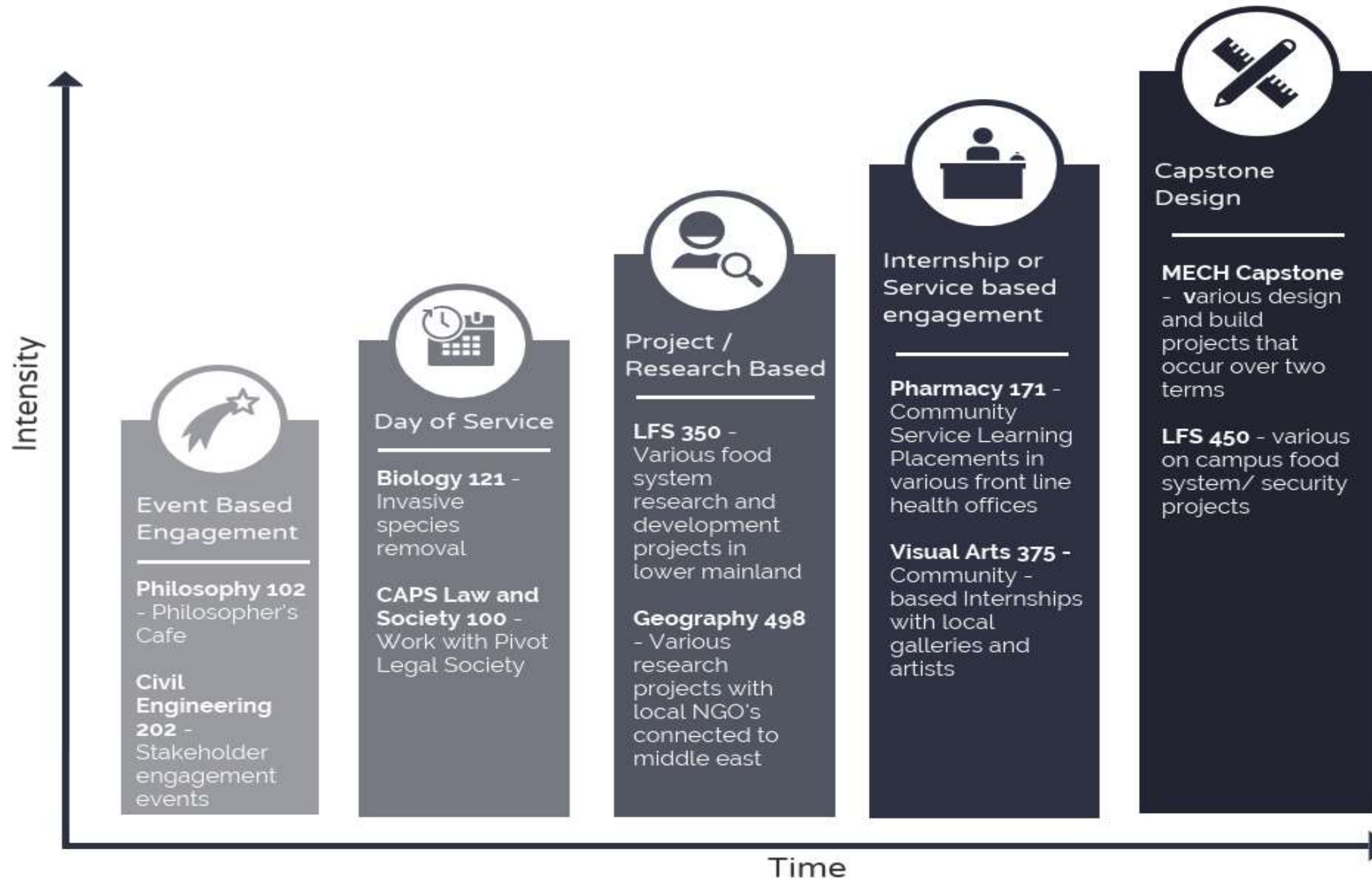


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Community Engaged Learning Models



Post-Secondary Level	Student Development Theory (Chickering, Perry, Holland)
First Year	<ul style="list-style-type: none"> - Developing Competence - Managing Emotions - Knowledge is assumed to be certain or temporarily uncertain - Integrating into university life, making connections and stepping out of their comfort zone
Second Year	<ul style="list-style-type: none"> - Developing Competence - Managing Emotions - Knowledge is thought to be uncertain and idiosyncratic to the individual - Desire for real world experiences to gain skills, making connections and stepping out of their comfort zone
Third Year	<ul style="list-style-type: none"> - Moving through autonomy to interdependence - Knowledge is thought to be uncertain and idiosyncratic to the individual - Desire to apply practical skills, innovate/create in a safe low stakes environment, develop career goals and professional skills
Fourth Year	<ul style="list-style-type: none"> - Developing mature relationships & Establishing Identity - Knowledge is contextual and subjective since it is filtered through a person's perceptions and criteria for judgment - Ability to make meaningful contributions to community - Desire to apply practical skills - Desire to develop career goals and professional skills
Graduate	<ul style="list-style-type: none"> - Developing Purpose & Developing integrity - Knowledge is constructed into individual conclusions about illustrated problems on the basis of information from a variety of sources - Solid understanding of the contribution they can make in partnership with community - Recognition of responsibility to the collective - Desire to enact/test skills and knowledge in a demonstrably complex way

Student Outcomes

Intellectual Growth

- Academic development
- Application of learning
- Critical thinking

Personal Growth

- Career goals
- Self awareness
- Professional skill development

Civic Engagement

- Social responsibility
- Complexity of community
- Commitment to service



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What are your motivations for engaging community?

- Reflect alone on some of the reasons why you currently, or why you might want to, engage with community
- Get into groups and share your perspective
- One person will be responsible for summarizing and sharing back to the larger group



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PHOTOVOICE: COMMUNITY ENGAGEMENT IN ACTION



COMMUNITY – UNIVERSITY PARTNERSHIPS

Collaboration, commitment and impact

The background image shows a woman wearing a grey hijab, holding a black book with intricate gold Arabic calligraphy. She is also wearing a diamond bracelet. The image is overlaid with colorful, abstract, wavy lines in shades of red, orange, and teal. The title 'CAN THE DISPLACED SPEAK?' is written in large, white, sans-serif capital letters.

CAN THE DISPLACED SPEAK?

Refugee Muslim young women negotiating identity and belonging through the camera lens

By

Neila Miled

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PHOTOVOICE PROJECT
CONDUCTED BY
NEILA MILED
PHD CANDIDATE
/EDUCATION
& 10 REFUGEE MUSLIM
GIRLS



Funded by
UBC Public Scholar Initiative

PHOTO VOICE: WHOSE VOICE?..... THE TENSIONS OF REPRESENTATION AND THE ETHICAL COMMITMENTS.

- How can this work be framed from a critical framework, questioning the different articulations and meanings of 'critical', 'empowerment' and 'emancipation'?
- How can I engage with my research without appropriating the voices of my participants and without exploiting them? (Miled 2017)
- Who is going to benefit from my research ? Will my participants' voice be heard ?
- Will my research include the voices of the most vulnerable (socio-economic, status, language , race ...?)
- 'How can we best listen to, work with, and represent the people our work is intended to serve?' Freeman et al. (2007, 30)
- "what impact would my research have on the community ?

COMMUNITY ENGAGEMENT PRINCIPLES

- 1. Clear purposes and goals (**SMART Goals**)
- 2. **Know** your partners / community
- 3. Establish relationships ; **Trust**
- 4. Remember that you are in **partnership**
- 5. consult , **get feedback** and listen to the concerns
- 6. be **flexible**. (**realistic timeline**)
- 7. enhance “**community** “ **assets** and decision-making
- 8. assess **impact** and outcomes
- Be **HUMBLE** and a **Good listener**

PHOTOVOICE PROCESS

- 1. Identification of Community Issue
- 2. Participant Recruitment
- 3. Photovoice Training
- 4. Camera Distribution and Instruction
- 5. Identification of Photo Assignments
- 6. Photo Assignment Discussion
- 7. Data Analysis
- 8. Identification of Influential Advocates
- 9. Presentation of Photovoice Findings (Exhibitions, fliers , leaflet)
- 10. Creation of Plans of Action for Change

Lexicons	Definitions
Reflexivity	is an attitude of attending systematically to the context of knowledge construction, especially to the effect of the researcher, at every step of the research process.
Un-learning	to make an <u>effort</u> to <u>forget your usual</u> way of doing something so that you can <u>learn</u> a new and sometimes <u>better</u> way
Community engagement	the process of working collaboratively with and through groups of people affiliated by geographic proximity, special interest, or similar situations to address issues affecting the well-being of those people It is a powerful vehicle for bringing about environmental and behavioral changes that will improve the health of the community and its members. It often involves partnerships and coalitions that help mobilize resources and influence systems, change relationships among partners, and serve as catalysts for changing policies, programs, and practices. (principles of Community Engagement)
Asset -based approach	Asset Based Community Development builds on the assets that are found in the community and mobilizes individuals, associations, and institutions to come together to realise and develop their strengths.
Deficit- based approach	An approach that tends to focus on needs and problems in people or helping people avoid risks associated with negative outcomes. These risk based interventions do not sustain change.
Positionality	is the social and political context that creates your identity in terms of race, class, gender, sexuality, and ability status. Positionality also describes how your identity influences, and potentially biases, your understanding of and outlook on the world.

PHOTOVOICE?

- Participatory Visual method (Wang and Burris, 1999)
- Emerging from Feminist perspectives, Freirian critical consciousness (Freire, 1973) and documentary photography (Prosser, 2005).
- Complex experiences cannot be fully conveyed through textual interpretations alone and visual-based methods are able to capture the nuances of people's lived realities (McIntyre, 2003).
- Photovoice, since its inception in the public health research, has tried to give a 'voice, via camera, to members of communities not typically represented' (Chio & Fandt, 2007, p. 486) and was used for three important goals:
 1. To Reflect on and document the community needs and concerns through capturing the lived experiences of the participants, concerns and perspectives.
 2. To Engage in critical dialogues and conversations to discuss and reflect on the issues and concerns raised.
 3. To engage policy makers and different stake holders in the community to address these issues and concerns identified by the participants.



- *Photovoice classroom*
- *June 2018*
- “Sometimes classrooms don’t only have desks chairs walls and windows. Rooms have memories and stories to tell. For us each item in this room can tell a story about the interesting discussions, the fun we had, the things we learned about life, art and ourselves. This room is filled with memorable things that none of us could forget; support, love and solidarity.”

Exhibitions



IMPACT ON PARTICIPANTS

- “For the first time I had been offered an opportunity to speak, it was the first time I felt that my perspective, my story, my voice is important, and people can be interested in listening to it. The photovoice project was a project where I can express myself and get my voice heard and get others to feel what I went through and what other refugees are going through, to see the challenges, the dreams and who we are. I had such a great time taking photographs, discussing with my friends meeting with Ms. (Author) and the group. we became friends despite our different backgrounds and the different journeys we had. We were making decisions, and we were involved in all the steps. It was a great moment when we organized the school exhibition. From being an ‘unknown’ refugee, we became at the center of the school, showing our work to everybody and feeling proud that we are able to speak through photographs. I could hear my friends’ voice through their photos, I could understand what they go through. This project created a strong connection between the whole group. This project gave me a chance to reflect on my life, my journey and my identity and it gave an opportunity to the others to see us and listen to us” (participant1).

IMPACT ON COMMUNITY STAKEHOLDERS

- “The Photovoice project was pleasure to be a part of. Being part of this project broadened my view about the experiences of the students who participated. I believe this project empowered the girls to use their voices more. I feel they were able to express their experience in a way that words alone cannot do. Furthermore, I feel that all the girls had a sense of pride in the work they did. They volunteered their time to learn more about photography. They were there each step of the way from the planning right through to mounting the photographs on the frames and hanging them to display them in the school. They had a strong sense of community. I loved reading about the meaning behind each photograph. It was an inspiring experience” (Photography teacher)



MEDIA

- “The pictures they took were of everyday things — a bridge, a window, cookies and a particularly sweet portrait of some of the women’s hands. The captions were written by the women themselves and told their own stories of war, loss and violence, but also of new friendships, celebrations and the comfort their faith gave them” (Talitha, *The Ubyyssey*, January 2019)

UBC & COMMUNITY PARTNERSHIP

- The event [The exhibition]also served as a personal inspiration for me as I started envisioning a mentorship program for the high school students who were the focus of Neila's project. I was still contemplating this idea during the event when something happened that made me convince myself to proceed with this idea. One of those high school girls, a sixteen-year-old immigrant with a difficult past, who learnt English in two years, stood in front of the packed hall and read a speech with impeccable skill and declared without hesitation that she wants to be a doctor. Her soft, composed, courageous voice somehow roared in that spellbound crowd. I realized at that time that if students like her are given advice and resources at the right time, they have a much better chance to achieve the heights that they rightfully deserve. I contacted Neila and she motivated me to pursue this and we founded the program called 'Amal', which is a team of volunteer mentors from UBC dedicated to empowering those high school students through the means of education . Graduate Student (Engineering UBC)

Ving

It's been inspiring...emotionally thought-provoking.
I had tears in my eyes all through the program.
A story-telling surpassed re-connecting...went
much deeper !! Many Thanks for your
genuine message!

b
it
hard

Your Comments...

Thank you for your beautiful sharing of your stories. It gives us hope for the future.

Wow! amazing stories!

I agree! As a Canadian, born & bred, it gives me HOPE!

Thanks to each one of you for sharing & helping me understand and bond with you!

Thank you for sharing your precious stories!

ACADEMIC RESOURCES

- Madden, L. T., & Smith, A. D. (2015). **Using photographs to integrate liberal arts learning in business education.** *Journal of Management Education*, 39(1), 116-140.
- Wang, C. C. (2006). **Youth participation in photovoice as a strategy for community change.** *Journal of community practice*, 14(1-2), 147-161.
- Castleden, H., & Garvin, T. (2008). **Modifying Photovoice for community-based participatory Indigenous research.** *Social science & medicine*, 66(6), 1393-1405.
- Chio, V. C., & Fandt, P. M. (2007). **Photovoice in the diversity classroom: Engagement, voice, and the “eye/I” of the camera.** *Journal of Management Education*, 31(4), 484-504.
- Lyrantzis, M. (2010). **Photovoice. Social Change through Photography.** Report, John Humphrey Centre for Peace and Human Rights, Edmonton.
- Kingery, F. P., Naanyu, V., Allen, W., & Patel, P. (2016). **Photovoice in Kenya: Using a community-based participatory research method to identify health needs.** *Qualitative health research*, 26(1), 92-104.

Small group discussion

- Where did you see the principles in case study?
- Anything missing or other principles you saw come to life?
- What else emerged for you after hearing about the work?



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Ideas for Community Engaged Approaches

Thinking about your course (discipline, content, teaching modality) how could community engagement support one of your LO's?

What could an assignment or activity look like?

- Come up with an idea to workshop at your table (half the table) 5 minutes each
- Others can ask questions offer input
- What support do you need to bring it to life?



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Resources and Support

- Professional development events for faculty and TA's
- [Online resources](#) for critical components on implementing, running and assessing a CEL course
- [Workshops](#) to help prepare students
- Other [activities](#) to connect students with community
- A [newsletter](#) to stay current on resources, events and funding opportunities



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