Towards a Pedagogy of Intercultural Understanding: Participatory Design Research with Urban Indigenous and Newcomer Immigrant Youth

by

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ABSTRACT

My participatory research study is based on the contention that while Canadians celebrate multiculturalism, there is also a need to move beyond the mere surface celebration of the concept, and to create conditions which can support co-creation of intercultural knowledge and understanding amongst youth from culturally diverse and ethnoculturally marginalized communities. This study seeks to learn how participatory design-based research methods can contribute to understanding issues of intercultural communication among the youth from urban Indigenous and newcomer immigrant communities. The following research questions guided this study: *How can engagement with a participatory design research process for youth from urban Indigenous and newcomer immigrant communities foster intercultural understanding? In what ways may findings from this study influence transformative pedagogical practices?*

The theoretical scaffolds of my study were rooted in the concepts of critical pedagogy and its contemporary perspectives grounded in the critique of colonialism, postcolonialism and economic globalization (Freire, 1970; D. Smith, 2003; Giroux, 1992; L. T Smith, 1999). Recognizing that multiculturalism is a "wicked problem" (Rittel & Webber, 1973) and that it is interconnected with many other underlying social issues; participative design-based research (PDR) informed by the principles of participatory action research (PAR) was a plausible methodology for my study. PDR, like PAR equally values the process of inquiry as well as the significance of the resulting outcomes (Kindon, Pain & Kesby, 2007). Along with being a knowledge creation approach, it was also an intervention to explore change within social structures as well as a response to instances of alienation or silencing within multicultural urban settings. Collaborative alliances with diverse community organizations assisted in recruiting youth participants for the study. Participants were engaged in the PDR process through design

research methods. The emergent possibilities afforded by this methodology led to overcome the over-prescriptiveness of the traditional ways of knowing. The epistemological stance of experiential and engaged modes of knowing through PDR allowed me as a co-researcher, along with the diverse participants, to reflect on lived-experiences as a part of the inquiry (Brown, Harris & Russell, 2010). As the project cycles matured, there was growing participation in the design circles (d.circles) from the population of newcomer Muslim immigrant and urban Indigenous communities, which represented two of the predominantly racialized and hence marginalized communities. The project involved youth-engaged d. circles in the local community settings. The diversity of thoughts expressed during the process shaped constructive discussion topics while different point-of-views and accounts of experiences were shared, heard and articulated. Youth participants worked towards finding ways to best represent those varied perspectives through their design concepts for their resulting artefacts. In their creative design explorations, they addressed the question: What will you design for your visual communication project to promote better intercultural understanding amongst urban Indigenous and newcomer immigrant youth? Findings of the study project have shown to have contributed to raising awareness amongst the participants about who are "others" (Grant & Brueck, 2011) and what was the implication of their role in aiding such constructions. Through their engaged participation, they developed the capacity as leaders in their diverse communities to visualize ways (through a participatory design process) to prevent the continuation of disruptive thinking structures that impede intercultural understanding. Insights from the process of this study with the youth are significant to advance new contexts for design-based research for the field of curriculum, thereby creating relevance of participatory design methods for an epistemological and ethical practice that can benefit disciplines beyond design studies.

PREFACE

This thesis is an original work by Naureen Mumtaz. The research project, of which this thesis is a part, received research ethics approval from the University of Alberta Research Ethics Board, for the Project Name "Towards a pedagogy of intercultural understanding: Participatory design research with urban Aboriginal and new immigrant/refugee youth," No. Pro00061572, Feburary10, 2016.

DEDICATION

I dedicate this dissertation to my mother, Kishwer Sultana, a woman of integrity, patience and perseverance. You inspired me to dream big and showed the tools to chase them. You encouraged not to be afraid of asking difficult questions; and modelled how to accept the secrets and mysteries from Nature, without trying to force them out.

Without your continuous influence throughout the years, I am not sure I would be where I am today.

Thank you for always believing in me. Rest in peace.

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GLOSSARY OF TERMS

1. **Colonialism:** Colonialism is a historical process by which one people using imperial powers conquered the another (McLeod, 2010). It represents a process that destroys and weakens the underlying social structures in the culture conquered; while replacing those with the ones of the conquering culture (Quayson & Goldberg, 2002). Colonization is aggressive phenomenon which robs the colonised individuals of their cultural identity, their sense of interconnectedness with the world and thereby renders them powerless. (see also Battiste, 2000b)

2. **Critical perspective:** To have a critical perspective means to be able to reflect and discuss different attitudes and interpretations of certain phenomenon, or experiences, or approaches (such as multiculturalism, marginalization, racialization, education, and so on). It is a kind of a social analysis that focuses on intersubjectivity rather than objectivity or explanatory arguments. This approach of thinking does not accept things at the face value rather it questions the status quo. Notion of transformation is central to this viewpoint. Critical perspective facilitates in developing understanding of the background of human behaviors, attitudes, and interpretations, as well as assists in re-thinking about certain attitudes and ideas behind those. (see Kincheloe & McLaren, 2007, 2008; Krippendorff, 2006)

3. **Decolonization:** A process of consciousness-raising in individuals and in cultural groups who have experienced direct effects of colonization processes, so that stigma and discrimination experienced by them can be eliminated both on the personal and the systemic/institutional levels of the society (see Paris & Winn, 2014; L.T Smith, 2012).

4. **Design (Visual communication and graphic design):** Design here refers to a field of visual arts where a combination of text (type) and visuals (image) are created to communicate a particular message for wider audiences. The creative process centers on ways to address practical and theoretical problems by employing problem solving and creative reasoning to envision and communicate a specific solution or a message in the form of a prototype or an artefact or a proposal.

5. **Design artefact/prototype:** The representation of design visualization and concept through 2D and 3D visuals, as a result of pragmatic design process, is referred to as design artefacts/prototypes. Design knowledge is reified, for implicit and common understanding in shape of the final artefact/prototype (Bertelsen, 2000). Artefact design acts as the link between critically reflective thinking and epistemic design solution outcomes which can be shared with others (audiences, prospective users or stakeholders) for further reiterations.

6. **Design for social innovation:** When an innovative idea to affect transformation is developed by employing a design process to meet collectively identified social goals, in view of the concerned communities' needs, it is commonly referred to as design for social innovation. Design for social innovation is a dynamic, co-creative and participatory process, facilitated by design professionals, which has the potential

to catalyse new initiatives and shape dynamic social dialogues about "what to do and how" (Manzini, 2013, p. 66).

7. **Elders:** Elders are senior (based on their age and experiences) people in Indigenous communities who are recognized due the respect they have earned in their community for their wisdom, and ability to harmonize and balance their actions through their teachings. Elders try to instill values of respect and mindfulness in their community members for the interconnectedness of the natural world and its diverse beings (Joseph, 2016).

8. **Empowerment:** Empowerment is a contentious term in decolonization work. When I speak of empowerment in this dissertation I refer to it in terms of developing self-capability to critically engage with ideas which question the causes of socio-culturally marginalized communities with reference to intercultural isolation. Moreover I recognize it as an ability (at an individual and collective levels) to bring a positive change— however small that change may be (at individual and systemic levels).

9. **Generative design:** It is a generative approach to design whereby "ideas, dreams and insights" of the people who will be served through the design outcomes, are explored, (Sanders & Stapper, 2012, p.20). By employing design-based methods and techniques, participants engage in developing insights to inform design of alternatives to the existing situation. This technique is acknowledged to empower everyday people who participate in the process.

10. **Generative theme:** In critical pedagogy the idea of a generative theme refers to an issue that the participants, in a learning process identity as important, relevant and worthy of taking action for. Generative themes, in a process, do not surface by themselves rather they emerge and evolve after dialogue based on the self-reflective engagement of the participants (see Freire, 1970)

11. **Indigenous Peoples — terminology**: In my dissertation, I use the term Indigenous to refer to Peoples of First Nations, Inuit, or Métis heritage in Canada. I use this term instead of Aboriginal because it is currently a widely used term to refer to people of First Nations. Indigenous Peoples is universally understood as a respectful way to mention Peoples of First Nations living in this part of the world. Furthermore, this term is more commonly employed in community realms in the province of Alberta and in Canada (Joseph, 2016). Indigenous People represent the culturally diverse groups who are regulated by their customs, traditions and special laws. They have rights and responsibilities based on their historical and traditional practices linked with their Land and relations.

12. **Interculturality/Interculturalism:** Capability to use knowledge of the diversity of human cultures and worldviews to inform development of interaction, dialogue and communication among culturally diverse people in a multicultural society. It is an evolving process in which all individuals have a voice, and no-one's input has a privileged status (see Grant & Brueck, 2011; Kymlicka, 2003)

13. **Interdisciplinary research:** An approach to research in which there is a collaboration between one or more disciplines on mutually agreed subjects with the possibility of varying levels of integration while each discipline may maintain clear disciplinary distinction (Leavy, 2011; Lawerence, 2016).

14. **Mainstream Society:** Comprising of individuals and communities of descendants of first immigrants in Canada, from other European (British, French) regions which displaced an Indigenous population of these Traditional Lands through the establishment of colonies that eventually formed the socio-politically dominant majority population. Mainstream society controls relations and settlement processes of Indigenous as well as the subsequent immigrants from previously colonized geographical locations from around the world.

15. **Marginalized youth:** Alienation or social exclusion due to race, colour, religion, gender, physical abilities or socio-economic factors results in marginalization of individuals in a society. Racism, discrimination and xenophobia are reported as common factors contributing to marginalization. It is recognized that Indigenous and newcomer immigrant youth in Cities of Canada face maximum challenges with marginalization (Government of Canada, 2017). Marginalisation lead to lack of self-growth prospects for the individuals; as a result impeding their meaningful participation in society at systemic and institutional levels. Reasons for marginalization of youth are not contingent to their merit, talent, or failure but rather it is due to the belonging of a youth to a particular group of people (Policy Horizon, 2017).

16. **Newcomer immigrants:** In this dissertation, I refer to newcomer immigrants as people of non-Caucasian origins (commonly referred to as visible minorities) who have come to Canada in significant numbers since the last couple of decades as a result of accelerated globalization processes. The new definition of Canadian multicultural identity will be carried through with them in mind and, hopefully, will be formed with their support.

17. **Reflection-in-action:** Thinking about doing (action) while one is engaged in doing, is informed by the notion of reflection-in-action (Schön, 1983). Reflection-in-action helps contextualize one's actions in relation to one's evolving practice.

18. **Reflexivity:** Being reflexive means looking at one's self and then to act accordingly; in other words to understand one's own values and beliefs to better understand others. According to Crouch and Pearce (2012) understanding of reflexivity is important for design researchers as it allows them to engage reflexively with their work and its dynamic cyclical relationship of cause and effect" (p.49).

19. **Self-reflection:** Reflecting is an important aspect of any practice. It is about pondering on what one has learned from experience and to apply that understanding for future actions (Dewey, 1910 ; Crouch & Pearce, 2012).

20. **Social innovation:** Social Innovation is a practice to achieve change in the existing social conditions (pertaining to the development of services and products commonly related to

health, well being, sustainable environment, justice and now increasingly for learning and education fields) in response to the needs identified by the concerned individuals and groups (Conrad, 2015; Imbesi, 2016; Manzini, 2013;2014). Social innovation processes offer a prospect for developing promising ideas and unique possibilities in affecting community responsive change-based services, systems, and products.

21. **System/s:** System is an interconnected set of elements that are designed in a coordinated way to achieve an overall task or a goal (Meadows, 2008). Systems thinking helps look holistically at diverse and interconnected elements making up any system; and it leads to exploring what structures (for example biases, assumptions etc.) keep them in place, in order for the system to maintain its function. In visual design, designers focus on bringing order within a chaos problems by employing principles of design so that they can create an effective system that operates within a relevant context (Ambrose & Harris, 2015). By applying systems focused thinking designers approach the creation of form or service to ensure that they are aware of various elements; and are purposeful in their actions (Pullmann, 2009). Mindfulness of the overall system assist not only designing the present (events, tools) but also helps to look at things that can happen in the future (for example in social justice realms—racism, marginalization etc.). In my dissertation, I have used this term to represent a range of these systems in communities and disciplines.

22. **Transdisciplinary Research:** An approach to research that is driven by an issue or a problem especially relating to social justice problems (Leavy, 2011). This way of research employs diverse theoretical and methodological approaches to problem-solving by collaborating between one or more disciplines to integrate, or rather fuse diverse conceptual, theoretical or methodological frameworks (Lawrence, 2010; Held, 2016).

23. **Transition Design:** A design-based approach to address the complex, wicked problems confronting our contemporary societies that can catalyze individual and community transitions towards desirable futures. This approach challenges the existing paradigms and provokes new ways of thinking and doing that may lead to revolutionary social and environmental positive changes that can effect a shift in mindsets of the society (Irwin, 2015).

24. **Wicked issues:** Wicked problems are real world problems. These are called wicked due to their social complexity and interconnectivity —one issue may be connected to a network of other underlying problems. Moreover, these issues are dynamic they keep shifting with the changing surrounding circumstances. Therefore defining such problems is a challenge (See Buchanan, 1992; Rittel & Webber, 1973; Simon, 1984).

25. **Youth:** The term youth represents a stage in human growth period between childhood and adulthood; it is also referred to as adolescence, young adults, or emerging adults. Life events and factors such as displacement, immigration, marginalization, socio-economics or socio-cultural pressures play an important role in defining an age range for this stage (for details see Côté & Bynner, 2008; Molgat, 2007; Clark, 2004). In Canadian contexts young people between the ages of 15 and 30 years of age are commonly referred to as a youth.

CHAPTER 1: SITUATING THE STUDY AND MY CONTEXT

"I think that even though we need to have some outline, I am sure that we make the road by walking." – Paulo Freire (Horton & Freire, 1990, p. 6)

In Northern cultures, north is commonly understood as the starting point for locating one's self in the immensity of the landscape. The journey to locate north begins with finding the Great Bear (Ursa Major) constellation whose outer two stars line up to assist travelers in finding the North Star (Polaris) in the immense stretch of the visible night skies. For many, finding a North star is a quest, for others an aspiration and for some it is simply following a vision. In the Indigenous tradition of knowing and healing, north is an important location which demands a mindful reflective attitude to persevere through challenging times (Battiste, 2000; Wilson, 2008). In the midst of the contradictions of our contemporary world, which is increasingly multicultural yet disconnected, outwardly first-world, but hiding within a third-world, the starting point for my PhD journey is my own quest for a personal North Star; it is an undertaking for me to locate my position, within and without the current epistemology on multiculturalism, on human interaction and connectedness between people at the margins. Here, in North America when compared to lesser developed (economically and industrially) parts of the world, there is a higher concern for human condition and development (health, wellbeing and education) but much is needed to be covered in terms of meaningful actions that would make justice a common reality.

This chapter provides an introduction to my research, highlights my personal background and experiences, as well as the process that led me to pursue this study as an interdisciplinary research project in the Faculties of Education and Art & Design. As I trace my journey from my personal background to my doctoral research, I reflect on some of the practices I engaged with

during my earlier design practice, teaching and curriculum planning in the discipline of design studies. All along, my work has inadvertently been focused on bringing about positive changes in the social and educational realms.

My Doctoral Research

      Context. Considering the current trend of immigration and in-migration (migration from one city to the other or from Reserves[1] to the cities), the structure of Canadian urban communities will continue to change. In recent years, the greatest number of immigrant and refugee people arriving in Canada have belonged to younger age groups (14-24 years) and are mostly visible minorities (Carter, Derwing & Ogilvie, 2009; Statistics Canada, 2006a, 2006b, 2006c, 2011, 2013a; 2016). Likewise, populations of Indigenous youth continue to increase in cities such as Edmonton (City of Edmonton, 2009; Herbert, 2009). Together, the newcomer immigrant/refugee and urban Indigenous youth form a large part of a complex multicultural populace (Syed, 2010; Wang, 2010) as they share space in urban social and educational settings.

      Amongst these diverse minority groups, lack of knowledge about the other inculcates stereotypical views that are precursors to racism (Bisoondath,1994; Palamar, 2009). Stereotypes are interwoven in migrant experiences of settlement, which make adolescence, already a challenging period in identity formation for most individuals (Anisef & Kilbride, 2003), even more challenging for youth who struggle with negotiating their place within a culturally diverse society. There are many divisions between these groups which keep them ignorant of each other's realities and challenges (Ahluwalia, 2012, Suleman, 2011). Thus, it is no surprise that various community organizations report a dearth of intercultural communication between newcomer and urban Indigenous youth (Ghorayshi, 2010; Syed, 2010). My contention is that this

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[1] *"Reserve"* represents areas of Indigenous Lands that were bordered off under the Indian Act and Treaty agreements in Canada. Reserves are managed by the Indigenous Band leaders.

situation impacts individual interactions in the public spaces as well as in learning environments such as classrooms; therefore attention to cross cultural understanding between culturally diverse groups of Canadian youth is needed in a multicultural society. Much of the literature I consulted about intercultural relations and communication disconnects between multicultural communities in Canada points toward limited studies on ethno-culturally marginalized urban youth in general; such studies are particularly scarce in the city of Edmonton. Major metropolitan cities in Canada, including Toronto, Montreal, Vancouver, and Winnipeg, have been the focus of some studies concerning Indigenous youth as well as immigrant and refugee youth (Dreidger, 1999; Ghorayshi, 2010; Gyepi-Garbrah, Walker & Garcea, 2013; Suleman, 2011). In Edmonton, such studies have not been undertaken collectively with youth from these two communities. Research geared towards understanding the discourse of multiculturalism from the perspectives of those who are traditionally excluded is important; such research can provoke and explore possibilities for intercultural dialogue among youth.

Objective. This research was based on the contention that while Canadians celebrate multiculturalism, there is also a need to move beyond the mere surface celebration of the concept, and to create conditions which could support co-creation of intercultural knowledge and understanding amongst youth from culturally diverse communities. The purpose of my study was to learn how participatory design research methodology could contribute to understanding issues pertaining to intercultural communication among the youth from new immigrant and urban Indigenous communities.

Research questions. The following research questions guided this study: *How can engagement with a participatory design research process for youth from urban Indigenous and*

newcomer immigrant communities foster intercultural understanding? In what ways may findings from this study influence transformative pedagogical practices?

Conceptual framework and methodology. My study is rooted in the conceptual framework of critical pedagogy and critiques of colonialism, postcolonialism and economic globalization (Freire, 1970; D. G. Smith, 2003; Giroux, 1992; L. T Smith, 1999). Recognizing that multiculturalism continues to be a complex problem that is interconnected with many underlying social issues, a participatory inquiry approach was appropriate for my study as it equally values the process of inquiry as well as the resulting outcomes (Kindon, Pain & Kesby, 2007). Along with being a relatively new knowledge creation approach, it could also be seen as intervention towards changing practices and social structures (Fals Borda, 1991; Conrad & Kendal, 2009). Forming collaborative alliances with diverse community organizations and engaging newcomer immigrant and urban Indigenous youth participants in a series of design process-based workshops, in which we employed design-based methods, to learn ways to foster intercultural understanding. Design-based inquiry framework, as Hocking (2010) states, has the capacity to work within the messiness of everyday life experiences without the necessity of cleaning it up before embarking on the knowledge creation process (p. 247). The emergent possibilities afforded by this participatory and design-based approach, which overcame the prescriptiveness of other traditional methodologies, was an important aspect of this study; it aligns well with the importance that Dewey gave to human experience in the generation of knowledge (Dewey, 1927; 1933).

Personal Connection and Background
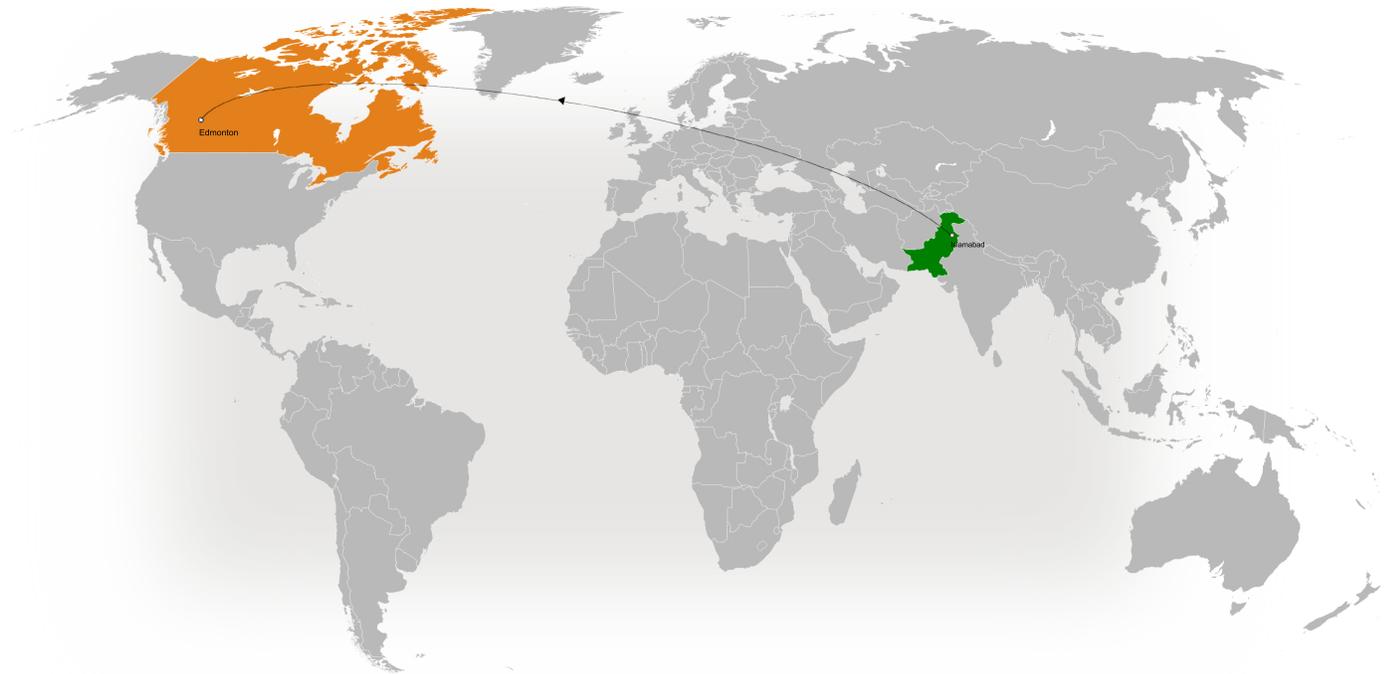
Figure 1.1: Pakistan to Canada—a visual reference to the geographic setting
(Pakistan Canada Locator, 2018)

As a landed immigrant to Canada from Pakistan nine years ago, my experiences—a

design studies teacher, a graduate student and a mother of young children—were characterized

by many questions and first-time experiences. For the first time in my life I came in contact with

Indigenous individuals and communities in Edmonton. I had a very new experience of living

with neighbours of five or six different ethnicities, within a city of many cultures, yet none of my

neighbours were from Indigenous communities. For the very first time, I wondered who I was as

a neighbor, a mother, a design educator and a citizen in this new cultural context; and more

importantly how I interacted with those from cultures very different than mine. This led me to

think about how my own young children and other newcomer immigrant children might be

experiencing, interacting and socially communicating with each other within their diverse ethno-

cultural life contexts. Will they ever interact with Indigenous children? If they would, I wondered, how they would behave? Would they be able to see each other for who they really were beyond what the world tells them about their ethnicities? When this generation becomes adult, what will be their contribution to multiculturalism? It did not take me long to understand that in my new country, multiculturalism has different identities — the official, the political and the lived reality. I started thinking about how to see beyond Canada's surface celebrations of multiculturalism to envision conditions that may better support intercultural understanding amongst culturally diverse communities — towards co-creating a vibrant, just and shared future.

Youth in any society are considered to be the future. In order to create a future as envisioned above, to move forward, they must engage in their present, while keeping firm roots in their past. Social problems pertaining to the mere celebration of multiculturalism in the midst of global capitalism, ethno-cultural diversity and historic experiences of colonization of different communities, made me think about how newcomer and Indigenous youth socially navigate their relations with other youth from marginalized communities and develop understandings about each other. There is a paucity of literature addressing interactions between urban Indigenous youth and visible minority newcomer youth. The ensuing question then is: if given a chance to engage in the participatory design thinking process, what happens when these diverse youth populations encounter one another?

A review of the literature on Indigenous youth and multiculturalism brought me to a critical understanding that urban Indigenous youth are a crucial voice for any intercultural discussions in Edmonton. I took part in various community learning and socio-cultural events with Indigenous communities in Edmonton, which gave me a chance to engage with traditional cultures and individuals and learn about protocols and ceremonies. These experiences included:

participating in an Indigenous youth and children conference at Amiskwaciy Academy; attending sharing circles on Indigenous research by Alberta Centre for Child, Family and Community Research; attending the Engaging our Youth: Cree8 Success conference; attending symposia organized by Taking Action for a Better World: Public Interest Alberta Youth Activist forum; and attending the Truth and Reconciliation Commission sessions in Edmonton. This led to an interest in Indigenous spiritual teachings and gave me the opportunity to take part in a Sweat Lodge ceremony led by a respected Elder on a reserve. These and many other related connections gave me occasions to interact and begin to understand the contexts and realities of urban Indigenous youth in Edmonton and acquainted me with the Indigenous teachings and how those teachings are incorporated in the work of Indigenous youth service organizations.

My interdisciplinary doctoral study interests have been greatly influenced by my earlier design and teaching experiences. I refer to the discipline of visual communication design here, in which design is an action or a process that articulates visual messages (image and text) for a specific audience to inspire a change. My design practice is mostly concerned with inspiring a socio-pedagogical change, which aligns with the notion of design for social change (Buchannan, 1995, Manzini, 2013; Margolin & Margolin, 2002; Resnick, 2016). When social issues are the main driver for design process, and social change is the central consideration of the method, such a design practice is commonly referred to as social design, social innovation design, transformation design, or participatory design (Fuad-Luke, 2009; Jonas, Zerwas & Anshelm, 2015; Manzini, 2014; 2016; Papanek, 1971).

Researcher, as a subject-in-process – "biotext." My "biotext" (Eppert, 2012; Saul, 2006) contains some reflection on life events and experiences that have contributed to how and why I became interested in design for social change (Swann, 2002) in my design and

pedagogical practices and provides insight into why social justice issues have always been a priority in my work.

'The world is changing' is not a new expression, rather it is a cliché, particularly so in the context of my design work and education. However, to me, this notion has always conveyed a warning as well as a call for action and activism. Changing times can be a mixture of exciting, stimulating, and appealing possibilities, and also their opposites: confusion, restlessness, mind numbness and a longing for simpler, more settled, less turbulent times. Living in settled versus unsettled realities (marked by my immigration to Canada, the beginning of a long period of settlement, integration and graduate studies) not only influenced my interpersonal relationships, they also reshaped my bonds with communities, symbols and places, and as a result, profoundly affected my approach towards design and learning endeavours. It would not be an overstatement to say that an awareness about the changing world has significantly affected my views about myself, and my positioning within the larger social structures.

Retrospection is a "hindsight or a perception about something that has happened in the past" (Merriam-Webster, n.d.). Reflective thinking according to Dewey is stream of ideas which has a sequence as well as a consequence (Dewey, 1933). He explains, that insights developed as outcomes of such a thinking is a step towards reflection for further action. Earlier, during my undergraduate studies in design, I became mindful of some important processes as ways to know myself and the world I lived in. I learned to pay attention to and challenge the images projected by society through the media. That was my introduction to critical thinking and locating my place in my world. Looking back, I noticed that the notions of reflective practice, as advanced by Schön, (1983), and reflexivity became central in my progression for professional learning and knowledge development. Design-based research necessitates an understanding of the concepts of

reflection, reflection-in-action and reflexivity (Crouch & Pearce, 2012; Strickfaden & Heylighen, 2010). Reflecting is an important aspect of any practice. It is about pondering on what one has learned from experience and to apply that understanding for future actions. Similarly, thinking about doing (action) while one is engaged in doing informs the notion of reflection-in-action (Schön, 1983). Reflection-in-action helps contextualize one's actions in relation to one's evolving practice. And, finally the notion of being reflexive concerns looking at one's self and then act accordingly; in other words to understand one's own values and beliefs to better understand others. A visual understanding of these concepts (Fig. 1.2) will assist the reader to understand how I use these concepts in the rest of the document.
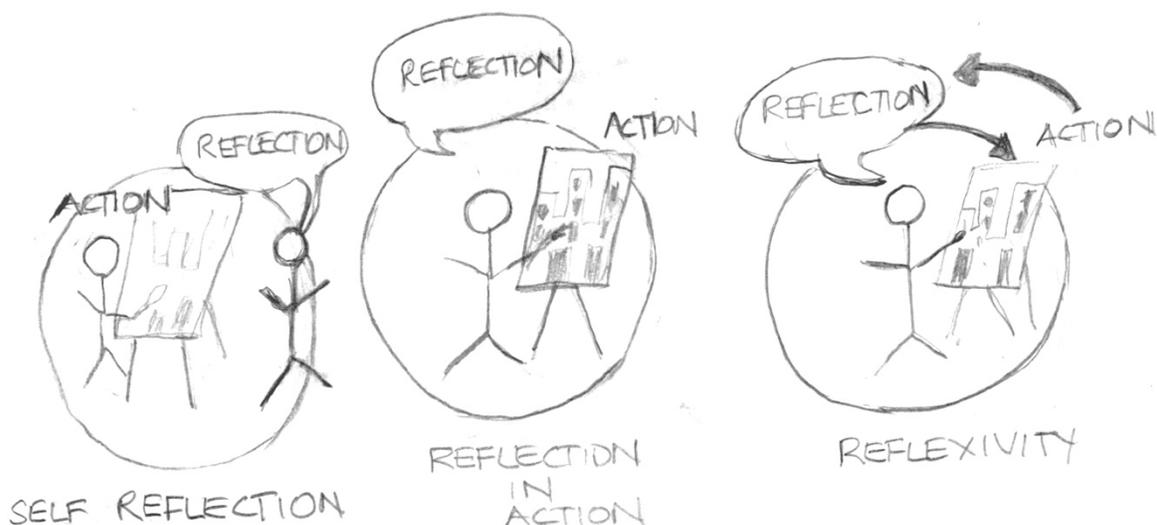
Figure 1.2: Understanding concepts of self-reflection, reflection in action and reflexivity

Cross-cultural experiences and their influence on my research interests. I was born into a family of first-generation immigrants in Pakistan—a family that struggled with negotiating dual identities of place and belonging. The forced displacement as experienced by my parents' families was a result of the independence in 1947 of the Indian Subcontinent from British

colonial rule. In the local history of that region the 1947 migration of masses was a life changing event remembered as a sacrifice for an independent country and freedom from imperialism. That independence led to the creation of geographical boundaries between India and Pakistan as well as forced massive migration, replete with heart-wrenching stories of loss of life, land and livelihoods, of people on both sides of the border (The 1947 Partition Archive, 2018). The subsequent series of events experienced by my parents, as young children, and their families had far-reaching impacts on the way that many from my generation, including myself, were parented, socialized and educated. The shocking and unjust experiences of displacement in my family's past gave me a critical awareness of the actions and reactions within the larger society.

I grew up in the postcolonial, socio-political culture of Pakistan in the 1980s and 90s. I do not remember exactly when I started questioning the status quo, but I know that blindly conforming to mainstream thinking was always a struggle for me. My elementary and high school education was obtained at a local convent school managed by Irish Catholic nuns. Being raised in a Muslim family linked to the armed forces in Pakistan and attending a strict Catholic disciplinary education system (inspired by imported principles of righteousness) had positive as well negative effects on the person who I became. My education in a western school system was a complex experience because the academic environment was western while outside school it was a traditional culture. At home it was a different story, emphasis was at balancing the western with our cultural and spiritual ways of being. I know many from my ethnocultural background would agree that western ways of being were venerated—a characteristic of colonized mindsets (Bhabha, 1994; Said, 2003).

My early life learning experiences gave rise to many contradictions that are common for those of my generation in Pakistan. I belonged to a family who fought for the freedom of their

country from British imperialism. Ours was a country which won independence from India in the name of maintaining a religious identity. Yet we were educated in a western K-12 school system and my formative education was received from Catholic nuns. We, referring to the general upper middle-class community of that era, were groomed to be civil citizens, well versed in the British mannerism within the independent country. Although the citizens of the newly independent country had a central role in the socio-political and governmental structural systems, it is important to understand that those in power belonged to the class of the society who were groomed by their foreign masters. In postcolonial studies the concept of "mimicry" is used to explain the relationship of the colonized with the colonizer where the earlier imitates and adopts the latter's cultural and linguistic values and end up either suppressing or forgetting their true cultural identity (Bhabha 1994, p. 122). It is clear to me now that the "civilizing mission" I experienced in my education had characteristics similar to Bhabha's (1994) notion of mimicry.

Growing up in a society with disconnects between socio-cultural life and the academic culture meant that we were individuals in a society perpetually trapped in cultural traditions, yet embracing the borrowed culture, language and style was covertly obligatory. This led to a profound confusion and ambivalence that destabilized our core identity in its entirety. An example of one such disconnect is that despite the existence of a rich literary heritage associated with the national language Urdu, and the other regional languages (Baluchi, Pashto, Punjabi, Sindhi, Kashmiri, etc.), the official language of Pakistan continues to be English. Similarly, private schools with their imported British curricula were considered a route to liberated and progressive citizenship, thereby undermining the traditional curricula of the communities. Such experiences within the formal and informal education systems instilled in me a strong consciousness of dichotomies related to the local and/or the global, what was vernacular or

imported, what was needed or forced, and ultimately it led to a blur. Later in life, while swearing

an oath of allegiance to the Queen of England during my Canadian citizenship ceremony,

came full circle, returning to a point from where my ancestors started their long fight for

independence. By immigrating to Canada, my family and I are yet again assigned to the

category of visible minority. My consequent life experiences made me aware of how intimately

our personal lives are implicated by world politics, by colonization in one era and globalization

in another.

Immigration to multicultural Canada in 2007 with a young family and aspirations for a

career as a design educator introduced me to another set of complex concepts of identity,

community, citizenship and learning with the addition of a magnified notion of cultural diversity.

I was aware of some issues related to displacement, but interacting with terms such as "brown,

desi"[2] (Prakash, 2010, p. 87), or lacking Canadian experience or classification as Canada-born or

landed immigrant, for example, was an initiation into another kind of marginalization. While

immigration to Canada was a conscious decision in my case, as opposed to the experience of

migration of my family from India to Pakistan (decades ago), in hindsight, factors beyond my

own intent played a key role in that decision. I will touch further upon some of these factors,

which are at the root of immigration in our current era, in my discussion of immigrants and the

phenomenon of immigration in the literature review (chapter 2) of this dissertation.

Navigating multiplicities, in terms of identity, causes me to see my work in connection to

notions of west/east, white/brown, modern/traditional, global/local, presence/absence,

beginning/end, and conscious/unconscious. For me, perpetually living in multiple worlds

emphasized the importance of "watching and doing" and "reflecting and acting" (Wilson, 2008,

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[2] Desi is a term that refers to the South Asian (Indian, Pakistani, Bangladeshi, Sri Lankan) diaspora in the UK and
North America.

p. 40) in order to survive as a critically thinking, contributing and active citizen. While being in an increasingly multicultural environment, I feel compelled to think about the semiotic nature of various tacit and explicit symbols that may challenge stereotypes of certain representations (costume, language, verbal accents and so on), both verbally and visually. The process of navigating multiple boundaries through my design and education work influences my present research. It makes me think of how my identity as an individual is implicated in western currencies—such as multiculturalism, promotion of immigration (referring to widespread advertisements promoting Canadian immigration in the developing world), and Truth and Reconciliation, that are rooted in the history of imperialism of this traditional land.

My design and education career path prior to graduate studies. Designers around the world, until the 90s and early 2000s, were popularly viewed as consultants for idea concepts that led to profitable products to fuel global economic markets. Similarly, design education curriculum was predominantly influenced by the commercial aspect of industrialization. I began my advertising career in Lahore, the cultural capital of Pakistan, and logically speaking, making a living by means of practicing visual communication design should have been a satisfying experience, but it was not true for me. Practicing commercial design meant employing creativity and design methods in the advertising profession with the idea that *anything and everything could be sold*. As a result, I became acutely aware of my participation in the unfair capitalist agenda of misleading the public into buying all that could be made to glitter; I started questioning my moral and ethical beliefs and became increasingly aware of how society influences and is in turn influenced by designed visual communication and media messages. Those were the pedagogical moments which set the path for my work in the realms of design for social change. It impressed upon me the immensity of the power and responsibility for

employing creative processes in designing communication campaigns that would inform generations to come.

The progression of my learning development was not a linear process, as is the case in most lived experiences. I think that my entire upbringing, my relationships with my environment, my society, my work, the places I lived and many other tacit cultural experiences, have contributed in shaping the ideas that I am expressing here. In my advertising practice, I developed first-hand knowledge of the fact that design and education had an intrinsic bond which is important for influencing wider social change in individuals and communities. My rebellion against conforming to the preordained roles guided me towards learning and teaching. Teaching in the design field and playing an instrumental role in designing curricula that were aligned with making a social difference was a natural fit for me.

I had the opportunity to teach at a new public sector women's university in the city of Rawalpindi, Pakistan. In addition to teaching, I was also actively involved with curriculum design for the new Visual Communication Design (VCD) undergraduate program. By that time, I had sufficiently developed awareness of how educational institutions had a major role as propagators of "cultural pedagogies" (Denzin, Lincoln & Smith, 2008, pg. 8) that are constructed in the wider society. I was mindful of socio-cultural practices as a source of inspiration and found many opportunities to develop my curricular concepts by engaging in active analysis of social contexts (Ellis, 2004). For example, in my curriculum planning, I incorporated responses to societal struggles, such as: the AIDS education program in a culture guided by conservative spiritual values; encouraging a spirit of volunteerism in youth to work with people with disabilities; developing sensitivity towards issues of prostitution in an Islamic country; addressing issues of child abuse; and public education of the youth about the evolution of

popular folk theatre in Punjab. My interest in community well-being, and the need to relate design education to the social realities of my environment, provided the necessary fuel that helped me make progress in invoking critical thinking and conscientious citizenship through my curriculum design and ensuing pedagogy.

In design education and practice, there is a shared potential for building awareness about the use of creative capital to facilitate social change. Gradually, I became invested in the concept of "design for education and change" (Bonsiepe, 2006). The influence of the design for social change approach on my students convinced me that design process can and should be utilized to solve problems that afflict our communities, rather than perpetuating the materialization of human life and supporting human practices associated with capitalism. I encouraged my students to take their immediate environment into consideration when developing solutions to the scenarios posed in their design studio projects. I emphasized the concept of creativity in synergy with innovation for social transformation. Hence, those design exercises sought to teach future design professionals how to educate members of their communities of interest (audiences) through critically reflective creation strategies for the design of products, process and systems. Curricular provocations, within the design activist approach, enabled them to engage with the social issues in their communities that resulted in a renewed development of empathy and compassion for their immediate community circles. My interactions with Visual Communication Design (VCD) students (2001-2013), in diverse academic settings (in Pakistan, and here in Canada) have further strengthened my desire to investigate the effects of socio-cultural issues on individuals and communities by employing innovative design pedagogical processes for their positive transformative effects on communities.

Reading and living the world – "Geotext." The concept of "geotext" (Eppert, 2012) is closely linked to the Freirean concept of "reading both the world and the word" (Freire & Macedo, 1987, p.152). In Freirean pedagogy it is important for humans to learn to read the world within their own personal and collective social settings. My research connects with, bears upon, and speaks to how I pay attention to what has happened and what is happening in the world around me. My approach to design education and related experiences (lived and learnt) serves as a point of intersection with the larger world.

Visual communication design – my lens to read the world. I am particularly interested in the experiential and process-oriented aspects of participatory design processes (Buchanan, 1995; Frascara, 2002; Fuad-Luke, 2009; Margolin & Margolin, 2002; Poggenpohl, 2009; Swann, 2002), which deal with community-responsive information/product/systems design. In participatory design practices people are recognized as assets and therefore design solutions are created through collaborative partnerships with concerned stakeholders (Manzini, 2016; Sanders, 2016). For me, a collaborative design practice has always been a site for intervention in educating communities for positive social transformations, therefore, the first step in developing an educational action, as it is in curriculum design practice, is to recognize the impact of one's own beliefs and values (Ferrero, 2005). Social design is a great opportunity, but also a great responsibility, because it relies on the choices one makes every day that influence what one considers worth knowing, researching and teaching. A design for social change process brings a practitioner closer to human-made realities; and insights developed from these experiences facilitate a deeper understanding of prevailing socio-political perspectives.

Visual messages shaping public understandings. Visual communication (through sharing of individual and group opinions within small cultures) facilitated through popular media

(print, electronic and now social media) has an influential role in shaping the overall public understandings of different national and international phenomenon. Public pedagogy focuses on various forms and sites of education and learning beyond formal school environments (Slattery, 2013, p.79). Public places such as malls, museums, parks and social media are sites of informal education where popular culture, media, public figures, social activism and social movements are conduits to deliver that education. In cultural pedagogies, the production of culture also functions as a way to educate and generate knowledge which shapes values and constructs identities (McLaren & Kincheloe, 2000, p. 285). McLaren and Kincheloe warn that within the production of information for tacit education, various cultural agents have a powerful influence, both on how we see ourselves and how we view the rest of the world. In Canada, multiculturalism is one such site where public and cultural pedagogies have a role in the formation of identities in relation to local and global events. For example, for many Indigenous people the notion of Canadian multiculturalism is problematic as it is inadequate in addressing issues of Indigenous rights (Légaré, 1995; St. Denis, 2011). Furthermore, the influx of immigrants into Canada as part of current globalization has impacted the concept of Canadian multiculturalism. Fleras and Nelson (2001) raise important questions regarding Canada's official multiculturalism policy, as compared to lived-multiculturalism, as being a debatable social issue. Visual communication has a critical role in disrupting and deconstructing cultural hegemonies related to multiculturalism. Multiculturalism, as seen through Indigenous and newcomer immigrant lenses, and its implications is explored more fully in chapter 2.

In Canada, as in the rest of the world, people from diverse backgrounds are impacted by direct and indirect media messages (Carter, Derwing & Ogilvie, 2009). Images and messages sent out through mainstream electronic, print and social media are instances of designed visual

communication influencing and shaping socio-political and pedagogical views of public

audiences (Ramamurthy, 2003; McLaren & Farahmandpur, 2006). These visual communication

messages affect people's perceptions of each other within the larger society, and play a

persuasive role in either bringing them together (e.g. in the name of nationalism) or intensifying

social divisions.

In the Canadian media, after the year 2008, there has been a focus on acknowledging and

addressing the impact of past injustices committed against Indigenous communities, i.e. the

Truth and Reconciliation Commissions (TRC) (Czyzewski, 2011; Henderson & Wakeham,

2009). These media messages showcase a change in government attitudes towards Indigenous

populations. While the media indirectly educates diverse communities of older and newcomer

Canadians about the history of colonization of Indigenous nations in Canada, there have been

limited efforts to address or process how this information is received by populations who are

outside of the Canadian mainstream. The invisible wall between Indigenous Canadians and

visible minority newcomers assists in maintaining a state of ignorance of each other's

subjectivities in the current Canadian discourse. Uninformed marginalized populations had

been left at the mercy of media messages to process the critical intricacies of the multicultural

realties of Canada. In addition, exposure to partial information leads to a flawed understanding

about the truth and reconciliation process. I find this problematic for a future of healthy

intercultural relations amongst the Indigenous, mainstream and newcomer Canadians. The

question arises, are contemporary national events really drawing newcomer, Indigenous and

mainstream Canadians closer to a truly post-colonial world?

In postcolonial literature, the idea of a politically managed dominant lens of

communication through media is not new and is known to create divisions and social hierarchies

(see Ahluwalia, 2012; DeGagné, Dewar & Mathur, 2011; MacKenzie, 2003; Mahalingam & McCarthy, 2000). It is now widely understood, especially in the wake of 9/11, just how Muslims immigrant communities are constructed as *others* (backward, barbaric, fundamentalists and terrorists). These *others'* communities continue to be the focus of socio-political debates in electronic and print media. For example, in October 2013, there was a case of controversial, racist advertising about Muslim girls displayed on Edmonton public transport vehicles (Tumilty, 2013), and in 2016, a series of disturbing posters promoting racial slurs against the Islamic and Sikh beliefs on the University of Alberta campus (Singh, 2015), which sparked varied reactions in different communities across the city. Such racist and xenophobic inducing incidents do not leave any one unaffected. Those from the Muslim and Sikh communities felt targeted and violated by the negative media attention, while reactions in the mainstream community divided them into "for and against" groups. Thus, these public visual communication messages triggered an effect of action and reaction at different levels[3]. Evidence of this could be found in a multitude of stories shared by newcomers, not only at forums of community service organizations working with such populations, but also in the university classroom discussions about multiculturalism or intercultural tolerance (personal communication, November 6, 2016). These instances are of pedagogical concern as we reconsider the concept of multiculturalism in the contemporary Canadian context, which represents some and marginalizes others.

   Fluidity of multiple identity as a newcomer immigrant. As a recent immigrant from a visible minority group, I am also mindful and aware of the world around me in relation to my own dual identity. I am sensitive to the importance of being conscious of my role as an

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[3] Local news posts and blogs illustrated the cause and effect of discriminatory advertisements that were acknowledged by the local City government to have played a role in dividing the local community based on religion and culture.

individual and as a member of the community within the process of change. However, I see my role and responsibilities as being in a state of constant flux. On one hand I am a receiver of the socioeconomic advantages of the social system while, at the same time, I am also vulnerable to the discriminatory practices of the mainstream culture that surrounds me. This complex position demands a deeper understanding of multicultural discourse both on a personal level and even more so in view of my research involving intercultural dialogue amongst diverse communities.

It is not an overstatement that geopolitical, economical and pedagogical views of individuals around the globe are shaped by the strong influences of western corporations (See D. Smith, 2003, 2006; Sandlin & McLaren, 2010). Ramamurthy (2003) like Kincheloe (2005) also warns about the subtle reinforcements of the images of neo-colonial benevolence and peacefulness to hide the imperialist intentions of corporate world powers. L. T. Smith (2012) makes a similar statement regarding different ways of exerting colonizing control in the contemporary world. She declares that the world is experiencing another kind of oppression where "the language of imperialism and colonialism has changed, but the sites of struggle remain" (p. 104). When immigrants and refugees with their exposure to the advertising and propagandist experiences that marks them as *others* reach Canada, it is hard for them to escape those same notions and develop subjectivities independent of commonplace persuasive media pedagogies. They continue to see the world from the position of otherness. Both Spivak (2005) and L. T. Smith (2012) agree that those labeled as "other" are not able to change their status and are thus implicated in their own oppression. It is not that they do not attempt to voice their concerns or reject the status quo, but the fact is that their voices are lost in the absence of an attentive audience. Moreover, the material conditions of immigrant groups keep them preoccupied with the basic issues of survival (Chui, Ortiz, & Wolfe, 2009; Darder & Torres,

2004), which further makes it difficult for them to sustain their efforts to voice their needs to affect meaningful change in the prevalent understandings.

How might we interrogate the colonial present and progress towards a truly post-colonial state of affairs if intellectual colonization through media continues? How can we overcome the structures of power that are so deeply engrained in Eurocentric positivist worldviews? It is within the fields of design practice, as well as in education as a whole, that we must take a stand to enhance and bring forward the voices of the marginalized. I am aware of the convergence of interests of globalization's effects in education and knowledge creation discourses, and I find resonance with multimodal arts-based, interdisciplinary methods of inquiry that offer a promise to record and disseminate the experiential wisdom of individuals and communities. In a learning space, it is essential to connect academic knowledge to our students' and our own subjectivities to the experiences in our society, and to present realities (Aoki, 2005; Pinar, Reynolds, Slattery, & Taubman, 2004). In this context, analyzing the political/pedagogical potential of visual communication design process, might open spaces to stimulate creativity, reflexivity and self-knowledge (Ellsworth, 2005).

Thinking through my multiculturalism experiences: Towards intercultural understanding research. All researchers are connected to their research intrinsically; for me, the process of identifying my background and experiences autoethnographically, accompanied by a critical reflection of those experiences, helped me to "own" my research and link re-cognition to history. This connection endorsed the "notion of confluence" (Hunkins & Orenstein, 2009) or convergence which served as a launching pad for my research actions aligned with the philosophy of transformation through education that seeks compassion and understanding.

I share here two vignettes that will offer a glimpse into how I, as a newcomer,

experienced multicultural life in Canada, which was devoid of any interaction with Indigenous communities. It will also show a typical introduction of a newcomer to the Indigenous members of the Canadian society. Most importantly, through these autobiographical stories I shed light on my lived reality as a newcomer immigrant of a visible minority. My specific focus on the subject of intercultural communication grew from the challenges that I negotiated within my personal and professional life in academic spheres as well as in the community at large.

> *Vignette 1: What community taught me about Indigenous populations.* As a volunteer at a local multicultural immigrant and refugee-serving organization in 2009, I was sitting in the staff room chatting with a couple of staff members over coffee when the conversation turned to discussing members of the Indigenous community. I, the recent newcomer was interested in meeting and interacting with the larger community, but a staff member (an immigrant from 1970) discouraged me from interacting with them by calling them trouble-causing and lazy. Her comments were reinforced by other such advice I received from people in my community circles. As I look back, I am aware of just how their misconceived judgements and comments influenced my subsequent behaviour towards Indigenous people and how that informed my design communication and education work. Most importantly those repeated comments had an implicit effect on how I parented my own children in a society where they would be invariably cohabiting the same spaces as the stereotyped Indigenous "others."

> *Vignette 2: Responding to racist labels.* This second vignette I share is a small anecdotal incident from the summer of 2015. My 8 year old son went to a nearby playground with a friend (also a child of visible minority immigrants, and also born in Edmonton) where they were pushed out of the playground by a group of boys. My son, visibly upset and shaken, asked me: "mum how am I a terrorist?" His friend equally bewildered said: "yeah they called us terrorists and said go back to where you came from. You cannot play in this playground. Go back." Covering up my disbelief, I went with them to the playground, to dissipate the bad energy so that the boys could play together in the future. I intended to talk to their parents too, so that we could together work towards creating a safe and tolerant neighbourhood. My husband followed me to try to stop me from going

to the playground. Over the years, what happened in that playground, and the different reactions that emerged, became significant in diverse ways and were critical in informing what I needed to do in my work for social justice in the years to come.

The bullying boys were unashamed. They showed no signs of repentance for what they had said. Rather, they repeated the same racial slurs in front of me and ran away. There was no way I could find where they lived in order to connect with their parents. My husband was totally flustered and adamant that the matter needed to be ignored not pursued. His point of view was: "we have to live in this neighbourhood and we should not aggravate the matter to make it difficult for the safety of our boys." My "Canadian" son and his friend were bewildered and confused by being called terrorists, a term they associated with the bombing of the twin towers in the US.

The experiences and the variety of reactions arising from these two incidents were of pedagogical value for me. Each incident required an action, which in Van Manen's (1991) terms could also be a non-action. He maintains, thoughtful reflection to the past experiences is no less than "embodied knowledge," which also assigns a quality of mindfulness to our everyday experiences and actions (p. 110). I am also reminded of David Smith's call for pedagogical responsiveness in the wake of increasing diversity and globalisation. He said when generations of children are brought together to live where they are unaware of the other needs a epistemological revolution (personal communication Oct 14, 2013). As an aspiring scholar I am called upon to address the problems of my time. Issues of well-being, equality and social justice are an intrinsic focus of my work, and a strong belief in working towards a pedagogy in research, which draws on understandings of local contexts and epistemologies, creates the lens through which I approached my doctoral study.

Racial stereotyping through images and stories in electronic, print and social media is not an exception in the globalized multicultural reality of many youth in Canadian cities (Ahluwalia, 2012; Banks & Banks, 2007; Berry, 2006; Chung, 2012; Fleras & Nelson, 2001; Kasparian,

2012; Mathur, Dewar & DeGagné, 2011), but if these are common experiences, is it acceptable to let them pass and not respond to them? Processing these racializing attacks is often difficult for those who are directly part of those kinds of interactions. Advertisements, popular films and documentaries have shaped common perceptions of not only Indigenous people, but also of people of colour from around the world by casting them as "others" (Leard & Lashua, 2006; Khanlou & Mill, 2008; Javaid, 2011; Ramamurthy, 2003). As such, exoticization of immigrants or portrayals of Indigenous populations as violent or lazy are commonplace phenomenon perpetuated by cultural pedagogies of our times. Myths, stereotypes, misconceptions and prejudices are not only representative of constructed realities, but they depict a larger underlying social problem. My contention is that such biases will influence generations of youth interactions in our multicultural society. The natural fallout of these biases will affect not only how they will choose friends in the present, but also impact who they will choose to be their employers, employees, tenants, roommates, doctors, politicians later on.

   My master's research path. My Master of Design thesis project was conceived in the spirit of visual communication design (VCD), participatory design (PD) research, and community service learning. It was undertaken on the premise that design processes can have a positive social impact on new immigrant/refugee communities' health and well-being issues. My aim was to explore a participatory action research process involving the design of communications (digital stories) to mobilize a group of multicultural health brokers toward advocacy and information sharing about issues related to the health[4] and well-being of their communities (Mumtaz, 2015). I focused on possibilities stemming from the basic conviction of

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[4] Health Canada recognizes the following social determinants of health: income and social status; social support networks; education and lifelong learning; employment and working conditions; social environments; physical environments; biology and genetic endowment; personal health practices; and coping skills (Donovan, McDowell & Hunter, 2009).

social change in multicultural newcomer communities in Edmonton, through the design process. At the beginning of my research project, I was looking for means to develop a sensitive and a revealing method of inquiry that would allow me to come up with a design intervention that may encourage new immigrant and refugee communities towards better access to health services. We agreed to use digital story telling as a method to generate new knowledge that would employ a collaborative design process.

The project involved active collaboration between the service providers—new immigrant/refugee community health brokers and me. For me, it was a unique experience considering I had been practicing as a designer and a design educator who responds to client's design briefs and hence had been used to having control over the process of how to access client's needs and design solutions to address those needs. While exploring participatory design methods for effective communication for healthier communities, I learned that basic steps of the process were trust building, nurturing collaborative partnerships and openness to letting go of control over the creative process. My collaborating organization (which, at the time served approximately 2500 immigrant and refugee women yearly from at least 18 different cultural and linguistic backgrounds and speaking 29 different languages) adopted the Digital Storytelling (DST) project approach I initiated in some of its communities. My community-based master's research, gave me the confidence to further explore arts/design-based pedagogic processes for social change in my doctoral study.

Transdisciplinarity for Understanding Complex Social Issues

In our contemporary society, we are faced with some issues that are complex, interlinked and indeterminate; Rittel and Webber (1973) describe such issues as wicked problems. The qualities of wicked problems are closely aligned with the nature of design problems (Buchanan,

1992). Buchanan argues that design-based processes are amenable to tackling wicked problems. Addressing design problems calls for attention to three considerations: 1) including participation of the individuals affected by the problem in the process of finding resolutions; 2) openness to applying strategies beyond the standard ones; and 3) acknowledgement that a solution may require changes in society (Brown, Harris & Russell, 2010). When dealing with wicked problems, where the end goal is human well-being, the formation of transdisciplinary alliances assists in developing synergistic approaches for social intervention (Frascara, 2002; Held, 2016; Simonsen, Bærholdt, Büscher & Scheur, 2010). Brown et al. (2010) loosely describes transdisciplinarity as a collective approach to understanding, which may include "the personal, the local, the strategic as well as specialized contributions to knowledge (p. 4)."

New collaborative ways of professional practice in many disciplines have redefined creativity, which involve cross disciplinary initiatives, as in design studies or in curriculum studies (Frascara, 2002; Harahan, 1978; Hocking, 2010; Held, 2016; Pinar et al., 2004). In this sense, design and curriculum studies transcend the confined subject areas that relate to art and design or learning only. By forming disciplinary alliances to intervene in issues, design-based research can play an integrative role in research. While doing research in multicultural contexts, design research processes can serve as a catalyst for making transdisciplinary connections for transformation focused knowledge creation. Forming collaborative alliances with community service organizations to explore new avenues for *research-creation*[5] crosses boundaries and links seemingly unconnected dots. It engages diverse stakeholders in design research processes

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[5] Social Sciences and Humanities Research Council (SSHRC) identifies research-creation approach as an innovation for knowledge creation which combines creative and academic study practices to produce critically informed work in multi-modal art forms. For more information see http://www.sshrc-crsh.gc.ca/funding-financement/programs-programmes/definitions-eng.aspx#a22

for new knowledge creation with the hope of provoking and informing individuals/communities to develop reflexive understanding about themselves in relation to each other. Moreover, participatory action research addressing complex social issues benefits from drawing on diverse disciplinary knowledges (Conrad, 2004; Kemmis & McTaggart, 2003; Kindon, Pain & Kesby, 2007; Simosnsen, Bærholdt, Büscher & Scheur, 2010; Swann, 2003).

Dissertation Map

This chapter serves to introduce my research study and provides details of my background and personal connection to my research. In the following chapter, I draw upon the literature in the fields of multiculturalism and intercultural relations (Berry, 2006; Bouchards, 2011; Chung 2010; Galbuzi, 2011; Ghorayshi, 2101; Gyepi-Garbah, Walker, & Garcea, 2013; Meer & Modood, 2011) to compare interculturalism to the concept of multiculturalism, in order to explore how a disconnect between intercultural understanding gives rise to the creation of "others." I will also discuss curriculum understandings in the field of education, incorporating learnings from diverse dimensions of our human community—spiritual, socio-cultural, socio-political, aesthetic, historical (Pinar, Reynolds, Slattery & Taubman, 2004; Slattery, 2013; Smith, 2010). I pay particular attention to the conceptual framework of critical pedagogy for integrated understandings of the individual and society in fostering of crucial 21st century skills such as creativity, social innovation, generative critical thinking and collaboration, while staying focused on local educational realities and cultural concerns (Koh, Chai, Wong & Hong, 2015; Slattery, 2013). I also draw upon literature in the field of design studies to discuss how there is recognition that design processes can foster skills and can provide practical strategies for achieving social justice goals (Archer,1979; Cross, 1982; Frascara, 2002; Fuad-Luke, 2009; Manzini, 2009; Margolin & Margolin, 2002; Sanders, 2016; Strickfaden & Heylighen, 2010).

Chapter 3 explains the rational for my research design concept and shows how it fits within the participatory research paradigm. I describe participatory action research (PAR) and how it informs my methodology of participatory design research (PDR). Further I discuss how I employed this methodology by using design research methods in community settings.

Chapter 4 shares findings of the process and highlight the topics that emerged from both the process and the content of the study. I provide images of the process in action to give a visual feel of the project process, in addition to sharing images of the design artefacts that the participants visualized.

Chapter 5 presents a discussion of the findings, consolidates the emerging themes from the topics highlighted in chapter 4 and makes the connections with the literature presented in chapter 2 and 3. I conclude with recommendations and implications that can guide future participatory research, through design-based methods in the field of intercultural understanding, in order to explore context-sensitive, dialogue-driven pedagogy to address complex social problems.

CHAPTER 2: LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK –

SKETCHING THE TERRAIN

> No one can say what will become of our civilization when it has really met different
> civilizations by means other than the shock of conquest and domination. But we have to
> admit that this encounter has not yet taken place at the level of an authentic dialogue.
> That is why we are in a kind of a lull or interregnum in which we can no longer practice
> the dogmatism of a single truth and in which we are not yet capable of conquering the
> skepticism into which we have stepped. We are in a tunnel, at the twilight of dogmatism
> and the dawn of real dialogues. – (Ricoeur, 2007, p. 53)

Introduction

This chapter explores the literature in four areas critical to this research: concepts of

colonialism and postcolonialism; differences of multiculturalism and interculturalism;

curriculum and transformation, with a focus on concepts of critical pedagogy; and finally, an

overview of the design process as a transformational praxis. The guiding questions for this

contextual review were, how we, as Canadians, may move beyond the surface celebration of

multiculturalism; and how to create conditions that support better understanding amongst

culturally diverse youth—urban Indigenous and newcomer immigrant youth—through

community responsive curricula. Much of this literature review explores broad themes relevant

to Canadian multiculturalism, with the perspective of youth from the urban Indigenous and

newcomer backgrounds.

In the first section I investigate concepts of colonialism, postcolonialism and

globalization in view of the phenomena of immigration, from countries with a history of

colonization, and present a synopsis of colonialism and postcolonialism in Indigenous literature.

The second section explores the notions of multiculturalism and interculturalism in the Canadian

context (from both the official stance and the lived realities and experiences of Indigenous and

newcomer communities) and provides a review of the historical context of Canadian diversity and the state of ethnic relations between the urban Indigenous and the newcomer immigrant communities. I explore the predominant national attitudes and approaches towards the presence of the ethno-culturally different "others" or members of "visible minorities" within the Canadian milieu, as well as the main concepts informing interculturalism, cross-cultural communication and intercultural understanding as a way to advance multiculturalism to its next level.

In the third section, I discuss curriculum and its transformational impact on individuals. Tracing curriculum as experience and a social process I look at the humanist and reconceptualist approaches to curriculum. Multiculturalism is problematic without interculturalism, therefore in the final part of this section I draw upon the framework of critical pedagogy that advances the practice of not only locating and naming problems but also provokes an urge envisioning a change for the future.

The fourth section of this chapter includes an introduction to design as a context-sensitive, dialogue driven process for socio-cultural transformation. These two sections are linked by the commonality of notions to address complex social issues through a human-centered, experiential and community-engaged framework. Action-based pedagogical and change-focused practices, inherent in the fields of design and curriculum studies, are interwoven to formulate a methodology in chapter 3 for my research.

Literature about intercultural relations and communication disconnects between multicultural communities in Canada shows that little of the research involves newcomer immigrant and Indigenous urban youth. The literature I consulted includes journal articles, relevant books and book chapters, unpublished Masters and PhD theses, Government documents, and non-profit publications. Youth from immigrant/refugee and urban Indigenous communities,

who have experienced displacement nationally or internationally, struggle with "hybrid identities" (Anisef & Kilbirde, 2003). Studies were conducted for/with urban Indigenous youth, newcomer/first generation immigrants (within particular diasporas e.g. South Asian or Chinese) or refugee youth. Research projects with a concurrent focus on Indigenous and newcomer youth groups were very limited[6]. The role that globalization and imperialism plays in shaping inter-group relations and intercultural communication between the two groups has not been given much consideration (Chung, 2012; Galabuzi, 2011; Ghorayshi, 2010; Gyepi-Garbrah,Walker & Garcea, 2013; Kasparian, 2012; Blanchard, 2010). Moreover, an overview of the literature revealed that studies on intercultural relationships between the diverse and marginalized youth communities have been mostly conducted from the perspectives of health, physical education and recreation, urban studies, or immigration and settlement studies (Chung, 2012; Graham & Phillips, 2006; Gyepi-Garbrah, et al., 2013; Hebert, Sun & Kowch, 2004; McHugh, Kingsley & Coppola 2013).

Unpacking Concepts of Colonialism, Postcolonialism and Globalization

Theories of colonialism and imperialism inform postcolonial academic discourses (McLeod, 2010), that highlight knowledge as inseparable from influences and operations of power (Said, 2003; Spivak; 2005; D. G. Smith, 2008; 2010). Simultaneously, Indigenous scholar, L. T. Smith (2012) declares that the classical Western pursuit of knowledge is interconnected with the construction of the other (see also Willinsky, 1998; 1999) . She warns that post 9/11 it has become increasingly risky to identify as "other" due to the prevalent global discourse of otherness "associated with dirtiness, savagery, rebellion and terrorism" (p. xii). Therefore

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[6]Significant research on Indigenous youth, immigrant youth or intercultural relationships between these groups of youth has primarily been done in the cities of Toronto, Montreal, Vancouver or Winnipeg (Dreidger, 1999; Ghorayshi, 2010; Luchs, Miller & Jalea, 2010; Suleman, 2011); however, no significant study of such nature has been done in/for Edmonton.

according to the colonial mindset, communication channels are isolated; and, it favors only the Western need to know (L. T. Smith, 2012; Wilson, 2008), thereby trivializing communication of/between other cultures and traditions. For instance, a recent example in Canada is the Truth and Reconciliation Commission (TRC) that was initiated based on the acknowledgement that many Indigenous people suffered trauma that scarred their generations culturally and emotionally whilst in the care of the residential school system. Ahluwalia (2012) critiques this TRC process and calls it incomplete for not bringing in newer immigrants into the communication process. It is a valid analysis if viewed in the context of the colonial mindset. Omitting the newcomers from participating (even if only as observers) in the TRC process communicated minimal or no importance to the need for other cultures to be informed about this historical exchange and its context in multicultural Canada. Newcomers or generations of earlier settlers in Canada, who remain ignorant or mis-educated about the history of Indigenous peoples, unconsciously become a part of the continuing process of oppression of Indigenous nations. Ahluwalia suggests that opening the TRC communication process by paying simultaneous attention to involving diverse newcomer communities into the awareness and communication process would have been a step towards disrupting the cycle of oppression and would counter stereotypes that have built up over a long period of time. Such information exchanges are important to "promote a decolonized thought" (Ahluwalia, 2012, p.50) which could allow all to take part in understanding the collective history of Canada from the multiple perspectives of the Indigenous communities. Decolonization engages with colonial and imperialist ideologies; it calls for resistance to ongoing colonialism, to colonial thoughts that pervade different aspects of a society through education, media and politics. For Indigenous scholars, decolonization is not an

end but, rather it is a call for a journey towards a socially just and colonialism-free future (L. T

Smith, 2012; Battiste, 2013).

The following subsections examine the concepts of colonialism, postcolonialism and their

overlap with globalization as well as investigate Indigenous understandings of these notions. It is

important to develop a clarity of these theoretical concepts considering that this participatory

design-based study is concerned with ideas of social change, within the diversity of cultures, and

the intersecting gamut of social and cultural organization.

Colonialism and postcolonialism. The genealogies of postcolonialism, colonialism and

imperialism are closely linked (Quayson & Goldberg, 2002). Exploring one of these areas

necessarily expands into an examination of the other linked theoretical areas illustrating that the

history of colonialism and imperialism preoccupies postcolonialism. The political realities in

many locations once colonized by the British Empire, as well as by other European powers,

changed after the establishment of independent governments in the latter half of the 20th

century, "but the material and imaginative legacies of both colonialism and decolonization

remain fundamentally important constitutive elements in the contemporary world" (McLeod,

2010, p. 8).

Imperialism is defined by Child and Williams as the hegemonic extension of economic

and military control of one nation over the other, while colonialism, grounded in the ideology of

imperialism, is concerned with the issues of expansion of Imperial (European) control, and the

establishment of colonies in new locations (1997). As a result, colonialism's concern evolves in

maintaining structures of power between the colonial rulers and colonized populations. The

period between the 16th and 19th centuries is particular important in the history of colonialism as

it was during this time frame that the European nations expanded their domain of socio-political and socio-economic control over the rest of the world.

Through an expansion of power, colonial nations maintained a relationship of supremacy as the dominant center over its colonies. Historically the imperialists, from their position at the center, extended social, economic, political, pedagogical, as well as cultural exchanges with the local colonized communities. Various people, around the world were controlled through this relationship and a system was maintained that instilled inherent notions of racial inferiority and "exotic otherness" (Said, 2003). As a result, a deep rooted tacit socio-cultural system emerged, pertaining to those at the center and periphery of those colonized areas. L. T. Smith (2012) confirms that the location of the margins originated from the spatial binaries of center-periphery, center-margins, center-borders or boundaries that compartmentalize people. Some scholars consider the margins to be bridging sites, that offer authentic opportunities for struggle and resistance for those who are aligned with the ideas of social justice and social transformation (Halls, 1992; hooks, 1990; L. T. Smith, 2012). Conversely, such boundaries also lock people on the margins out of the mainstream socio-cultural, political and economic interaction. Kasparian argues that this space at the margins invites for the building of bridges in pursuit of genuine interactions and dialogue that can help to end the isolation within the communities of different cultures (2012).

Ashcroft, Griffiths and Tiffin (1995) term postcolonialism as a continuing process of resistance and reconstruction. Postcolonial theory came into being as a result of the complex interaction of powerful imperial cultures with Indigenous cultural practices in the 1980s (Ashcroft, 2017). Postcolonial theorists study the various experiences and effects of imperialism and colonialism along with the study of its residual effects on people and cultures, unpacking the

themes and representations that enforce colonial, imperialist ideologies and Eurocentric

dominance. The classic approach in postcolonial studies is to expose the subtexts (for example in

English literature, media or art practices) to reveal the masked assumptions of race, hegemony,

and imperialism hidden in the guise of apparent humanism and aesthetics. According to

Quayson and Goldberg (2002), these constructs also question and critically respond to the

colonial hegemony. Postcolonialism refers to that scholarship and practice-led activism which

engages in challenging the structured social inequalities and strives for improvement.

The main characteristics of postcolonial theory are rejection of the master-narrative of

Western imperialism, and concern with the formation (within Western discursive practices) of

the colonial and postcolonial "subject" (Bhabha, 1994; Dimitriadis & McCarthy, 2001; Said,

1978; Spivak, 1988, 2005). Some key theoretical concepts in postcolonial studies are: otherness;

exoticism; roots and rootlessness; borders; hybridity; liminality; ambivalence; center and

margins; essentializing the voiceless; subaltern; nations and nationalism; and inter-cultural

translations. Hudson (2003) elaborates on the postcolonial framework as follows:

> [Postcolonialism] gives us a hybrid conceptual language, drawing on discourse theory as
> well as vocabularies of social justice, for analyzing the ambiguities and ambivalence of
> change, recognizing the epistemologies, which underlie our practices. "Postcolonialising"
> involves us in developing identities and strategies that help to leave constricting neo-
> colonial ideas and practices behind (p. 382).

McLeod (2010) identifies postcolonial discourse as based on a critical analysis of history,

culture, literature, and modes of discourse specific to the former colonies of European colonial

powers. He suggests that postcolonial theory is not only a focused response to the imperial

processes in colonial and neo-colonial societies, but also an examination of strategies to subvert

the actual material and discursive effects of the process. Ashcroft (2017) says that the major

feature of postcolonial theory[7] is its ability to investigate various cultural productions ranging from an array of race and racism, to appropriation, to examining the creative media arts and to literary genres. He foresees that postcolonial theory will expand from its earlier concentration on imperial power to focus on contemporary concerns of globalization.

Quayson and Goldberg (2002) state that the constitution of Western subjectivity conceals the larger project of power and hegemony, which thrives on the creation of binaries. The creation of binaries makes it easier for the popular strategy of 'divide and rule' to flourish and thus keep the imperial powers in place. The principal outcomes of this strategy are: keeping the colonized separated to prevent their alliance; fostering ignorance and distrust between those who are oppressed; and lastly, favouring and promoting some who can become supporters of the imperial power.

Referring back to the (TRC) process with Indigenous peoples in Canada, some saw it framed as a binary relationship between mainstream Canadians and Indigenous peoples. Due to the minimized involvement of newcomer immigrants in the process, it kept many mainstream and newer Canadians ignorant of the historic injustices committed against Indigenous peoples (Ahluwalia, 2012; DeGagné, Dewar & Mathur, 2011). Ahluwalia reminds us that, after taking the oath of allegiance to the Queen, newcomer immigrants also become settlers on Indigenous territories and thus *knowingly or unknowingly* become contributors in the oppression of Indigenous people. Ignorance (limited knowledge) on the part of newcomers can somewhat be explainable in view of the position of Canadian socialization policies and practices which "inculcate ideologies that present European imperial pursuits and colonization as inevitable,

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[7]While the postcolonial studies scholars have committed to understanding the postcolonial representation of the culture, for Ashcroft (2001), the postcolonial culture has emerged as a site of transformative action, which could, through the agency of local communities, help unravel the cultural production of subaltern and the marginalized of this era.

evolutionary, and necessary, whereas Indigenous Peoples' perspectives on Canadian settlement in their territories have been suppressed and ignored" (Ahluwalia, 2012, p, 46).

Newcomers, with this misinformation steeped in colonial ideology, are mostly maintained as outsiders in truth finding processes, which further assists in maintaining the historic attitudes of indifference amongst ethno-culturally diverse settler Canadians and Indigenous people (De Costa & Clark, 2011; Sehdev, 2011). Conversely, interpretation and understanding of the Treaties of this land binds Indigenous peoples and all (new and old settler) Canadians, in a strong connection (Ahluwalia, 2012; Kasparian, 2012). Erasmaus (2011), former National Chief of the Assembly of First Nations, reminds us that the connection of all Treaty people entrenches them in a significant relationship to the Crown. He cautions that:

> Because Canada is a nation of diverse cultures, its people drawn from every region of the world, any discussion of reconciliation must include the perspectives of those who have arrived in more recent days and those who trace their family histories beyond western European colonial states. (Erasmus, 2011, p. vii)

He attempts to draw all Canadians into the reconciliation discussion, thereby recognizing newer immigrants from visible minorities and their unique positions in the collective future of Canada. The continuing exclusionary actions (DeGagné, Dewar & Mathur, 2011) in maintaining systemic barriers limit the scope of intercultural communication between Indigenous, non-indigenous and newcomer communities. Kasparian, like Ahluwalia, calls for addressing this state of affairs and informs us that if this situation is not addressed through a wider dialogue, then "the 'two solitudes' would persist, and there is much work to be done to educate people in order to break down taboos and move forward" (2012, p. 7). Creating a framework of decolonization that can provoke multi-ethnic citizens to truly activate Canadian multiculturalism to improve understanding amongst youth of the diverse communities is much needed, and it will be a step towards decolonization of common understanding.

Colonization or globalization. Young (2003) asserts that colonialism is an action involving the expansion of the capitalist economy in order to lay the foundations of globalization. The connections between colonization and globalization are apparent in their contemporary manifestations. The power relations that were established through colonizing processes continue to be exacerbated through new economic and cultural relations in the world. As McLeod (2010) points out, "while colonialism is virtually over today as a practice, imperialism continues apace as Western nations are still engaged in imperial acts, securing wealth and power through the continuing economic exploitation of the other nations" (p. 10). Globalization, from the developing nations' point-of-view is also linked with colonial and imperial agendas (Al-Rodhan & Stoudmann, 2006).

Dirlik (1997) connects global capitalism with trans-nationalism. He maintains that the principle of making maximum profits, in which the low cost of production for higher profit gains, is the fundamental guiding approach in global capitalism. Critical educationists, attentive to the effects of such capitalist value production, seek to address the unhealthy social divisions created by those who have resources (economic, natural or human) and are using them exploitatively in the name of globalization and development (Giroux, 1992a; Giroux & Giroux, 2008; Kincheloe, 2010; McLaren & Farahmandpur, 2006). Like Giroux and Kincheloe, Tavin and Darts (2010) also warn about the far-reaching socio-economic effects of economic globalization on the realm of culture through media, technologies and visual culture. Giroux (2004) refers to the term "transnational public pedagogy" which is driven by neoliberal forces (knowledge, ideas and dissemination) of the dominant culture. Exploitation of the other in the name of globalization and trans-nationalism calls for critical praxis to subvert public pedagogy driven by capitalism and to direct it toward equitable and fair socio-cultural ideas.

Appadurai (1996), a cultural studies scholar, shifts the focus from the capitalist

interpretation of globalization to its cultural dimension. He focuses on the global flow of

cultures, as in the case of immigration and media messages across geographical borders, and the

eventual transformation of those cultures, ideas, or values in the process of being assimilated into

the local culture. His theory relocates globalization as a process of homogenization that

maintains a center–periphery relationship. He proposes a framework to explain the process of

globalization through the concept of "scapes"—ethnoscape, mediascape, finanscape or ideoscape

(p. 296). According to his metaphor of scapes, the complex linkages between the different scapes

render the globalization process to be both organic and irregular. He proposes that the character

of globalization is complex and fluid and that it impacts core/mainstream cultures as well as

peripheral cultures (Appadurai, 1996; see also D. G. Smith, 2006). Beck (2012) finds a deeply

disjunctive yet intrinsic global relationship between the different scapes, as offered by

Appadurai, and their impacts on education and learning. She states that:

> We cannot understand one [scape] in isolation, we without taking into consideration the influences of other scapes upon each. Hence, the flow of an eduscape will be influenced or intersected by ethnoscapes (the movement of people—relatives and friends who contribute to ideoscapes), mediascapes (how ideas about education are formed and influenced by the media), finanscapes (the movement of money in personal lives, as well as nationally and internationally) and ideoscapes (the manufacturing of "ideas" about education). Sometimes an eduscape could be driven by finanscapes, and other times, initiated by a combination of ethnoscapes and ideoscapes. (p. 142)

In today's globalized and connected world, film, electronic and social media play a role

in cultural production that functions as a form of education as it generates knowledge, shapes

values and constructs identity[8].

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[8]Tying the above conceptual conversation back to the larger processes of the global corporate world, highlights the influence of globalization on the geo-political, economic, social and pedagogical views of the global audiences. Therefore, globalization in the form of cultural domination is a common process that takes place in our everyday life experiences. This explanation corresponds to the notion of globalization as advanced by Giroux & Giroux, 2008)

Implications of globalization on education. Willinsky (1998), while commenting on Western European development of Empire premised in colonization, argues that the forms of economic dependency created by colonization have left a legacy not only on the colonized, but also a legacy that has shaped many of our present ideas about education. Willinsky refers to the motivation of colonizers in the education of former colonies to educate beyond and within the Western borders, as a fictitious and a pretentious drive to improve and help those seen as backwards, needing help, and seeking improvement. The hidden agendas behind such impetus can be linked to the need to facilitate colonial governance in the face of diversity while projecting an altruistic persona (D. G. Smith, 2010; Willinsky, 1998, 1999).

D. G. Smith (2006) examines the historical emergence of the contemporary globalization phenomena through the lenses of Christianity, European colonialism and technology. He observes its impact on the restructuring of international business enterprise and also notices how it contributes to the rise of various forms of fundamentalism. He terms globalization as a kind of tension that surfaces while negotiating between the dimensions of global and local realities. Negotiating one's position in this space of tension is unprecedentedly influenced by the larger agendas of global capital. Smith (2006) further argues that globalization, apart from affecting the business enterprise, has driven changes in the mandates of teaching and education. He suggests that the contemporary focus of globalization is the continuation of the use of a colonial approach by the dominant State structures, thereby maintaining the relationship between the status quo and education (in social as well as structured institutional realms).
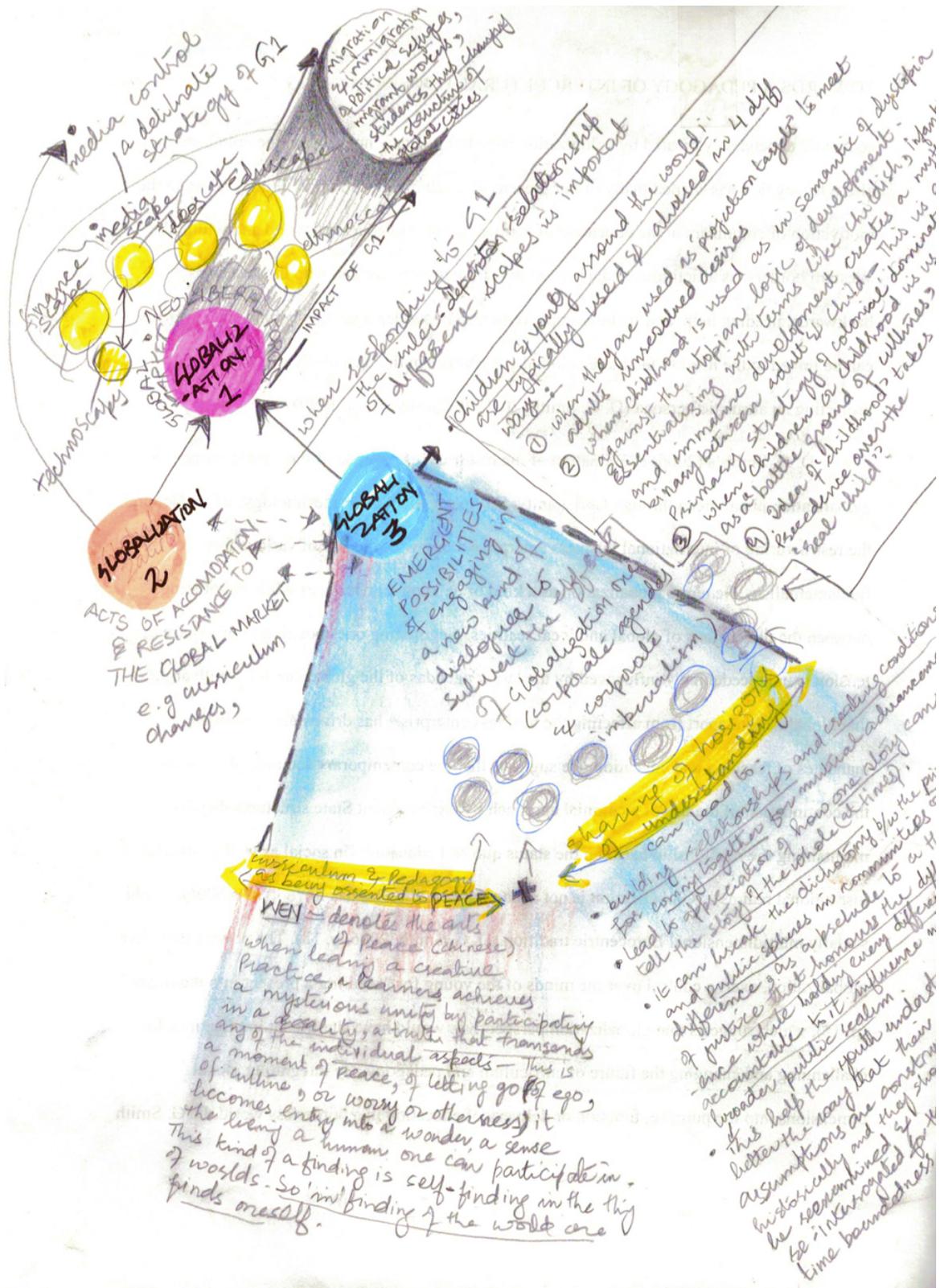
Figure 2.1: Visual understanding of D. Smith's (2010) discussion of Globalization 1, 2, & 3 and metaphor of "scapes" (Appadurai,1996)

"Globalization is not a singular condition" (Smith, 2006, p. 18); it has its roots in a 500-year-old socially multidimensional Eurocentric tradition. According to Smith, the powers that steer globalization also exert control over the minds of the young for "securing a present into the future" (2006, p. 15), and suggest that globalization perspectives could have significant implications for challenging and changing the future of curriculum and pedagogy. By integrating global dimensions into the purpose, function or delivery of education in a borderless world, D. G. Smith explores possibilities for teaching, which "involve the practice of truth dwelling in the Now" (p. 29). Smith's vision of "truth for now" is linked to a decolonizing educational approach which promises a catalytic strength to help think beyond the happy delusions—technical and economic progress in a borderless world, multiculturalism, equality, etc.—spun by the globalization phenomenon. It shows a path to best engage a possible future that is truly open and capable of maintaining equitable human relationships.

In tracing the contexts of globalization, D. G. Smith (2010) categorizes Globalization as One, Two and Three. He refers to Globalization One as the dominant form evolving out of neo-liberalism related to the powerful North American and British political regimes of the 20th century. Accordingly, he states that Globalization Two signifies the various ways in which people around the world respond through their acts of accommodation or resistance to Globalization One, for example, curriculum changes to make space for the neoliberal agendas of multinational corporations or burgeoning fundamentalism of various forms to make sense of cultural confusion. Globalization Three, he points out, refers to the emergent possibilities of engaging in "a new kind of a global dialogue regarding sustainable human futures" (2010, p. 35). If Globalization One is a condition, he explains, in which a global market prevails and business

mentality is being applied to social domains like education, then Globalization Two and Three are the responses to this condition with a hope that in the end, the human spirit, rather than the power of capital, will prevail. In order to nurture the human spirit in defense of detrimental advances of Globalization One and Two, conditions for healthy living together must be created[9]. The marginality of youth in a culturally diverse environment is a common condition which can serve as space to overcome the communication alienation amongst them that results from lack of knowledge about the other.

Considering the notion of truth dwelling education (D. Smith, 2006), globalizations (D. Smith, 2010), and the concept of scapes (Appadurai, 1996; Beck, 2012), I argue for alternate ways to intervene, to subvert and decolonize the effects of contemporary globalization that emerges as prevalent corporate public pedagogies (Giroux, 2004). Such interventions will begin by creating a new pedagogical space, which allows for participation in a reality whose commonness transcends the boundaries of us and them. The emergent pedagogy of this process will help co-participants identify and respond to the multimodal (technology, media, curriculum, education and so on) dividing techniques of contemporary global colonialism (jagodzinski, 2007). A combination of globalization concepts, grounded in the history of colonization and informed by the interrelated scapes concepts, mandate a practice-led approach to open up a critical, communicative learning space to develop a pedagogy of intercultural understanding.

Indigenous literature on colonization and postcolonialism. *Reclaiming Indigenous Voice and Vision,* (edited by Battiste, 2000a), is a collection of essays that are of foundational importance to this study. The anthology reconstructs colonialism through an Indigenous lens and explores strategies of resistance by offering possibilities for social transformation praxis.

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[9]I find the idea of fostering intercultural understanding, amongst youth in multicultural environments, aligns with D. G. Smith's call for a sharing of the horizons of understanding between the people involved.

Viewing the colonization process from the perspective of Indigenous communities, and through the indigenous lens, reveals that which informs the globalized Canadian society. Moreover, references to L. T Smith's (2009) seminal work *Decolonizing methodologies: Research and Indigenous Peoples* leads me to draw connections between ways of knowing and being, as a way to help situate design-based (action-based) research in relation to the Indigenous decolonizing paradigm for transformation.

Based on Battiste (2000a), I understand postcolonialism as an aspirational state of being, framed within an analysis and examination of power and knowledge constructs that are inherent in the binaries of West/other, colonizer/colonized and oppressor/oppressed and focusing on transforming colonial thought. This understanding is based on Battiste's distinction of "postcolonial Indigenous" and "postcolonial theory". She describes the term "postcolonial," as referred to by Indigenous scholars, as a possible strategy for creating a desirable future rather than describing an existing reality. She suggests that although the two theories have interrelated aspirations, an Indigenous point-of-view is based on the belief that Eurocentric theory is limited in dealing with the experiential complexities of colonialism and its assumptions. Battiste asserts that "postcolonial Indigenous thought is based on our pain and experiences, and it refuses to allow others to appropriate this pain and these experiences" (p. xix).

Battiste (2000b) maps colonization through an Indigenous research paradigm based on Indigenous ontology, epistemology, methodology and axiology, which challenges the cultural outlook of mainstream society. She calls for transforming the colonial thought and action-oriented research practices, and envisions a (postcolonial) Indigenous renaissance that uses the symbol of the Medicine Wheel (Fig 2.4) and its four directions to map, diagnose and then develop strategies to heal from colonization. Battiste describes the Medicine Wheel as

symbolizing the interconnectedness and continuous flux of ideas from North, South, East and West. She reminds that the process to initiate and reclaim the right to dialogue is "a process of healing not only for ourselves but also for our collective identities, our communities and the spirit that sustains us" (2000b, p. xxiv). Her emphasis is on initiation of an interrelated dialogue that may be spiritual, complex and powerful. Henderson (in Battiste, 2000b) notes that colonization creates an "artificial society" by promoting difference and giving the powerful the license to exert control through their own-engineered hegemony. This enslaving vision results in creation of an inferiority complex in the colonized communities, and estranges them from their beliefs, spirituality, language and self-respect (L. T. Smith, 2012). Henderson proposes a multi-voiced account to recover from these phenomena (in Battiste, 2000b).
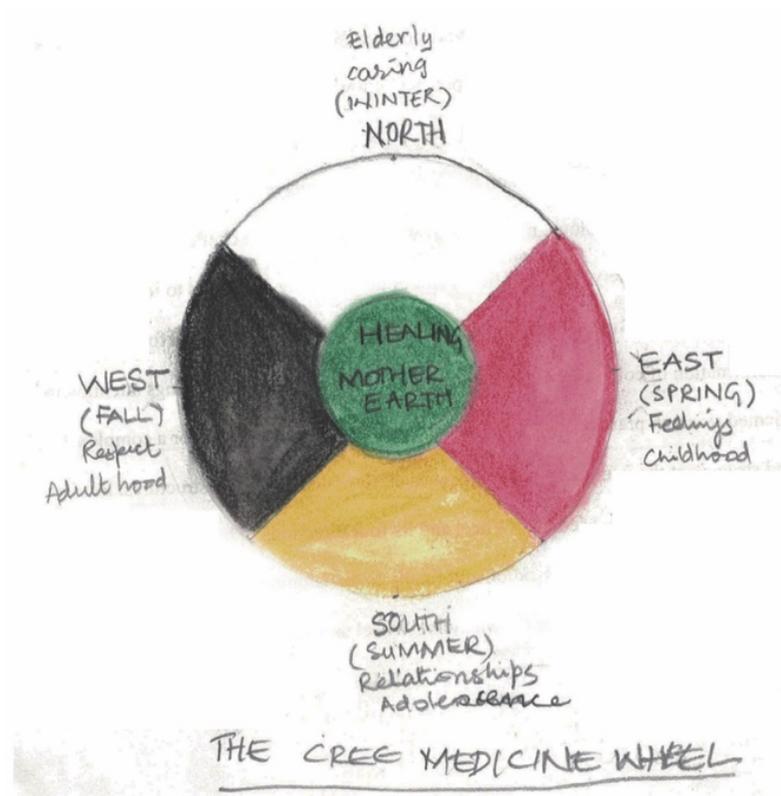
Figure 2.2: The Cree Medicine Wheel (as discussed by Battiste, 2000b; Wenger-Nabigon, 2010)

Colonialism is structured in such a way that people in power are authorized to control others, which is in complete negation of Indigenous thinking where all humans are equal and free in the circle of life (Henderson, 2000a). Yazzie (2000), using law as his analytical lens, describes the process of *othering* as a tool "to control" (p. 40) and traces the basic difference between Western and traditional Indigenous law as that of asserting control (western) as opposed to building consensus (traditional Indigenous). Deconstructing colonization to create a postcolonial state is a developing idea for Indigenous peoples from across the world. Similarly he declares postcolonialism has not yet arrived for Indigenous peoples as they continue to have no control over decisions concerning them. Yazzie (2000) calls for taking back control and requests Indigenous peoples to begin a healing process at the micro-level before tackling macro-level challenges as a beginning step towards a state of postcolonialism.

Henderson (2000b) examines the system of colonialization from an Indigenous knowledge perspective by looking at the cognitive legacy of colonization constructed through "Eurocentricism," to justify oppression (p. 58). Eurocentrism promotes principles of "epistemological diffusion, universality, enforcement of differences and using values to justify privilege" (Henderson, 2000b, p. 60) that demarcate the boundary between the center (European thought) and the periphery (everywhere else). He then offers the consequential effects of this colonial ideology on the human psychology and explains its effects on inter-human relationships between the center and peripheries. However, he did not examine consequences of this philosophy on inter-community relationships for those located at the peripheries, which is the focus of this study. He argues that the colonizer mentality induces the concept of race—absolute superiority of colonizer over the colonized—and its influence as a directive of differences, so difference should be understood as a social construct not a biological determinant.

Postcolonial theory and Indigenous postcolonial worldviews agree (Said, 2003; Young, 2003; Bhabha, 1994; L.T. Smith, 2012). For example, both theories approach the term postcolonial as neither a period nor a typical society, rather it is a goal for the latter and a response in the case of the former; neither of these frameworks assume that colonization has ended. Another similarity is the acknowledgement of the Eurocentric narrative marked by cultural practices such as difference[10], hybridity, diffusion and privilege (Ashcroft, 2017). Bhabha's postcolonial concept of mimic (1994) is echoed in Henderson's claim, wherein the colonizers' designed a system (to control the colonized) that promotes construction of their favoured identity within the colonized.

Correspondingly, Little Bear (2000) compares Indigenous and Eurocentric worldviews in quest to analyze why colonialism fights for social control. He compares Indigenous philosophical thinking with European philosophy to delineate basic differences in the two worldviews. Table 2.1 shows the salient differences between the two philosophical ways of thinking, as discussed by Little Bear (2000). Indigenous philosophy is premised on notions of diversity, equality, constant flux and the holistic wellness of all those involved in the life circles of individuals, communities and the natural world. In contrast, Eurocentric values are embedded in systems that are linear, hierarchical, individualistic and static. His analysis reveals cultural diversity is a norm in Indigenous worldview, as compared to Eurocentric thinking, which promotes social control through "universal thought" that attempts to ensure minimal diversity.

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[10]Differences based on race are fundamental and indicative of the perspective of superiority versus inferiority, excluding non-whites from the domain of knowing, reason and freedom. By promoting to take on the identity of *white* against the construction of *non-whites*, colonizers design a system in which, by merely taking their position in the equation of colonization, they oppress others (Henderson, 2000b).

Table 2.1: Table Highlighting Salient Differences in the Indigenous and Western World Views (discussed in Henderson 2000a)

Indigenous Worldview	Western Worldview
Spatial approach	Linear approach
Conceptualize history in a spatial fashion ('where' is more important than 'when')	Conceptualizes history in a linear temporal sequence
Narrative experience is related to place and space	Considers linearity of time and experience from beginning till end
'Process-focused' thinking	"Content-focused" thinking
'Action or event focused' approach to life	Focused on object-subject relationship
Experience being in the world in totality — mind, body and spirit in harmony with the systems around	Experience being as compartmentalize separation of mind from body and spirit
An individual is a part of the whole creation, living life as one system not as separate units or for one unit to dominate the other	Idea of the world exists for the purpose of human domination

According to Duran and Duran (2000) Western science and psychology are permeated with symbols of white superiority such as cultural superiority, biological determinism and the practice of valuing certain cultural experiences over others. The authors find cross-cultural discourse problematic, since it implies a universalist discourse that perpetuates the idea of marginalizing specific cultures by misrepresenting them based on a lack of their own discourse. They suggest that discourse acts as a relative platform from which all observations are made, and that this platform itself has Western thought and culture as its foundation.

The Indigenous postcolonial paradigm (Yazzi, 2000) advocates for validity of knowledge from different cosmologies without necessitating the need to weigh it according to universalist views for legitimacy. The basic argument is that those from the colonized worlds (commonly referred to as Third and Fourth) should reconsider defining themselves in terms of Eurocentric

hegemonic values. Alternate avenues should be explored and created to allow for the emergence

of alternative (Indigenous) forms of knowledge—supporting non-linear thinking, based on

processes of collaborative thinking.

Battiste (2000b), urges for "a process of healing ourselves, our collective identities, our

communities and the spirit that sustains us" (pp. xxiv) acknowledging that relationship building

is an ignored aspect of intercultural considerations in Canada, despite the government's claims of

reconciliation and healing. In fact, these communities living side-by-side, yet disconnected,

epitomize the complexities of coexistence (Kasparian, 2012; Mathur, Dewar & DeGagne,

2011). The critical placement of Varadharajan's (2000) paper in the healing section of the book,

draws attention to this aspect of relations, between newcomer visible minority immigrants and

urban Indigenous peoples in Canada, which requires healing.

Varadharajan, a female scholar of visible minority immigrant origins, brings a new

perspective to Canadian multiculturalism education, specifically to healing and restorative

efforts, in Indigenous contexts. She highlights the need for intercultural communication based on

commonalties in colonial experiences from across the world to initiate the healing process. While

comparing Indian and Canadian Indigenous communities' colonial histories, she argues that

despite different trajectories, there is an overlap of racial subjugation experienced by both

groups. She illustrates the need for initiatives to map a future together, and strongly rejects the

Eurocentric practice of essentializing the *other*, which in her opinion hinders the initiation of

dialogue for interactive knowledge exchange in a multicultural environment. She calls for a need

to move beyond the "politically correct" status of multiculturalism to an acknowledgement of

cultural differences through dialogic interactions toward a postcolonial vision for a future free of

ignorance-led racism.

Indigenous scholars identify a fundamental schism between Western and Indigenous ways of being, and call for an international Indigenous peoples' movement to protect and restore Indigenous traditions and to heal themselves, and the wider society, from the effects of (past and continuing) cultural imperialism through collective transformative actions (Battiste, 2000a, 2013; Cajete, 2000; Henderson, 2000a; L. T. Smith, 2012). Battiste calls for integration of Indigenous pedagogy into the mainstream Canadian education system, so that, in a decolonizing process, diversity, and not the notion of singularity, is accepted as normative.

Western research practices have historically been employed to colonize Indigenous people and their cultures (Batiste, 2000, 2013; Chung, 2012; Erasmus, 2011; Jacobs, 2009; L. T. Smith, 2012; Wilson, 2008). L. T. Smith analyzes how the colonized communities are implicated in Eurocentric research practices. She points out these individuals/communities had been the focus of interest under the pretext of research while their already established systems of knowing and being were dismissed altogether. Hence, colonialism not only physically enslaves humans, but by negating and trivializing their cultural originality, it also steers them towards becoming estranged from their beliefs, spirituality, language and self-respect (L. T. Smith, 2012). Moreover she argues, that relying only on understandings of existing Eurocentric colonial theory cannot ensure a proper rehabilitation of the past to create a balanced society in which the humanity of all citizens is equally valued. According to her, the way out of colonialism exists in the praxis of exploring possibilities through "alternative and oppositional ways of knowing" (p. 204). Battiste (2013) agrees with L. T. Smith about Indigenous thought about postcolonialism and not rejecting Western knowledge altogether. Rather they both call for endeavors to re-establish a place for Indigenous peoples' knowledge, views and visions in contemporary knowledge structures.

Multiculturalism in the Canadian Context

Accelerated immigration, migration and settlement, in view of the contemporary

globalization trend, has created urban spaces of cultural heterogeneity (United Nations, 2011).

Resulting from this cultural diversity, a new kind of urban space has emerged which is

simultaneously a source of socio-cultural inequality and a context of transformational

possibilities (Sutton & Kemp, 2011). Ethno-cultural segregation in urban environments presents

challenges as well as opportunities for the initiation of dialogue and the exchange of knowledge.

Challenges of integration, communication, cultural survival and the complexities of cross-

cultural relations have emerged for individuals and communities, due to this increased cultural

diversity in the urban milieu. The challenges posed by this diversity also offer prospects for the

negotiation of boundaries through the politics of difference and the necessities of co-existence. In

view of the increasingly urbanized world, social and cultural scholars bring attention to the need

for collective action to engage, and transform communities by tackling our most complex issues,

while simultaneously learning to negotiate ways to live together in this multicultural context (see

for example Anisef & Kilbirde, 2003; Aoki, 2005; Beyerbach & Davis, 2011; Dimitriadis &

McCarthy, 2001; D. Smith, 2006; Frascara, 2002; Kincheloe, 2008; Mathur, Dewar & DeGagne,

2011; Slattery, 2013). Practitioners and scholars in the fields of design and education studies are

preparing, through their academic and professional practices, for a future that is marked by

multicultural cities and communities (see Ellsworth, 2005; Fuad-Luke, 2009; D. Smith, 2010;

Kincheloe, 2010; Mathur, 2011; Pinar, 2012; Sanders, 2006; Thankara, 2005; Willink, Gutierrez-

Perez, Shukri, & Stein, 2014).

Multiculturalism in Canadian policy. The word *multiculturalism* refers to peaceful

coexistence of diverse cultures (Portera, 2011). According to Portera, it also implies notions of

cultural uniqueness and cultural differences and the right to personal autonomy. Canada[11] is a

culturally diverse society. The history of multiculturalism in Canada is rooted in the long-

standing power struggles for sharing political and economic control between the "two founding

nations"—Britain and France (Chung, 2012; McCarthy & Mahalingam, 2000). It has been

more than forty seven years since the Federal Government recognized multiculturalism as a

fundamental characteristic of Canadian society through the adoption of a form a Multiculturalism

Policy in 1971 (Brosseau & Dewing, 2018). This policy, at its inception, confirmed the status of

Canada's two official languages, English and French, and the rights of Indigenous peoples. The

Canadian Multiculturalism Act, which followed in 1988, provided a legal framework to guide

federal responsibilities and activities with respect to multiculturalism in Canada (Hyman,

Meinhard, & Shields, 2011).

      Critical review of Canadian multiculturalism. Day (2000) calls Canadian

multiculturalism problematic, although it was proposed as a political solution to the historic

issues of cultural diversity within a bilingual framework. He states it to be an organized practice

that has led to an increase in the development of "minority identities" (2000, p. 3). Consequently,

he stresses, that as a state policy, it necessitates a need for management tactics to govern these

different identities as one Canadian identity for attaining "unity in diversity." Moreover, Day

considers it far from "an already achieved ideal" (2000, p. 6), and calls it a discourse which

focuses on advancing differences and diversity for political and ideological power/control. This

premise is exemplified in the lived experience of many marginalized communities, where

multiculturalism contributes to creating differences between "us" and "others" (Kymlicka &

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[11]It is one of the first countries to officially legislate a national multiculturalism policy (Inglis, n.d.; Kymlicka, 2003), and the Federal Government plays an active role as a supporter of diversity initiatives and integration programs for newcomers and minority communities, thus the Government of Canada (2012), in theory, regards cultural diversity to be an asset.

Norman, 2000; Légaré, 1995). Légaré, rejects the notion that Canadian multiculturalism promotes values of diversity, cultural tolerance and equality. She analyzes it to be closer to the racialist discourse that signifies the ethnic identities as "other" in comparison with the normative Canadian identity. Galabuzi supports these views and declares that through its systematic hegemonic processes, the multiculturalism policy validates differences between the "ethnicized/racialized others" (2011, p. 58) and mainstream Canadians of European descent.

In the fervor of cultural fetishization, due to the misguided concepts of celebration of diversity, many would not fully understand that multiculturalism is also a symbolic representation of Canadian society (Fleras & Nelson, 2001, p. 346). According to Fleras this symbolic value of multiculturalism assists in expanding the creation of the overall conditions for socio-cultural mood in which diversity can thrive. Portera (2011) warns that exotic representation of other cultures invariably constrains the ethnically diverse citizens to their native cultures and keep them absorbed in outdated patterns. Advancing cultural diversity through the celebration of multiculturalism comes across as a frivolous political diversion which assigns it as a widely acceptable symbol rather than a substantial effort to address structural social problems (issues of hegemony, racism, inequity, intolerance and misunderstanding) that are associated with such representational politics. These dimensions of multiculturalism are problematic. Exhibitory and tokenistic[12] events for displaying diversity may play a role in creating acceptable forms of difference for the mainstream dominant society. Advancing cultural pluralism through ornamental practices, where there is indifference and no common desire to learn each other's stories, only stagnates the potential for cultural pluralism.

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[12]For example, celebrating differences mainly through cultural festivals (like Heritage Days in Edmonton and Toronto's and Calgary's Greek Festivals, India festivals and similar festivals in major Canadian cities), and highlighting ethnic foods, can trivialize the true nature of multiculturalism.

Scholars in the volume *Home and Native land: Unsettling Multiculturalism in Canada* (Chazan, Help, Stanley & Thakkar, 2011) critically analyze multiculturalism, both as a policy and as a discourse, maintaining that it perpetuates racism and exudes the continued power of making visible minorities invisible in Canadian public institutions. Chazan et al. (2011) observe that the impetus for the Canadian multiculturalism policy came from the need to address the then long-standing problem of negotiating differences between the English and French, rather than a response to Canada's rich ethno-cultural diversity. They argue that the policy was elaborated to accommodate and mediate between Canada's other European ethnic groups (such as Ukrainians, Italians, Germans, Dutch and so on) within the narrow framework of "two founding nations" (p. 6). Acknowledgement of Indigenous people in this guiding principle of Canadian diversity was a subsequent step in the process. Chazan, Helps, Stanley & Thakkar point out:

> Multiculturalism became a master narrative with which to address all issues of Canadian diversity, including not only migration from the Global South and from post-colonies but also the status of Aboriginal peoples, who... were posited as the third founding nation. (Chazan et al., 2011, p. 2)

Légaré (1995) reminds, "the discourse of Canadian multiculturalism is manifested through the struggles of Aboriginal [Indigenous] Peoples" (p. 348). The discourse plays a role in essentializing Indigenous peoples' status of otherness and inhibits their rights of self-determination and their entitlement to land. Indigenous people, commonly refer to multiculturalism as a political policy, which does not concern them directly; rather, they find it to be a policy for immigrants (Légaré, 1995; Ahluwalia, 2012). Therefore, present multiculturalism policy is limited, as it is more divisive than unifying, in extending commitment to peaceful coexistence between Indigenous, Canadian settlers and the newcomer immigrants.

In Canada, the Eurocentric point-of-view is the dominant lens that views multiculturalism as state policy for managing, disciplining and creating uniformity in populations who call

themselves Canadian (Day, 2002). Day calls for an understanding of multiculturalism separate from its existence as a state policy. Accordingly, he proposes that the actual potential for the evolution of multiculturalism in Canada lies in a "radical imaginary, which tends toward spontaneous emergence" (p. 4). In order to give space for spontaneous emergence of multiculturalism as a collective radical imaginary, the collective input of all stakeholders (beyond hierarchies, divisions of "others") is required. Such a transformatory action is not possible without extending our understanding beyond our individual "horizons"—a term Gadamer (1997, p. 302) uses to explain that our understanding is limited to the finitude of our situatedness—while negotiating all the universal horizons shared by the many nations and ethnic groups involved.

Canadian multiculturalism and emerging questions. Bouchard highlights, diversity of languages and cultures as the main tenets of the Canadian multiculturalism model of the 1970s and 80s, whereas more recently, a newer concept has evolved to accommodate the ideas of interculturalism based on interaction, cultural exchanges and participation (2011). The question arises as to whether urban communities, systems and citizens are equipped to promote open channels of cross-cultural communication and understanding. Some questions that arose for me as I moved forward in my thinking were: Does the lack of intercultural understanding amongst newcomer Canadian and urban Indigenous youth implicate current institutional approaches to learning/pedagogy? What do we need to understand as action-based and practice-led practitioners (educators, curriculum planners, design educators and learners), in order to effectively nurture the culturally diverse younger generations struggling with issues of intercultural disconnect that are prevalent in Canadian society? To answer these questions I

looked towards developing a better understanding of the concept of interculturalism in context of Canadian cultural diversity.

Interculturalism in the Canadian multiculturalism's context. The term interculturalism, while recognizing cultural diversity, places emphasis on fostering intercultural interaction and maintaining equality. Multiculturalism is referred to as a "place marker in the global economy" (Gyepi-Garbrah et al., 2013, p. 7). The concept of multiculturalism is associated with recognition of differences more than acceptance of differences thereby not being very supportive of social unity (Bouchard, 2011; Gyepi-Garbrah et al., 2013; Portera, 2011). Multiculturalism and interculturalism frameworks share the key principles of diversity, pluralism, and acceptance concerning relationships between majority and minority ethno-cultural groups in a society (Meer & Modood, 2012; Taylor, 2012). The point of difference between the two is that while multiculturalism promotes side-by-side existence of different cultures; interculturalism urges for interaction and communication between the diverse cultures at both macro and micro levels in diverse communities.

Epistemologically, an intercultural approach is positioned between universalism (for example, the equal right to education for all) and relativism (for example, the right to express one's individual and cultural identity) (Portera, 2011). According to Portera, interculturalism can develop new synthesis of cross cultural communication with better chances for dialogic communication and exchange, as the prefix *inter* implies interaction and exchange within different cultures, whereas multiculturalism entails peaceful stagnant existence of diverse cultures side-by-side. Thus, interculturalism offers creation of a space, allowing for an exchange of views, stories and experiences amongst individuals of diverse ethno-cultural backgrounds.

Bouchard (2011) declares a "search for equilibrium" as one of the important facets of

interculturalism. Here equilibrium refers to the quest for finding a balance between often-competing ideologies and expectations, and requires a continuous effort to balance "majorities and minorities, continuity and diversity, identity and rights, reminders of the past and visions of the future" (p. 468). Bouchard warns that imbalance in such interactive cultural communication may lead to consequential melting of cultures into one another or one being lost at the expense of the other. He posits, "interculturalism … opens a large horizon for thought and action" (2011, p. 458) by offering a middle path to balanced equity, rejecting the harmful principles of multiculturalism (assimilation, social hierarchies and fragmentation), while maintaining respect for diversity and human equality. Interculturalism mandates action between different cultures rather than merely acknowledging the presence of different cultures. As such, it calls for energizing "multiculturalism" through dynamic "intercultural" action to respectfully address conflicts, which may arise around divisions and differences. Interculturalism focuses on building relationships and the creation of spaces of co-existence after finding common ground through participative and integrative interactions[13].

Intercultural communication disconnects in ethno-culturally diverse communities (Kymlicka, 2003; Mathur, Dewar & DeGagné, 2011; Suleman, 2011) highlight two distinct aspects of the state of intercultural relations in Canada. Firstly, the disconnect shows indifference and a lack of human empathy because of underlying social seclusion. Secondly, such conditions contribute to germinating feelings of mistrust, resentment and hatred for the other. This social dynamic is true for inter-relations not only between the dominant and marginalized communities in urban settings, but more so within the diverse marginalized communities

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[13]My aim in understanding the relationship between the two frameworks is not to reject one for the other or to create or support a political theory, rather, I am establishing an understanding of how my practice-led study might have fostered intercultural communication in an urban multicultural Canadian situation.

(including Indigenous peoples, newcomer, and refugee communities). Kymlicka (2003) brings attention to the paradox of co-existence in multicultural states, which impacts intercultural relations. He states that due to underdeveloped inter-group relations and limited intercultural knowledge, the multicultural policy, which seems to be making progress at the government level, does not demonstrate matching results at the level of lived experiences of diverse groups. There is a need for developing a framework of interculturalism that is neither "tokenist" nor "utopian," but rather based upon understanding and acceptance of "somewhat opaque" mutual differences. Kymlicka (2003) stresses, intercultural communication is crucial in the globalization of our local worlds.

Meer and Modood (2011) discuss the relationship between interculturalism and multiculturalism by identifying four distinctions. According to them interculuralism is: "more geared towards interaction and dialogue"; "less groupist and more yielding of synthesis" more "committed to a stronger sense of the whole"; and "more likely to lead to criticism of illiberal cultural practices" (p.177). The concept of multiculturalism is related to the state, whereas interculturalism is concerned with the individuals within a state, and encourages fusion through ideas of dialogue and interaction and not the separatist divisions and hierarchies enacted by multiculturalism. Also, interculturalism evokes a spirit of participation and community, which is based on mutual understanding and respect for differences. Although the authors agree that interculturalism encourages critical thinking about conservative cultural practices, they also maintain that most of the positive features of interculturalism, such as communicative dialogue, dynamic identity, promoting unity, and challenging illiberality, are already present in multiculturalism. Furthermore, they reject the notion that interculturalism is a competing term with multiculturalism as a political orientation, and argue that interculturalism as a political

discourse is not yet mature enough to replace multiculturalism.

I argue that if multiculturalism, as discussed by Meer and Mood (2012), encourages fusion rather than promoting separatist divisions and hierarchies, then it needs to be recognized that official multiculturalism in Canadian reality has not met these projected ideals. Rather, it has resulted in exclusion and marginalization of racialized groups (Ahluwalia, 2012; Bisoondath, 1994; Galabuzi, 2011; Ghorayshi, 2010). The concept of interculturalism, involving interactive communication dialogue is a compelling approach to overcome the challenges of cultural segregation imposed by multiculturalism. The concepts of interculturalism based on interactive communication dialogue put forth a compelling approach to overcome the challenges of cultural segregation imposed by the multicultural realities of communities living together.

The latest statistics (Statistics, 2016a; 2016b) show there is a notable increase in the number of newcomer youth and Indigenous youth residing in the urban centers of Canada; thus making it important to recognize cities as prospective sites for the promotion of intercultural dialogue and exchange of knowledge (Herbert, 2009). As mentioned, one of the identified adverse effects of multiculturalism in Canada has been its role in maintaining disconnects between Indigenous and immigrant communities rather than promoting intercultural relations (Berry 2006; Bohaker & Iacovetta, 2009Chung, 2012; Galabuzi, 2011; Gyepi-Garbrah et al., 2013). Divided community groups cannot ensure the creation of a communicative and just society. Existing divisions and boundaries continue to promote a lack of awareness about the histories and realities of other groups. Gyepi-Garbrah et al. (2013) believe that an initiative for developing intercultural understanding among newcomer immigrants and urban Indigenous populations has the potential to decolonize Western urban centers. In their case study of an

Indigenous community organization, *Ka Ni Kanichiik Inc.* (*KNK*)[14] in Winnipeg, they explore

the cross-cultural connections between Indigenous and new immigrants. Their work recognizes

the far-reaching effects of such relationships on the future of intercultural studies in the Canadian

context. In Winnipeg, newcomers, especially refugees, become part of the minority groups to

which Indigenous peoples have also long been incorrectly consigned (Ghorayshi, 2010). These

groups of people struggle with socio-economic issues coupled with marginalization in a society

where multiculturalism as a political stance negates exclusion, discrimination, and inequality.

Gyepi-Garbrah et al. and Ghorayshi discuss the unique case of *KNK* where an urban Indigenous

community organization took up a leadership role in building community intercultural

relationships. They came forward to create spaces for interaction between Indigenous people and

newcomers in Winnipeg in an effort to establish interculturally connected communities at the

local level. *KNK* found a way around the standard historical model of newcomers' integration in

Canadian urban life, which is traditionally led by the mainstream Euro-centric population that

played the role of hosts in newcomer settlement and integration services. Gyepi-Garbrah and

their community partners affirm that *KNK*'s intercultural initiative illustrated revival of the

leadership role of Indigenous communities in hosting newcomers as they did a few centuries ago

with European settlers:

> Aboriginal community organizations can assert the place and rights of Aboriginal
> peoples as original occupants of Canada, and re-engage as hosts to orient new waves
> of newcomers to Canada in ways that generate mutual understanding and respect
> and the dynamic potential of intercultural urbanism. (2013, p. 3)

The influx of marginalized visible minority populations into cities has not only increased socio-

cultural diversity, but it is expected to have substantial implications for Canadian

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[14] http://www.kanikanichihk.ca

urban life through change in communities' inter-relations. Gyepi-Garbrah et al. (2013) and Ghorayshi (2010) foresee ethno-culturally diverse urban spaces of interaction as starting points to re-imagine a contemporary Canadian society by way of promoting intercultural citizenship. The *KNK* project is one example which leads the way for marginalized populations to come forward to take an active part in making intercultural communication efforts.

Indigenous and Newcomer Immigrant Youth: Situating the Two Communities in the Urban Context

Edmonton, the capital of Alberta, serves as an appropriate setting for my study because it has a fast-growing multicultural population (Reilly, 2009), and is one of those identified Canadian multicultural urban hubs where scholarly work has been negligent in examining multiculturalism (Carter, Derwing & Ogilvie, 2009; Loewen & Friesen, 2009; Blanchard, 2009). There are two terms that warrant attention in this context: *visible minority*[15], and *Indigenous*.

The recent phenomenon of immigration from predominantly non-white countries (Asian and Middle Eastern) has contributed considerably to an increase in the non-white population in Canada (Dreidger, 1999; Janhevich & Ibrahim, 2004; Statistics Canada, 2013a; 2016). The term "*Indigenous*" includes all those peoples who were descendants of the original inhabitants of what is today Canada; moreover it is a commonly employed term to refer to the First Nations peoples in the province of Alberta and in Canada (Joseph, 2016). Indigenous people primarily identify with their cultural community of origin (Chung, 2012, p. 5). Amongst Indigenous people in Edmonton's diverse Indigenous community, some self-identify as Métis (54%), First Nations (42%), Inuit or multi-ethnic (City of Edmonton, 2009). The array of ethnic multiplicity within

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[15]The term *visible minority* refers to members of the Canadian population who are essentially fewer in number and look visibly different from the dominant mainstream population, primarily due to their skin color (Pendakur, 2005; Statistics Canada, 2006a).

the Indigenous population (Blackfoot, Cree, Dene, Ojibwa, Sioux) reflects the rich cultural, ethnic, linguistic, and political diversity of Indigenous peoples in Alberta. Recent statistics and research indicate that many urban Indigenous and newcomer communities exist side-by-side in inner-cities (City of Edmonton, 2010; Gyepi-Garbrah, Walker & Garcea, 2013; Statistics Canada, 2013a; Wang, 2010), and thereby making cultural diversity, overwhelmingly, an urban phenomenon (Graham & Phillips, 2006).

The history of Edmonton dates back to 8000 years when it was a meeting and ceremonial "gathering place" for its diverse Indigenous Nations who came here to trade, to share stories and to participate in various cultural activities (City of Edmonton, 2009, p.2). Today, Edmonton has the second largest urban Indigenous population in Canada after Winnipeg (Aboriginal Relations Office, 2008; Environics Institute, 2010, Wang, 2010), and the fastest growing age group of youth between the ages of 15 to 25 years (Quinless, 2009; Wang, 2010). Similarly, there is an increase in the newcomer immigrant and refugee populations with major representation of the youth population (Statistics Canada, 2006a; 2011; 2013a; 2016). The influx of immigration in Edmonton is both from outside and within Canada, due to various socio-economic conditions affecting both Indigenous and newcomer immigrant communities.

Galabuzi (2011) draws attention to cultural diversity in view of efforts to legitimize multiculturalism in Canada. He warns that the current increasing trend of immigration is creating a Canadian society that is becoming more "bottom heavy," where economically marginalized groups of people (who are also often racialized) persistently live a separate existence, thus stratifying Canadian society into glaringly different socio-economic layers. According to Galabuzi, the metaphor of the Canadian multicultural mosaic is actually manifested in a "colour-coded vertical mosaic" (p. 82) with predominantly the mainstream society at the top

and racialized women, youth and new immigrants (who need to be integrated and assimilated) at the bottom.

The term "racialization of poverty" is used by Galabuzi (2011) to draw attention to the significant imbalances in the experiences of poverty in Canadian urban hubs, mostly amongst racialized people. He notices that Indigenous peoples and newcomer immigrants, youth, women as well as seniors (from some select groups of immigrant origins) are twice as likely to be poorer than the average Canadian. Concurrently, Sharma (2011) critiques the exploitative use of cases of economic success of some non-whites as evidence for proving Canadian claims to anti-racism. She declares that these endeavors are not only means to legitimize multiculturalism, but also believes them to be marketing techniques to attract international investors.

In addition to racialization associated with poverty in minority communities, systemic racism is also identified as a socially interwoven experience in migrant settlement challenges (Galabuzi, 2011; Palamar, 2009; Sharma, 2011). Bissoondath (1994) asserts, "racism is mostly based on willful ignorance and an acceptance of stereotypes" (p. 181). Therefore, lack of knowledge about the "other" perpetuates systems of inequality based on race, ethnicity and other categories of difference. In the US context, Blake (2004) draws attention to youth who transition into adulthood in such climates of ethno-cultural marginalization and economic struggle. She cautions that youth who find themselves at the periphery of mainstream society exist in a cultural space which pushes them into a non-participative mode, resulting in the perpetuation of a "culture of refusal" and marginalization (p. 1). Blake's research is based on her study with minority youth of colour, but I also see the significance of her study when examining the marginalization of newcomer as well as urban Indigenous youth in Canada. What we learn "from

and with" marginalized, visible minority youth can give us insights into their experiences and help formulate an approach that can foster intercultural understanding.

Cities in the western provinces of Canada are increasingly acknowledging the lack of diverse voices of youth from urban Indigenous and newcomer communities in planning for an interculturally connected future (Howell, 2014; Kasparian, 2012). Rapid urbanization in Canadian western cities, rising populations of Indigenous youth (Durst, 2009) and visible minority immigrant youth (Lee & Hébert, 2006) necessitates a need for socially and culturally responsive curricula. In view of the changing context of youth from marginalized communities, there is a need to explore participatory practices and roles of youth that recognize the need for an engaged dialogue between youth from different marginalized communities. It is not uncommon to hear about youth, especially from such communities, being portrayed in the media as problematic and socially disruptive (Garcia & Morrell, 2013). Stereotypes are interwoven in migrant experiences of settlement, thereby making adolescence, which is already a challenging period in identity formation for most individuals (Anisef & Kilbride, 2000; 2003), even more challenging for youth who struggle with negotiating their place within the realm of culturally diverse societies. When referring to migrant here, the term includes youth who come from both overseas or those who move from Reserves to Canadian cities (Lee & Hébert, 2006; Loewen & Friesen, 2009). These youth support mutually negative attitudes about the *other*, and community service agencies working with such youth identify the presence of disregard and uneasiness towards *other* socio-cultural groups (Durst, 2009; Lee & Hébert, 2006; Suleman, 2011). Moreover, these youth may also host feelings of indifference, intolerance, prejudice, racism, discrimination, fear and ignorance. It may also be noted, that while these youth have experienced particular journeys in locating themselves within a multicultural Canada, there also exists an

overlap of racial subjugation as experienced by both groups (Anisef & Kilbride, 2003; O'Rourke, 2012; Vardharajan, 2000). So, such common experiences position them at a common place which may be the starting point to initiate participation in an engaged and reflexive dialogue to promote better intercultural understanding amongst them.

Youth in any community are recognized as the most important resource and significant contributors for its future. It has been reported that new immigrant youth and urban Indigenous youth have minimal or no knowledge about each other (Ghorayshi, 2010; Longhurst, 2007; Suleman 2011). This ignorance about the other is a precursor to, and a promoter of, racist attitudes, prejudices, and stereotypical points-of-view. Vardharajan (2000), whilst speaking from the perspective of visible minority immigrant communities in Canada, identifies that essentializing the "other" has been a strong tradition in Eurocentric thinking, which hinders the initiation of intercultural dialogue across cultures in these communities. Grant and Brueck (2011) point out that the construction of the "other" depends upon personal and social processes rooted in the human relationships involving politics and power. An individual's background and associations shape their relationship between the *self* and *group/community*. Processes of interpretation of similarities and differences in the creation of such relationships are important factors that shape ideas of *me* and *we* or *we* and *them* (Grant and Brueck, 2011).

Further, within these categories, *outsider* and *insider* group dynamics are established which depict levels of intimacy or difference amongst the individuals and groups. Consequently, the resulting relationships lead to the creation of o*ther*, the one who is deemed too (drastically) different. Power exerted by dominant groups impact the development of knowledge about each other and it influences the formation of inter-group relationships. In the case of youth groups, particularly from marginalized communities, the complexity of inter-group communication

further perpetuates difference through the issues of ignorance, distance, fear or notions of superiority/inferiority.
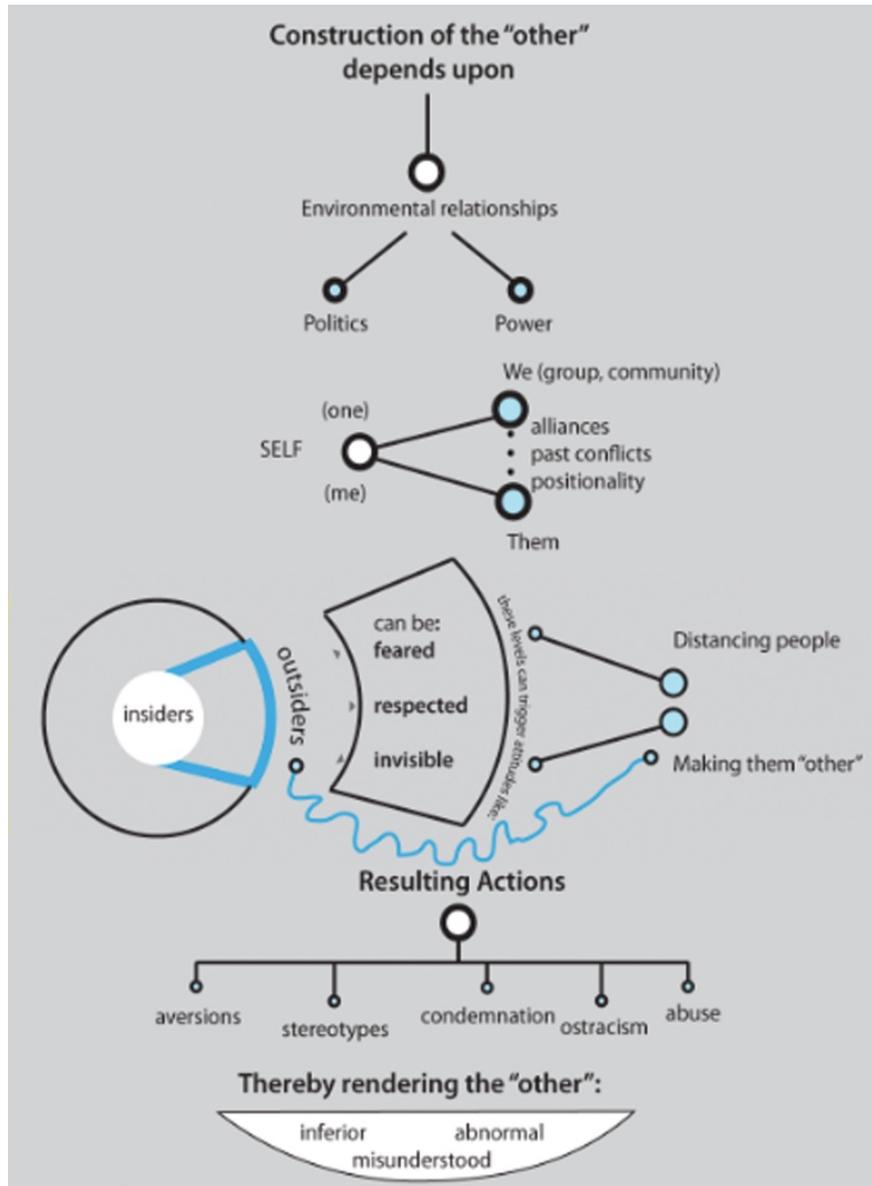
Figure 2.3: Construct of "other" – visualisation based on the discussion by Grant & Brueck 2011, p.32)

"Parallax gap": Indigenous and newcomer immigrant communities. Indigenous people have a unique place in this country as the original inhabitants of this Land. In the

following discussion I map some historical debates and policies to develop understanding of some of the reasons of the interrelationship connections and disconnects amongst the Indigenous and newcomer immigrant youth, in view of the multicultural reality of Canada. In my discussion, I do not by any way intend to undermine Indigenous peoples concerns for Indigenous sovereignty or to downplay their struggle for their rights based on their original and continuing occupation of the land. The contextual review in the following sections is undertaken to learn to move towards sharing a life together (urban Indigenous and newcomer immigrant youth), which acknowledges and accepts differences as learning and teaching moments to move towards a mutual intercultural understanding.

With about 22.3% (19.1 % in 2011) of the total Canadian population being classified as "visible minority" (Statistics Canada, 2016b), there is a need to take up the important topic of intercultural relations to start to build meaningful relationships beyond stereotypes and racism amongst the Indigenous and the newcomer communities. Kymlichka and Norman's (2000) discussion of minority groups in Canada describes some similarities between the experiences of recent immigrant and Indigenous populations which provides a basis for bringing these groups together for dialogue. According to them Indigenous peoples and visible minorities, to some extent, have analogous experiences of colonization and racialization. In the case of visible minority immigrant populations, they arrive in Canada with experiences of disruptive changes in their lives due to various circumstances and globalization effects (See also Ahluwalia, 2012; Chazan, Helps, Stanley & Thakkar, 2011; Day, 2002; Mathur et al. 2011; Kasparian, 2012; St. Denis, 2011) While Indigenous peoples have a special place in Canada, if we acknowledge that both these communities share experiences of racism and exclusion, then it is also essential to simultaneously address the indifferent or hostile divisions that exist between them which are

visible in the various stereotypical views that each hold of the other (Longhurst, 2007; Suleman, 2011; Wright Burgos & Duku, 2011). The common roots of stereotypical notions about the other are steeped in, either the lack of information of one group about the other or in misinformation that is also propagated by prevalent media pedagogies (Grant, 2012). Such deficient information augments racism, socio-cultural isolation, ignorance and lack of cultural awareness amongst the individuals of these marginalized communities.

Bohaker and Iacovetta (2009) offer a comparative analysis of the histories of these two populations, in view of post-Second World War Canadian citizenship[16] campaigns, which have normally been studied independent of each other. Indigenous communities and newcomer immigrants in urban settings were deliberately grouped together in the same category for "Canadianization" programs (p. 427). The Federal Government, through the 1947 Canadian Citizenship Act, "strategically chose to combine the management of immigrant admissions, reception and citizenship with its Indian Affairs policies under the rubric of one new federal ministry" between 1950-1966 (Bohaker & Iacovetta, 2009, p. 429), and the resulting department was called the Department of Citizenship and Immigration (DCI). Governmental policies of DCI were rooted in the colonial mindset whereby they viewed both communities as "outsiders or visible minorities", equating them all as newcomers and negating Indigenous populations' Nationhood rights (see also Syed, 2010; Chung, 2012). These practices reduced Indigenous peoples to one of the many newcomer groups competing for their ethnic or minority rights (St.Dennis, 2011).

Bohaker and Iacovetta's (2009) comparison of "Canadianization" programs for the two populations reveals differential policies for the two communities. Government policies for young

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[16] Here citizenship is referred to as a status, which gives one the right to vote, hold a passport and pay taxes.

Indigenous people centered on assimilating them into working class or unskilled labour positions and taking up middle-class mainstream cultural values. However, in the case of newcomer immigrants, while demanding conformity to Canadian models of citizenship, Governmental policies were more tolerant of the differences (p. 437). First or second generations of immigrant communities did show signs of upward socio-economic mobility due to moderate assimilation policies. Such differential strategies illustrate that the Government divided and segregated these two marginalized populations which fueled many prejudices and negative stereotypes amongst individuals of these communities (Longhurst, 2007).

According to Bohaker and Iacovetta (2009), in the 1950s the Government was actively engaged in promoting in-migration amongst Indigenous populations on the reserves to move to urban centers. The marketing of this idea was also informed by assimilationist intentions to inculcate Eurocentric middleclass values and ideas in the Indigenous youth. In their comparative analysis of the curriculum for academic and leadership training for youth, the authors discovered that Indigenous youth were not expected to aspire to the same level of upward social mobility as their counterpart newcomer immigrant youth. These inequitable trends in policies revealed not only a continuation of historic trends of assimilation, but also represented the underlying dual intent of the Governmental strategy—a misleading framework, which advanced Indigenous peoples as immigrants too (Bohaker & Iacovetta, 2009). The authors bring attention to the parallel histories of the two marginalized populations in Canada. However, they do not delve into the complexities of the relationships between the two communities.[17] The history of colonization shows that the colonial mindset focused on keeping the colonized communities separated from

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[17]Despite the location of these communities at the socio-cultural and socio-economic periphery of mainstream society, Indigenous and immigrant communities continue to have isolated existences from each other. Inconsistent mainstream Government policies and their manifestation in multicultural Canadian society eventually led to feelings of resentment in the concerned communities and their youth (see DeGagné & Mathur, 2011; Suleman, 2011).

each other to maintain socio-political hegemony (Battiste, 2009a; D. G. Smith, 2006; Willlinsky, 1998). Indigenous people reject the equating of their Indigeneity with immigrants of ethnic minorities (St. Dennis, 2011) and they view it as yet another form of colonization. Chung (2012) brings attention to the fact that the two communities have many intersecting experiences of struggle with racialized identity, citizenship and belonging in Canada, where the mainstream culture treats both as "others." She contends that the naturalization of "othering" between these two populations is a result of the strong and persistent influence of colonialism and varied oppressions continuing from the imperial past of Canada. The classical colonial strategy of divide-and-rule prohibits these marginalized and racialized groups from reaching out to each other to build alliances and relationships. Social and educational segregation of these groups, in turn, prevents them from initiating and engaging in an intercultural dialogue (see also Chung, 2012; Wallis, Sunseri & Galabuzi, 2010). Bauder (2011) agrees that though the immigrant and Indigenous narratives are closely related, they have usually been studied in isolation from each other, which leads to a split in, not only public, but also academic discourses. He refers to this separation as "parallax gap" (p. 517) and argues for an advancement of immigrant-Indigenous dialogue to overcome this parallax. He encourages academic scholarly efforts to not shy away from, but rather engage with, the challenges that will emerge when the two narratives are brought together.

Curriculum and Transformation: Understanding What We Experience!

The terms "plan," "system," "field of study," "subject matter" and "experience" are historically used to describe curricula (Taba, 1962; Tyler, 1949; Schubert, 1982; Dewey, 1902, 1956; Eisner, 2002). Most importantly, curriculum is acknowledged as being "messy" (Grumet, 1988), "complicated" (Pinar, 2004, p. 188) and an ongoing "social process" (Cornbleth, 1990, p.

5), which makes it a dynamic phenomenon for study. If it is a social process or a "socialization process" (Egan, 2001), then recognizing the significance of curriculum is crucial not only for traditional learning environments, but also for the well-being of our wider society (see also Hunkins & Ornstein, 2009; Giroux, 1997; Greene, 1995; Pinar, 2007; Noddings, 2004). In an effort to explicate curriculum for my study, two key insights are important. Firstly, that it is a dynamic and multifaceted process-based phenomenon, which questions authority while searching for complex views of human situations (Reynolds, 2003). Secondly, it is an interdisciplinary exploration of learning experience(s) (Dewey 1902; Pinar, 2012). The complexity in understanding curriculum and curriculum creation is due to the myriad of stakeholders in the process, such as teachers, learners, curriculum specialists, parents, communities, societies. Other factors such as politics, culture, and now technology and media have immense impact on informing myriad perspectives of the stakeholders. Collaboration in curriculum-making processes offers a way to collectively inquire about and improve the experiences and practices of those involved and affected by curriculum decisions. Consistent with the complexity of the topic, Hunkins and Ornstein observe, "the field of curriculum is not intended to provide precise answers but to increase our understanding of its complexities" (2009, p. 1). According to them, curriculum results from socially collaborative activity, thereby making it an emergent and a dynamic process to address as well as to present evolving experiences and views of the society.

      Humanistic approach and social transformation. Dewey (1902, 1956) taking a humanistic approach toward curriculum believed that curriculum possesses the potential for social transformation and considers learner experience to be a constituent factor of curriculum. He considered the life experiences and social context of learners to be as important as their

formal learning experience, and suggested that a disconnect between these two inherently linked experiences can lead to reducing learner agency due to feelings of isolation from home and learning environments (1956). Thus Dewey situates curriculum in learner centered, as opposed to teacher centered environment where artistic, cultural and personal identity are important factors in the facilitation of self-reflectiveness and learning.

While Dewey focused on curriculum in formal schooling, Addams (1961) advances curriculum studies outside of academic contexts, which enabled her to develop an approach to socially analyzing curriculum building for a humane and democratic society. Jane Addams' approach for new knowledge creation and the development of original theoretical insights was based on the principle of "experience and action." She identified herself as a pragmatist in her educational ventures where knowledge development is informed by the local community's social issues (Danisch, 2011; Simons, 1989). Addams' curriculum approach modeled (at the Hull House, now an industrial museum about immigrant labour in an urban-industrial community of Chicago, US) education and learning harmonized with community needs, for the betterment of the community through intercultural as well as intergenerational communication methods.

Pragmatism, pluralism and social change. Addams (as discussed in Danisch, 2011) pragmatic approach to curriculum, originally conceptualized by Dewey, highlighted a framework based on these tenets: (1) experiential; (2) contextualized; (3) empathetic; (4) iterative; (5) mindful of values-at play rather the just facts; and (6) acknowledging importance of pluralism and innovation. In her work she heavily emphasized the significance of working with others in the community. Moreover, her long commitment to the Hull House project also reveals the basic challenges of this approach as slowness and messiness of the process. Addams definition of education as the "reconstruction of experience" is consistent with Dewey's approach to learning

(as cited in Simons, 1989). Similarly, Schubert (1982) also recognizes a deep connection between human experience and learning and supports human experience outside the school as an important constituent of curriculum inquiry.

Some curricularists also highlight that "curriculum as experience" does not encompass extreme experiences, displacement, war, hunger, poverty or abuse (Djiuban & Kysilka, 1996). When such issues of current and practical importance in learners' lives are ignored, it undermines the value of the lived-experiences and challenges. Like Djiuban and Kysilka, Noddings (2004) also advances the question of which curriculum decisions ought to be made and what has to be taught is trivial unless curriculum is posed within the framework of the lives of children and youth.

Reconceptualist approach to transform future. Pinar and Grumet (1976) consider the knowledge of individuals' circumstances as most pressing. Following the reconceptualist curriculum approach, "curriculum as a currere" effectively represents the complex concept of curriculum[18] with reference to young people, educators, learning and society in general (Freire, 1970; Greene, 1990, 2004; Grumet, 1988; Pinar, 2012; Pinar, Reynolds, Slattery & Taubman, 2004; Schubert, 1982). Pinar et al. (2004) describe the term currere as "communicat[ing] the individual's lived experience as it is socially located, politically positioned, and discursively formed, while working to succumb to none of these structurings" (p. 414). Reconceptualist curriculum scholarship explores issues of subjectivity and the ways students and teachers refer to their own experiences as symbolic codes that signify the learning experience and their social and political knowledge in order to make sense of the world. Reconceptualizing curriculum is a "complicated conversation" (Pinar, 1999, p.14), which calls for the active participation of all

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[18]In their autobiographical theory of curriculum (1976), they elaborated a method to sketch the relations between school knowledge, life history and intellectual development in ways that might function self-transformatively.

stakeholders in the learning process. Humanist and reconceptualist approaches to curriculum are closely interlinked. The reconceptualists approach diversifies the curriculum discourse, it emphasizes change as well as reform; whereas the traditional Tylerian approach is limited and it fails to incorporate political, social and spiritual diversity (Eisner, 1992) in addition to acknowledging the significance of personal expression, aesthetic ideas, intellectual and self-reflective consciousness (Greene, 1995).

Pinar (2012) stresses the need to reconstruct the present by reactivating the past and going towards the future. This can heal the interrelationship between mind, body and the spirit (Slattery, 2013) and involves "creativity, imagination, spiritual awareness, environmental connections, aesthetics sensibilities, heightened consciousness and emotional maturity" (Slattery, 2013, p. 69). Additionally it will lead towards the emergence of innovative interdisciplinary curriculum that will enrich the multicultural, spiritual and social dimensions of learning.

The reconceptualist approach is grounded in the philosophies of activism and reconstructionism and has an emphasis on language, arts, communication and ethics (Hunkins & Ornstein, 2009). It emphasizes a focus on human problems and advocates personal expression, aesthetic ideas, reflective self-consciousness, personal becoming, sensitivity and enjoyment personal and transformative aims (Pinar, 1975, 2012; Greene, 1995). Paulo Freire, in line with reconceptualist approach, calls for a socially responsive and transformative curricula (Freire, 1970, 1974). The reconceptualist curriculum approach advances equity and social justice; its philosophy is situated in the pragmatist point-of-view, which values organic connection between societal problems and action-based learning. The basic tenets of a reconstructionist approach are: critical thinking; dialogue for conscientization; focus on positive change in an individual and a

community; and reviewing society's cultural past to develop a positive future oriented attitude in learners (Dewey, 1933; Freire, 1970; Orenstein & Hunkins, 2009; Slatterry, 2013).

Interdisciplinarity in curriculum studies. Pinar (2007) while discussing the verticality and the horizontality of the curriculum field advances the notion of interdisciplinary connections and explorations. He explains that "without understanding of the intellectual history of curriculum studies, without knowledge of the past and present circumstances (both internal and external to the field), on cannot contribute to the field" (p. xv). Multiple cross-disciplinary knowledge streams inform curriculum (Slattery, 2013). Interdisciplinarity offers opportunities to engage diverse concepts and experiences to synthesize knowledge from multiple discourse perspectives. Similarly, Freire (1970) in his call for a change to societal inequities encourages a curriculum that is interdisciplinary and which focuses on community in addition to national and wider social issues in the world (Freire & Macedo, 1987). I also find a connection between Dewey's idea of experience as a site of education and the theoretical construct of public pedagogy[19], which acknowledges the possibility of learning taking place in public institutional spheres (parks, museums, malls, libraries) and in other informal educational venues (media, culture, sites of social activism). This approach to curriculum development can provoke a "pedagogical force," which may implicate learning in innovative ways (Ellsworth, 2005). In view of the changing world and the equally in-flux learning self, Ellsworth informs the "concept of pedagogy itself [has to be viewed] in motion into interdisciplinary spaces between the

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[19] "Transnational public pedagogy," a term used by Giroux (2004), refers to the pedagogy employed to promote a capitalist agenda. Here I refer to "public pedagogy" as theoretical construct which focuses on different types and locations of education and learning outside the traditional learning institutes for e.g. public spaces like museums, libraries, public transport, media, etc. (Aoki, 2005; Ellsworth, 2005; Slattery, 2013). If the earlier term is the part of the problem, consequential of globalization (D. G. Smith, 2006), then the latter term offers a venue to develop approaches to respond to Globalization one and two (see pg. 50 in this document).

cognitive sciences, cultural studies, aesthetics, psychology media studies, architecture and the biological sciences" (p. 7). By pursuing such interdisciplinary approaches, emergent insights can prove to be catalytic for generating new understandings about the pedagogic processes of knowledge in the making. As Pinar says, one cannot advance the understanding of the curriculum field without interdisciplinary knowledge as it helps advance its conversations — "nor without such knowledge one can claim expertise" (p.xv).

 Towards community responsiveness. In the recent context of Canadian multiculturalism and immigration, the challenge for curriculum inquirers to explore and develop critical strategies for meaningful *action*, which would challenge the essentialist Eurocentric notions of multiculturalism generated within the globalized environment of our contemporary society. It is more than ever crucial to decolonize understandings about the complex socio-cultural knowledge in our present times of cultural diversity in urban centers (Cary, 2006; Paris & Winn, 2014). There is a need for a pedagogy which identifies and critiques the "received subjectivity" (Trend, 1992, p. 26) that characterizes our social arrangements. In order to reject subject positions as being received, reflexivity based on exploration of alternative narratives is required (Trend, 1992). Cary acknowledges the crisis of representation in our pursuits for knowing; she discards the positivist notions that "presenting the voices of others and persistent engagement in the field will lead to 'real' representation" (2006, p. 4), in favour of recognition that there are diverse voices and multiple ways of knowing and being. In this milieu, scholars in the fields of critical pedagogy and social reconstructionism stress the need for denouncing the social structures inherited from previous eras and letting the voices of marginalized individuals and communities speak for themselves, and be heard (see for example Ardizzone, 2007; Battiste, 2000a; L. T. Smith, 2009; Giroux, 1988, 2008; Kincheloe & Steinberg, 1997; Miller, 1990;

Stanley, 1992, Trend, 1992). These scholars call for action which requires that the lived experiences of youth from marginalized groups be understood in a multicultural social realm in order "to produce a shift in the conception of culture from that of a collection of aesthetic and folkloric objects and practices" (Mahalingham & McCarthy, 2000, p. 5) to a more holistic understanding of the diverse cross-cultural experiences of those who exist at the periphery of mainstream society. In scholarship the experiences and realities of racialized minorities are considered substantial; however in limited circles, those experiences merely excite debates as exotic topics for academic curriculum (Javaid, 2011; Trend, 1992). Ramsey (2004) argues that multicultural curriculum necessitates more than adding ethnic content to curriculum. In order to avoid such pitfalls, there is a need for pedagogical actions to lead learners, who have been "miseducated" into developing stereotypical views, towards a direction that is just, equitable and aware of hegemonic dominance. Like Ramsey, Trend (1992) recommends pedagogy to move towards developing a consciousness of the conditions, which are rooted in informing these representations. In the context of my study, I focused on youth from visible minorities as the literature shows that incomplete information keeps them ignorant of each other's realities, which consequently leads to growing up with negative stereotyping attitudes about the others. A traditional multicultural curriculum approach contributes to keeping them divided and fragmented in their multicultural social realities.

In my study, I explored curriculum as a social process in informal education settings with the aim of troubling the misconceptions, stereotypes, and assumptions of youth about one another. The process created spaces for collaborative critical thinking through a co-creative design process to discover the youths' responses and input. The purpose of promoting intercultural understanding amongst youth in a multicultural community is to provoke them to

navigate contradictions and ambiguities, and to find ways to challenge the unjust and stereotypical knowledge that divides and limits their worldviews.

I recognize that critical and creative scholarship in collaborative participatory research, as in curriculum research, requires mindful attendance to the in-between and relational spaces, the tensions, absences, learnings and curiosities that are revealed through reflection. Based on my own ontological point-of-view as a critically aware, design educator and practitioner, my work very much aligns with humanistic, pragmatic and reconceptualist approaches I discussed above. I saw my participatory and collaborative design processes for intercultural learning through a social reconstructivist lens.

Critical Pedagogy

"Social reconstruction, generally called critical pedagogy orientation, stresses sociological conditions, social justice, and collective reform" (Petrina, 2004, p. 84). Critical theory, underlying critical pedagogy, is a reflexive social critique that is historically known to disrupt and challenge the status quo (Freire, 1970, 1974; Hooks, 2010; Kincheloe, 2008; Kincheloe & McLaren, 2000). Critical theory is interested in more than finding the *how* and *why* of the basic reality of different socio-cultural phenomena; it is also concerned with questions related to *how it might be otherwise*. This theory informs and is informed by ideas from diverse academic disciplines and discourses, such as psychoanalysis, Marxism, the Frankfurt School, post-structuralist deconstruction, structuralism, critical race studies, queer theory, feminist theory and the postcolonial theory.

CP   CP   CP   CP

corposate hegemony (C.H)

CULTURAL PEDAGOGY

cultural production by cultural agents

Pedagogy
To lead &
to teach

(Kincheloe & McLaren 2003) the cultural agents have a hegemonic control.

CP   CP   CP

K.H

P.H   P.H

Political Hegemony (P.H)

○ Intervention
○ Performative
○ disrupt
○ deconstruct
• The cultural practices for the creation of a more just & democratic society.

CRITICAL PEDAGOGY (CP)

○ Builds capacity
○ cultivates intellect
○ illicit ways for alternate ways of seeing

Figure 2.4: Critical pedagogy and cultural pedagogy

Kincheloe and McLaren (2003) propose that critical theory aids in mapping the social system in view of the dominant structures and the resulting cultural dynamics. Knowledge created as a result of critical theory is referred to as critical knowledge, which Kincheloe (2008) explains as serving to bridge the tacit and explicit dynamics of information and communication

in a society to provoke critical conversations about the issues related to race, gender, democracy, globalization, freedom and community. Critical studies scholars endorse theories that are dialectical, which recognize social issues as being interactive between the individual and society (Darder & Torres, 2004; Freire, 1970; Giroux, 1997, 1988; 2008; McLaren, 2009). Kincheloe (2008) further extrapolates dialectic interactions in the context of transformation; he points out that "critical knowledge seeks to connect with the corporeal and the emotional in a way that understands at multiple levels and seeks to assuage human suffering" (Kincheloe, 2008, p. 3). The dialectical nature of critical theory affords critical educators and researchers to see any social environment, not only as a space for the manifestation of dominant power strategies, but also as a site of struggle for social as well as individual transformation (McLaren, 2009). Critical educators and scholars believe in a diversity of views, linked to constructs of class, race and gender. With the backdrop of fast changing social, cultural and informational situations in the 21st century, Kincheloe and McLaren (2008) set forth a need for a reconceptualized critical theory, which aligns with contemporary social constructs scaffolded by the current globalizing forces.

Fasset and Warren (2007) maintain that critical pedagogy does not simply refer to the practice of locating and naming the wrongs; rather it provokes an urge to envision an improved future. It also recognizes the experiential knowledge of learners as a bridge to connect the diverse knowledges of all involved in a learning process. "Conscientization" or critical consciousness is an important aspect of critical pedagogy (Freire, 2004) which is not merely an "awareness or consciousness," but rather a process which involves a dialogic course of reading and deeply understanding the world. It also involves developing an intense awareness of the socio-cultural reality affecting individuals to expand reflections about their common world.

Freire (1970) proposes that dialogue, which he calls an "existential necessity," is another fundamental element of critical learning and awareness. He conceptualizes dialogue not as a mere exchange of ideas but rather an encounter between individuals whereby they address their united reflections and actions to transform and humanize the world. Freire (2004) further adds that dialogue, reflection and action for change form the basis of the dialogical process which is not merely an intellectual attempt, but rather action to change reality. He reminds that denying an individual their inherent right to speak is a dehumanizing practice; the right to speak must be reclaimed. Consequently, when participating individuals learn to think about their world to make a difference, they lay the foundations of critical thinking through the conscientization process. Scholars, intellectuals, pedagogues, and practitioners who envision working towards making the world a better place through their praxis-led scholarship inspired my transdisciplinary explorations.

Critical pedagogues and theorists assert that the intent of their intellectual activities is basically—collaborative and interventionist— to join energies with those who support similar aspirations, motives and objectives to help generate appropriate themes, through their problem-posing pedagogical attempts; and to bring about a world premised on the concepts of social justice and equality (Mayo, 2013).

Critical pedagogy – an intervention. Critical pedagogy is an approach that is grounded in an understanding of the origins and underpinnings of power within the fabric of society (Kincheloe & Steinberg, 2007). The works of Paulo Freire (1970, 1974, 1998) profoundly influence contemporary understandings of critical pedagogy. Freire explains that a critical pedagogue's role surpasses the standard role of a teacher; rather, it embraces a collective dimension of learning and intellectual activity where all participants (teacher, learner,

practitioner, facilitator and so on) in their epistemological quest to learn, un-learn and teach together to become transformative practitioners. The main theme in Freire's (1993) critical pedagogical approach, the pursuit of becoming a liberated, critically conscious individual, is not an individualistic endeavor that denies others the opportunity to become liberated from socially unjust circumstances. Reading and transforming the world, for Freire, is a collaborative and participatory undertaking that aims to contribute to the struggle for a more just society.

Key critical pedagogy scholars such as Kincheloe (2008), Giroux (1988), Hooks (1998) and McLaren (1995) align with Freire's critical approach. Like Freire, these scholars' critical perspectives show a concern for human suffering, and their praxis, informed by critical pedagogy, helps interpret underlying factors that shape community structures. Giroux (1988) also reflects Freire's ideas and his pedagogical politics in his own critical pedagogical practices to mandate critical modes of individual and social agency.

Kincheloe (2008) cautions that critical pedagogy is more than putting into practice a few pedagogical techniques based on knowledge acquired about curriculum through reading a few texts. He maintains that critical pedagogy is concerned with the forces that shape the curriculum, bringing in the voices of the subaltern so that these voices are not only heard, but also are listened to and responded to. Kincheloe refers to the following as the central characteristics of critical pedagogy: a social and educational vision of justice and equality; synergized elevation of scholarship and transformative action; cultivation of intellectual and emotional well-being for the development of a framework of praxis through application of generative themes.

In Freire's (1970, 1974) vision of social change, critical pedagogy does not separate transformation from the intellectual growth of teachers, students and members of the wider society. The role of the intellectual activity and the intellectual is to catalyze reflexive action for

transformation (Freire, 1970; Trend, 1992). Critical pedagogy does not support the colonial paternalistic vision of saving or helping the marginalized; rather it is about capacity building through the cultivation of intellect to stimulate dormant emancipatory narratives (Freire, 1970; Giroux, 1988; Hooks, 2010; Kincheloe, 2008; Kincheloe & McLaren, 2007). Kincheloe (2007) summarizes critical pedagogy as being invested in understanding subjugated forms of knowledge coming from various marginalized groups, which are then examined and analyzed to discover alternate ways of seeing. Kincheloe and McLaren (2007) agree that for criticalists, their work is a first step towards intervention and action.

In my research, I met with visible minority and Indigenous youth, where we collaborated in creating "a space for critical, pedagogical and dialogical work" (Denzin, Lincoln & L. T. Smith, 2008, p. 5) to foster a process of intercultural understanding. This intercultural interaction was a venue for development of critical pedagogy through creative generative thinking that was similar to what Ellsworth[20] refers to as a place of learning that has "seldom been explored in education" (2005, p. 6). Her reference here is to the work of architects, artists, performers and designers who create processes, communicative instruments and venues of provocative encounters with pedagogical intents. She highlights, "the learning self that these anomalous places of learning invite to participate in attempts to invent new ways to see and new things to say does not preexist its involvement" (p. 6). For Ellsworth, in critical pedagogical pursuits, it is the process (of knowledge in the making) that is of more importance than the product (knowledge as thing made). She declares public pedagogy as most powerful when it creates that transitional space where the learning self is connected to the people, places and objects outside of the self.

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[20] Elizabeth Ellsworth is a scholar of curriculum, learning and media studies. Her scholarship focuses on media design's role in creating possibilities for people to construct, share, and assess diverse ways of knowing.

Critical pedagogy — response to cultural pedagogy. Critical pedagogy, which is grounded in the colonized, imperialist and globalized realities of the present-day world (Denzin, Lincoln & T. L. Smith, 2008), interrupts and deconstructs prevalent cultural practices, through reflective praxis. At the core of critical pedagogy is the concept of praxis, based on learning through action and then reflection on that action. Culture[21] holds an important position in critical pedagogy as a site of struggle where challenging processes of knowledge production and sharing take place (Kincheloe & McLaren, 2007).

Trend (1992) highlights the connection between pedagogy and the politics of cultural production in society. He broadens the concept of culture by extending its understanding in terms of cultural production which he refers to as an outcome of the work of cultural producers, for example artists, media producers and writers. He advances the idea of unequal power relations in society, which are manifested through the political dimension of cultural production, thereby influencing the way individuals see and respond to different events or phenomenon. It would be overly naive to assume that cultural production is done in a politically neutral environment; rather it is "constructed, delivered and received in specific historical encounters" (p. 2). As a result, pedagogy is implicated in the resulting construction of the knowledge and social practices (Trend, 1992). According to Kincheloe and McLaren (2008), critical pedagogy is usually a response to "cultural pedagogy," which refers to particular cultural practices or cultural agents that prompt "hegemonic ways of seeing" (p. 415). Their understandings concur with Freire (1970) that cultural pedagogy in today's neoliberal globalized world continues to include

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[21] Culture is broadly understood as a way of living of a group of people in a society. UNSECO (2002) expands this understanding and defines it as comprised of a set of distinctive characteristics of a social group including spiritual beliefs, material, intellectual and emotional features, which includes art, music, language, traditions, values. I problematize the notion of culture in detail in the later section of this chapter while weaving together design pedagogy and critical intercultural communication.

education as a commoditized banking product along with other bankable commodities such as film, electronic and social media that also play an important role in cultural production. In many ways, "cultural production," which influences individuals as well as communities' ways of seeing the world, functions as a "form of education as it generates knowledge, shapes values and constructs identity" (Kincheloe & McLaren, 2008, p. 415). In order to attempt to create critical approaches to disrupt the power of colonial constructs being generated by hegemonic cultural pedagogy it is important to understand the sites and the modes of its creation from an interdisciplinary location of design and curriculum studies.

In Gramsci's (1971) concept of power and hegemony, consciousness is also a site to shape emancipatory politics (Apple & Buras, 2006; Giroux, 2002). Similarly, Spivak's (1985) discussion of the notion of hegemony and its effect on the construction of a subaltern in reference to Gramsci's (in Hoare, 1978; Hoare & Smith, 1971) scholarship, intersects and overlaps with Kincheloe and McLaren's (2008) view that power does not reside only in physical means of domination. In the contemporary globalized world, the mainstream media and its symbolically communicated messages influence subjectivities and train the ways individuals see the *other* in multicultural communities. I place my discussion of cultural pedagogy in the context of recent concerns of critical curriculum scholars about the increasing power of global corporate imperialism, which controls communication to ultimately inform and educate the public (Giroux, 2003, 2004; Giroux & Giroux, 2008; McLaren, 2005, 2009; Ramamurthy, 2003). These claims correspond to analysis in contemporary communications discourses, which in acknowledgement of the colonial history of advertising (MacKenzie, 2003), advances the idea of advertising and media as cultural agents that are instrumental in playing a role in the cultural pedagogy of local

and global societies. Ramamurthy (2003) maintains, "advertising is a form of cultural production that permeates every aspect of our lives" (p. 1).

Advocates of critical pedagogy describe it as a lens to analyze cultural production to assist in producing counter-hegemonic narratives to dialectically disrupt cultural pedagogy through praxis (Hayes, Steinberg & Tobin, 2011; Giroux, 2004; L. T. Smith, 2012; Kincheloe & McLaren, 2008;). Denzin and Lincoln (2008) perceive individuals in critical pedagogy as "active agents" (p. 8) whether they are learners, educators, facilitators or practitioners. Beyond accessing the structures of colonially constructed realities of public pedagogies, there exists a niche for employing critically informed decolonizing pedagogical processes to subvert the continuation of expansion of unjust hegemonic power through fostering participation and counter-hegemonic knowledge production. This is possible by engaging learners as co-creators of powerful pedagogies (Ellsworth, 2005). I align with the idea that ultimately individuals/learners should themselves become cultural producers to create new cultural realities.

Critical pedagogy and multiculturalism. Aware of diversity and marginalization in contemporary society, Kincheloe and Steinberg (1997) draw attention to critical multiculturalism, which they define as multiculturalism viewed through the lens of critical pedagogy. Critical pedagogies particularly honor Indigenous ways of knowing, which scaffold cultures of compassion and care (Battiste, 2000a; L. T. Smith, 2012). Giroux and Giroux (2008) recognize critical pedagogy as supporting Indigenous peoples' ways of knowing. The transformative power of Indigenous knowledge resides in the multiple perspectives that it affords, thereby stimulating better intercultural understanding while eliminating stereotypical and racializing conditions in society. Educators, practitioners and advocates for positive social change must develop consciousness about local realities; it is a prerequisite in the context of

globalization effects. Giroux (2004) asserts that "as a critical practice, the role of pedagogy lies

not only in changing how people think about themselves and their relationship to others and the

world, but in energizing students and others to engage in those struggles that further possibilities

for living in a more just society" (p. 63). Critical pedagogues urge educators to develop as

"transformative intellectuals" (Giroux, 1988). I argue the same could be encouraged for youth

from marginalized communities in a multicultural society to become "transformative

intellectuals." hooks (1995) advances this notion in the context of decolonizing practices with

aspirations for transformation of a diverse society, as follows:

> Whenever those of us who are members of exploited and oppressed groups dare to
> critically interrogate our location, the identities and allegiances that inform how we live
> our lives, we begin the process of decolonization … Acknowledging the truth of our
> reality, both individual and collective, is a necessary stage for personal and political
> growth (p. 248).

While it is important to recognize that critical research is "an attempt to confront injustices of a

particular society or public sphere within a society" (Kincheloe & McLaren, 2008, p. 406), it is

equally essential to recognize that critical pedagogy is also a socially transformative endeavor. It

calls for inclusive democracy through the actions and performances of its participants (learners,

teachers, facilitators). Giroux and Giroux (2008) explain this performance as an ethical action

based on reason, understanding, dialogue and critical engagement. Analogous with Freire's

(1974) notion of praxis, critical pedagogues have outlined a process of critical praxis where

different stakeholders are encouraged to reflexively bridge knowledge with action to transform

the conditions they critique.

Engagement with a Creative Process and Socio-cultural Transformation

In this section, in view of the paucity of existing information about the issues of

intercultural communication endeavors between newcomer immigrant youth and Indigenous

youth, especially set in urban centers in Alberta, I explore literature about intercultural

knowledge creation projects and/or projects involving the arts with visible-minority youth from

other parts of Canada. These culturally integrative projects lay the groundwork for understanding

socio-cultural transformation and intercultural communication between these youth populations

through engaged creativity and learning. I am guided by Luchs and Miller's (2010) observation

that, "a collaborative creative process, regardless of the technologies utilized, provides an

opportunity for individuals to reflect on how their personal narratives are connected to larger

social concerns" (p. 6).

I have identified the following three Canadian projects, exemplifying critical pedagogical

approaches to innovative (arts-informed) and socially transformational works in diverse

community settings. These projects, involving creative collaboration with marginalized and

visible minority populations, served as creative/visual openings for my study. These projects

illustrate critical dialogic engagement between communities with their lived realities and

historical pasts, thus providing opportunities to comprehend how interdisciplinary community-

based collaborations might support better informed and interculturally connected communities.

The projects I discuss here are: 1) the *Dialogues Project*, City of Vancouver (Suleman, 2011); 2)

the *antidote* network projects Victoria, BC (Khanna, 2011); and 3) the *Beat of Boyle Street*

project in Edmonton (Wang, 2010).

The *Dialogues Project*[22] was a unique study initiated jointly by the City of Vancouver

and collaborating community organizations (between January 2010 and July 2011), to increase

understanding and strengthen relations between the City's Indigenous and newcomer

communities (Suleman, 2011). The project was initiated based on the premise that new

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[22] www.vancouver.ca/dialoguesproject

Canadians and Indigenous people were ready to learn about each other and that they needed to develop meaningful and personal connections with one another to learn from the wisdom residing in each other's histories and experiences. The basic objective of the project was to build stronger, more cohesive community engagement for an inclusive Vancouver experience for diverse communities. This community-based participatory process, in which about two thousand people participated, offered numerous opportunities for the involvement of people of various ages (youth and Elders) and from cultural groups with diverse spiritual beliefs including Indigenous peoples, Jews, Ismaili Muslims and Buddhists. The basic process of initiating intercultural dialogue began with cultural exchange visits. Although the idea of visiting places was designed to help introduce people to each other's communities and to initiate communication, it additionally sparked interest in each other's histories, values, and languages, which eventually led to the building of social bonds.

Youth from diverse communities were a special focus in this project. Indigenous and non-Indigenous youth spent extended periods of time together on day-long bus trips visiting different cultural organizations, while exploring questions of intercultural knowledge through blended arts-based processes (music, poetry, painting, photography, and photo-voice). These youth were engaged in diverse and creative approaches[23] for sharing and knowing about each other's cultures. Participant youth reported to have learned not only about each other's communities and shared issues, concerns and interests, but they also developed artistic skills for self-expression. Another level of engagement in the *Dialogues Project* involved Elders initiating cross-cultural dialogue not only with their peers from other cultures, but also with youth from

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[23]Story gathering, dialogue circles, conversations between youth and Elders, cultural exchange visits, web surveys, a literature scan, a photo-voice project, and interviews were some of the ways in which they interacted with each other. Artist leaders from various creative fields facilitated dialogue processes.

diverse ethno-cultural backgrounds, thus opening intercultural as well as intergenerational channels of communication.

Arts-based co-creative interactions were developed as an important part of the *Dialogues* approach. A photo-voice project was one example of such an artistic exploration. The group of participants was taught the basics of photography[24] in order to develop a photo-voice project that included youth and Elders[25]. Findings from the *Dialogues Project* were disseminated to wider audiences in the form of a book, a DVD, a dynamic website and academic journal articles (Yu, 2011), which are meant to inform not only academic researchers, but also to educate community groups as well as the City government's policy departments.

Significant themes that emerged out of the *Dialogues Project* processes were: the need for continued dialogue between the urban Indigenous and newcomer populations; a high priority for education which truly reflects the historical pasts of Canada's Indigenous peoples, as well as acknowledgement of the contemporary realities of present-day Canada with large numbers of newcomers who are not of European descent and come from places of colonization, globalization, war, genocide or climatic devastation; the necessity of intercultural exchanges between diverse ethno-cultural groups to open communication channels and help remove stereotypes about each other; and the importance of engagement with art, culture and heritage as a bridge between these communities for better understanding and education (Beyerbach & Davis, 2011; Keddie, 2012; Mathur, 2011). The prevalent theme of having more similarities than differences reverberated in many accounts shared by *Dialogues Project* participants:

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[24]Taking photographs and then reflecting upon the images and situations together in small groups not only engaged them in an activity of common interest, but also served as an effective educational tool which bridged these diverse communities co-inhabiting Vancouver.

[25]For the Elders' groups, facilitators explored community and age responsive arts-based approaches, such as storytelling, to start an exchange of ideas.

An immigrant from Taiwan who is also an artist, noted, "there are more similarities than we think". An Aboriginal Elder also echoed similar sentiments: "It's so important to recognize that we're all relatives and we should treat each other as relatives." (Suleman, 2011, p. 50)

A distinctive feature of the *Dialogues Project* was that it was one of the first such intercultural studies that was initiated by a city government (Vancouver City). It is noteworthy, in view of the historical relations, that Indigenous communities do not necessarily have an association of trust with governments; nevertheless, the wide participation of Indigenous community members in the Vancouver *Dialogues Project* indicated openness in their attitudes towards initiatives of building trust.

Although the project synopsis did not specify anti-racism and multicultural education objectives, the findings clearly indicate that co-existing communities of visible minorities, particularly youth, in Vancouver, were receptive to learning and sharing through intercultural dialogue. Findings from Vancouver's *Dialogue Project* are effective in endorsing the value of intercultural dialogue between Indigenous and newcomer youth. These outcomes draw attention to the need for developing similar insights about marginalized and racialized groups in other Western Canadian cities.

antidote[26] was a network of multiracial and Indigenous girls and women in Victoria, BC. Two significant projects of *antidote,* the Unlabel Fashion Workshop and the "Its about us" DVD/Zine, invited racialized minority and Indigenous girls (9-18 years old) from communities in Victoria, BC to take part in projects reflecting on issues of complex identity, racialization and social exclusion/inclusion in a city of a predominantly white population of European decent. In the case of the Unlabel Fashion Workshop, the girls reclaimed and redesigned clothes in view of

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[26] http://www.antidotenetwork.org

their reflexive complex identity explorations (Khanna, 2011). They created their own fashion designs to represent their identity through cutting and incorporating elements of design and materials that symbolized their unique individualities. The culminating fashion show provided reflective learning experiences and an opportunity to invite the wider community to this participatory creative exploration.

Similarly, the DVD/Zine project brought together a team of young racialized learners, volunteers to learn about the basic techniques of movie-making under the guidance of a collaborator from the local film industry. The goal of the project was to teach the participants how to make short films to create public awareness about the effects of racism, sexism and social exclusion on the girls' physical, emotional, spiritual, and mental health. The girls not only created short films, but they also developed accompanying zines, proposed as tools of advocacy and education for public institutions and the general public. *antidote* undertakings were projects focused on authentic outcomes with genuine participation of community stakeholders affected by ethno-cultural racialization.

Khanna (2012), for her study, in collaboration with *antidote* and an interdisciplinary team of academic researchers, worked with youth on a girl-centered participatory action research (YPAR) program. Her practice-led study employed a decolonizing and postcolonial conceptual framework informed by critical theory and its generative thinking approach. Her collaborative practice involved participatory creative explorations with girls and the community service providers. The aim of the study was not to help empower the young girls, but rather to facilitate the girls in developing their subjective knowledge about their own realities while negotiating their identities in their culturally diverse communities. The partnership of the community organizations with the researchers focused on having participants' voices heard.

According to Conquergood (1998, as cited in Denzin & Lincoln, 2008), in a critical dialogic inquiry, a researcher employs multiple ways of understanding the (creative) performance or the action. He explains that in order to extract meaning from normative traditions, the act of performance becomes a struggle and an intervention.. The study in collaboration with *antidote* (Khanna, 2002) intervened in and interrogated the associated "hegemonies and colonial rhythms" (p. 152) in PAR practice with the aim of disrupting the re-colonizing cycle of essentializing marginalized others. *antidote* and Khanna's study was a guiding example illustrating the potential of critical YPAR and similar frameworks that integrate youth-centered practice, to open space for participatory action-based processes.

In 2003, in response to the experiences of marginalization of urban Indigenous youth, an arts and community-based research project called the *Beat of Boyle Street*[27] was conceived by Brett Lashua, a doctoral student, and Dr. Karen Fox (Faculty of Physical Education and Recreation) at the University of Alberta. The purpose of the project was to reconnect at-risk youth to school and to help them establish healthy identities through a music program (Wang, 2010). The project was a collaboration between the music program at the University of Alberta and Boyle Street Education Center, a public charter high school in Edmonton (Lashua & Fox, 2007; Wang, 2010). This ethnographic study gave researchers and workshop facilitators a chance to participate in the lives of inner-city Indigenous youth struggling to learn in the midst of the socio-economic and socio-cultural issues of their lives. Youths initiated this project but were assisted with the execution by having adults lead it. They asked their school to start a music program to help them create raps. Wang recognized that the success and effectiveness of a youth

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[27] http://www.beatofboylestreet.com/

program depended on active participation of youth in all stages from the conception to the running of such a program.

The *Beat of Boyle Street* project employed a critical pedagogy approach, which invited youth into reflective dialogue through which they interrogated their social experiences of marginalization and racialization, and developed appropriate responses to those understandings (Leard & Lashua, 2006). The project initiators recognized the effects of marginalization as far-reaching which they realized impacted not only the person who experiences it directly, but also the psyche of generations to come, thus creating a ripple effect of unjust social conditions (Leard & Lashua, 2006; Wang, 2010). The commonality of the experience of marginalization experienced by the inner-city Indigenous youth and their presence in a safe educational environment served as factors in the dynamics of the group. Critically generated themes through music-making provided the youth with praxis that helped them investigate their realities in relation to their society. As investigators of their music learning projects, youth developed a deep awareness of their realities and gave them control of their identities and how they were represented. The project outcomes demonstrated that the feeling of agency, accomplishment and the recognition of the community (of their knowledge being valued) reinstated youth's honor and confidence (Wang, 2010). Participation in creative interactions as a healing in Indigenous communities is a widely acknowledged concept (Archibald & Dewar, 2010; Chung 2012; Suleman, 2011; Wang, 2010). The post-project reflections confirmed that the critical pedagogy approach reinstated pride in participants, by way of respecting their prior knowledge and skills.

The project facilitators shared that making music was a dialogic process that gave them a chance to hear the voices, views and thoughts of youth in making cultural meanings and articulating knowledge about their identities (Lashua & Fox, 2007). Early on in the process,

they identified that young people in the *Beat of Boyle Street* project did not necessarily want to sit down and talk about their marginalities and experiences of discrimination. Rather, they chose to rap their experiences and to share their feelings through remix music techniques. The facilitators also combined artistic approaches such as portraiture, drama, dance, jazz and narrative storytelling as ways to integrate learning with creative artistic engagement. Although these creative activities were focused on music-making, this engagement also enabled the urban Indigenous youth to earn school credits. According to the facilitators the experience helped the participant youth to regain their interest in school.

The process of the arts-based intervention involved youth in four, one-hour long, music-making sessions[28] each week with an instructor/facilitator for a ten-week long term at the school (Lashua & Fox, 2007). Lashua and Fox identified this kind of engagement with youth as "celebratory" (see also Dimitriadis, 2001), which endorses youths' creativity in non-elite arts practices. The *Beat of Boyle Street* project clearly demonstrated that learning through active participation helps in the creation of "supportive, dialogic and democratic spaces" (Leard & Lashua, 2006, p. 249). The *Beat of Boyle Street* project was focused on the marginalization experiences of urban Indigenous youth in Edmonton, it had no reference to the youth from other marginalized communities (such as the newcomer immigrant/refugee youth) in the city.

Archibald and Dewar (2010) state that the healing strength of creative arts practices (visual arts, dance, drama, music, storytelling and more) has long been acknowledged by Indigenous communities while the Western world is now recognizing and understanding the well-being benefits of engagement with creative processes. They identify a connection between creative arts

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[28]These music-making sessions continued for a period of three years during which time approximately 150 young people from the school got involved in this socio-culturally transformational creative engagement. Youth were introduced to a wide variety of skills, techniques and equipment needed to develop their authentic artistic expressions whether through writing music or recording musical remixes particular in the hip-hop genre.

and healing[29] for holistic individual and community well-being, presenting convincing evidence that creative practice, healing and culture are closely linked.

Cajete (2005), an Indigenous American scholar and educator, proposes that since art mediates between our inner and outer realities, it lays affective foundations for living, growing, learning and understanding our relationships to the world, with each other and with ourselves. According to him, artistic approaches within education can open up channels of communication amongst community groups as a way of healing, transformation and finding voice. He highlights the concept of "Mitauye Oyasin" (pronounced as Mee-tah-koo-yay Oy-yah-seen, written in Lakota Sioux) which means we are all related—that our lives are connected to other people and to the physical world in which we all exist. Connecting concepts of participation and communication with my earlier discussion on interculturalism, and building on Cajete's (2005) notion of education for learning through artistic participation and relationship building, I offer that this approach can be a way forward for healing together in multicultural communities.

Thich Nhat Hanh, Buddhist spiritual leader, scholar, poet and engaged activist for peace reminds us, "wisdom is held collectively" (as cited in Kornfield, 2000, p. 250) in communities. By acknowledging the strength of collectively held wisdom, his teachings emphasize the importance of community interactions in order to reverse the effects of social disconnects through engaged actions. Perhaps community-based researchers can explore ways of accessing the collective wisdom of communities through engaged learning via design-based participation and creative dialogue.

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[29]Archibald and Dewar report that culturally relevant healing projects undertaken by Indigenous community organizations include arts-based activities. Most projects incorporate participatory cultural activities, which include storytelling, beading, drumming, drum-making, and singing, as part of healing intervention approaches.

On close examination, it can be learned that stereotypes are generally tied to discourses of power, associated with privilege, affluence or social hierarchical systems, which tend to rob the disadvantaged of agency or voice (Foucault, 1980; Freire, 1970; Spivak, 1985, 1988). In a non-communicating multicultural scenario, dismissive or generalizing attitudes further stagnate communication and dialogue. Genuine dialogue places responsibility on all those who inhabit the same place, requiring all stakeholders to listen as well as speak, while actively reaching out to others across "material and national boundaries" (Erasmus, 2011, p. vii). It is incumbent upon all, including those who may have been placed on the margins, such as Indigenous people or members of the visible minorities, to reach out for dialogue for new knowledge. In order to work collectively toward social transformation, dialogue that necessitates critical thinking is mandatory. Opening up communication and learning channels through participatory arts-based dialogue can create spaces for incorporating valuable insights from those who exist at the periphery of mainstream culture. I argue that this kind of engagement and learning offers opportunities for moving towards the development of community responsive curricula. Mathur (2011) aptly calls for changing our collective ways of looking beyond our comfort levels by reconsidering our pasts and making use of our creative energies to cultivate a new future.

With a thorough review of academic and grey literature, I was unable to identify documented and reported projects exploring channels of communication with youth from racialized and marginalized communities that took place in the Edmonton area. The *Dialogues Project* from Vancouver, BC, the *antidiote* network in Victoria, BC, the *Beat of Boyle Street* in Edmonton, AB, and also the *KNK* initiative led by the Indigenous communities in Winnipeg, MN (discussed earlier in this chapter), provide some compelling background for

creating intercultural dialogue opportunities for urban Indigenous and newcomer immigrant youth in Edmonton.

Design, society and culture — Towards a transformational praxis. The word design invokes various interpretations that are adaptable for various contexts. Fuad-Luke (2009) maps an understanding of the term design. He explains that while the term can represent numerous aspects of our materialized and virtual worlds, in contemporary realities, design can be fittingly defined by the context, discipline or the type of the design author (for example industrial, textile, interior or graphic designer). However, design is more commonly understood as a problem-solving activity, which is led by a goal to address contemporary issues (Simon, 1984). Christopher Jones (1992) explains design as a change focused-practice. It is also recognized as a "form giving" (Koskinen, Zimmerman, Binder, Redström and Wensveen, 2011) practice, in line with the earlier evolution of the field in the 1950s. Koskinen, et al.,(2011) contend that design is more of a sense-making activity rather than a problem-solving activity. Together these interpretations and understandings of design highlight an inherent link among design activities, the designer, society, culture and communities. According to Crouch and Peirce (2012), since "designers work both within a society and culture" (p. 2) their practice maintains and engages in a dialogue with the social insights and points-of-view of their users and audiences. Increasingly, emphasis on social action has become a priority in design. Considering design as a sense-making activity (Noble & Bestley, 2011) widens its role into the broader social, educational and transformational realms, characterizing it as a generative process of analysis and synthesis (Koskinen et al., 2011; Sanders 2016; Swann, 2002).

Nigel Cross (1982), informed by Bruce Archers (1979) seminal work about developing an understanding of the design discipline, draws out the central conclusions about the nature of

design. He articulates the central concern for design is "conception and realization of new things" (p.221); it employs design-based ways to plan, invent, make and do; patterning and modeling are its central communication modes; and it has its unique ways of knowing. In chapter 3, I discuss the unique ways of knowing that Cross calls "designerly ways of knowing." This way of knowing informs the core of my research methodology for this dissertation.

Contemporary design scholars explain design as generative thinking and creative reasoning based on a cyclical and iterative process that culminates in the creation of broad-scoped design outcomes including prototypes, artifacts, models, systems and proposals (Strickfaden & Heylighen, 2010; Sanders & Stappers, 2012). They highlight, the outcomes of this process can range from stylistically driven decisions, to socially motivated responses, to functional or conceptual manifestations of individuals, communities or societies. Design, particularly in the context of visual communication and graphic design, is focused on the ways in which "a designer addresses practical and theoretical problems through a broad range of often two dimensional (print-based), three dimensional or time based media and process" (Noble & Bestley, 2011, p. 9). In contemporary design practice, media and digital technologies have a major impact in informing the design process as well as its outcomes. There is a clear consensus among design study scholars about design activities as well as their outcomes' influence on communities (See Strickfaden, Devlieger & Heylighen, 2009; Resnick, 2016). Therefore, Meredith Davis, a renowned North American design scholar and a pedagogue, advances the notion of design as a "social practice" which illuminates as well as influences culture (2017, p. 55).

Consequently, the main intent of design practice is transformation of the world (Crouch

& Pearce, 2012), whether it is to extend capitalist corporate agendas or to provoke social change in response to societal issues. Crouch and Pearce explain that design action is guided by three important concepts – reflection-in-action, reflexivity and praxis. Reflection-in-action (Schön, 1987) is the ability of designers to recognize and examine their positions within a social and cultural context and then to productively engage in cultural and social dialogues with individuals and circumstances. Reflexivity plays an important role in developing subjective understanding of the designer with their objective world (see also Giddens, 1991; Bourdieu, 1990). This notion of understanding (regarding who I am, what are my assumptions and what I intend to achieve) is an important aspect of design as well as in research. Moreover, Crouch and Pearce (2012) explain that the notion of praxis serves as a bridge between thinking and design actions. Praxis, also a fundamental concept of critical pedagogy, enables interaction between reflective thinking and creative doing. Reflection and creative action are at the core of the design process, which entail identification of a problem, and reflective engagement with the situation for finding a solution or developing an understanding of the problem to change or transform the situation. Hence, design process necessitates critical engagement with the problem, informed by the notions of reflexivity, reflection-on-action and praxis, in order to create situationally responsive knowledge to initiate any change .

Since design work takes place both within a society and a culture, it would be useful to understand these two terms. Society and culture are mutually interrelated concepts. Crouch and Pearce (2012) refer to society as a group of people living together who share a similar identity. Within such a group then, culture[30] is a learned set of human behaviors in a particular society,

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[30]More commonly, culture is defined by a distinctive set of features (spiritual, material, intellectual and emotional) shared by a society or a social group which informs its art and literature, lifestyles, ways of living together, value, systems, traditions and beliefs (UNESCO, 2002, para. 2).

and therefore, it may also serve as a differentiating element between different societies (Damen, 1987; Hofstede, 1984). Sorrels (2010), an intercultural communication scholar, explains culture, while being a site for the of extension of hegemonic power to dominate and exploit peoples' consciousness, is also a resource to address and solve social issues related to human rights, dignity, freedom and well-being. Sorrels' considers culture as resource to be a mediating factor between corporate and social justice agendas. In design discourse, culture is signified by a complex network of material and conceptual signs and symbols that communicate meaning amongst people of a society; therefore, marking a design uniquely significant to a specific society and culture (Crouch & Pearce, 2010).

Hall (1976) uses the iceberg as a metaphor for culture; this representation of culture reveals two aspects, one that is the visible tip (above the water) and the other an invisible mass (hidden beneath the water). The visible tip represents the visible culture represented by, for example, art, architecture, fashion, and language, while the invisible mass underneath refers to the invisible culture that includes perceptions, attitudes, values and beliefs, grounded in the history and geography of a particular society. The visible elements of a culture are driven and shaped by the invisible elements, thus creating a cyclical connection between the visible and invisible factors. In accordance with Hall's understanding of culture, I refer to Banks and Banks's (1989) explanation, which suggests that the essence of culture is in the interpretation of its invisible culture that is manifested through its dynamic relationship with the visible culture. Since different societies have different cultures, in order to attain common understanding within a particular society, people learn to interpret meanings of visible culture (Crouch & Pearce, 2012). The intangible aspects of a human society are as culturally distinguishing as are the tangible manifestations such as artistic expressions. Critical design thinking and design pedagogy

have an important place in redefining culture, as a site to challenge the hegemonic ways of seeing and the colonial mentality across societies. It can allow the symbolic and physical realities of difference and marginalization to be addressed through critical design thinking processes.
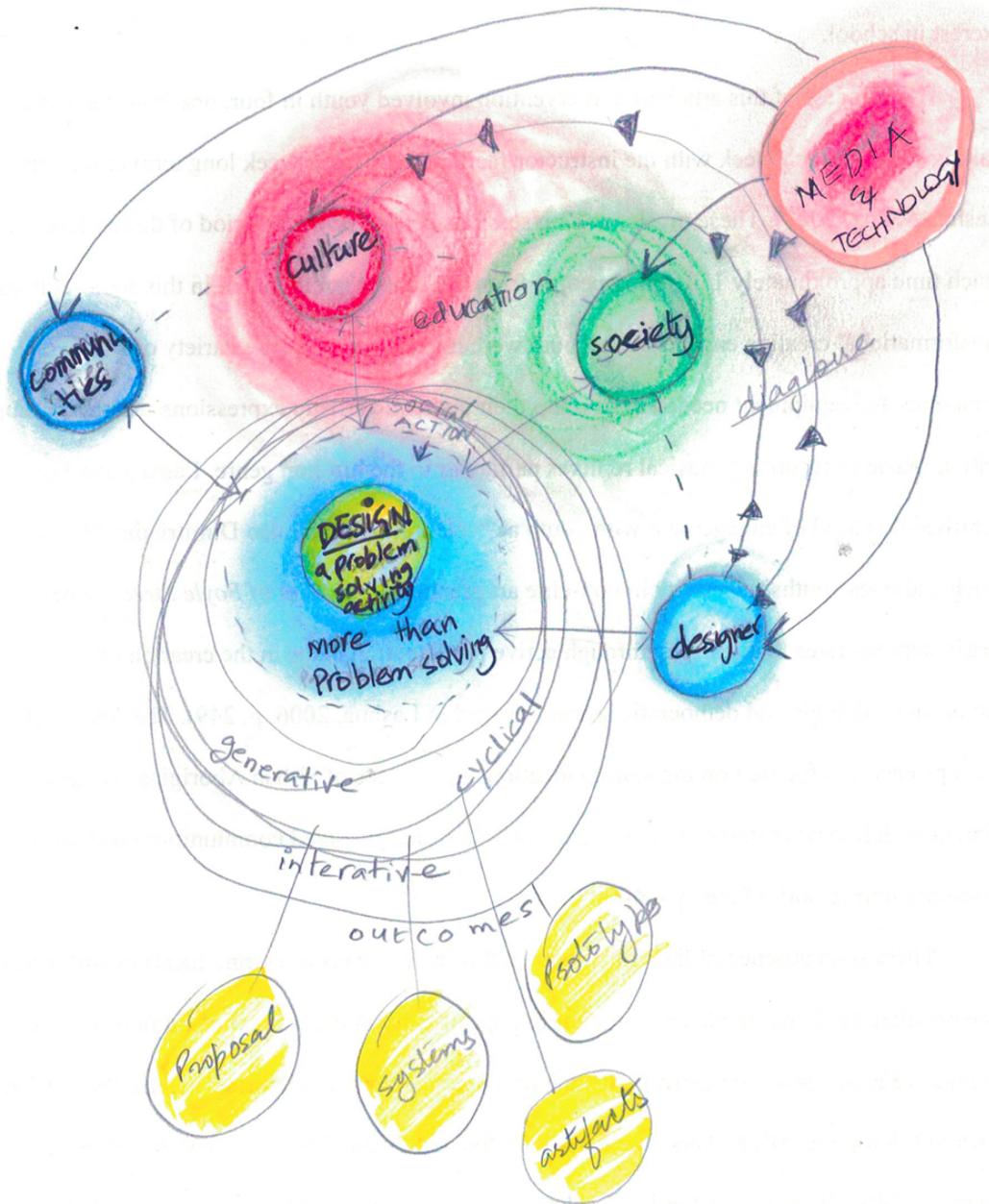
Figure 2.5: Mapping concepts of design action for social change

If "cultural activity as a designer is molded by the surrounding social circumstances" (Crouch & Pearce, 2012, p. 3), then I argue that design plays a distinctive role in cultural, social and economic exchanges. Crouch and Pearce (p. 8) refer to Bourdieu's (1984) concept of "field" to explicate understanding of the social and cultural context of designing processes and the position of a designer/researcher. They explain that the concept of a "field," for Bourdieu (2000, p. 143), is a metaphorical reference to spaces where the dynamic exchange of socio-cultural dialogues and actions take place. Applying this understanding of field to design discourse, Crouch and Pearce (2012) explain that while operating in their own field, designers are not necessarily aware of reproducing the values of the power structures constituting their field, as they become too comfortable while inhabiting their field and its values. So, unconsciously, they promote the agenda of their field, which is mostly controlled by the hegemonic corporate and social forces, through their misrecognized identity and confused objectivity as uncritical reflective practitioners. For designers, consciousness of their positionality in the field is important as it affects their views and approaches, which might interfere with their understanding of the problems and praxis towards solution finding.

Awareness of the broader field and its issues urges design research to focus on "socially transformative design" (Buchanan, 1995; Frascara, 2006; Fuad-Luke, 2009, Margolin & Margolin, 2002) to catalyze, encourage or bring about positive social change (Swann, 2002). An approach to *design studies* known as design humanism "is the exercise of design activities in order to interpret the needs of social groups and to develop viable emancipative proposals in the form of material and semiotic artifacts" (Bonsiepe, 2006, p. 30). According to Krippendorff (2006), a design and communications theorist, due to the shifts in social dimensions from the industrial era to post-industrial society, design as a discourse has transitioned from being artifact-

focused to being process-focused. Correspondingly, much of the "reconceptualization of design" as Frascara and Noël also point out (2012, p. 45), shifts the focus of the practice from artifact production to the design process that can be a catalyst for change to alter the status quo (See also Davis, 2011; Strickfaden & Rodgers, 2004).

A conversation on how design can affect the world, what it can do, how to proceed, and what its new possibilities/responsibilities are, marks the emergence of different terms and streams within design discourse, such as design activism (Fuad-Luke, 2009), design democracy (Bonsiepe, 2006), semantic turn (Krippendorff, 2006), social design (Margolin & Margolin, 2002; Papanek, 1971), design integrations (Poggenpohl, 2009), design for social innovation (Manzini, 2009, 2014), transition design (Irwin, Tonkinwise, & Kossoff, 2015) and community development through the design process. These terms and ideas, within the fields of design and learning, support my view that critical design processes have the potential to engage multiple and diverse voices to collaborate and build alliances across varied positionalities, to imagine a socially equitable and just world, thereby linking design as a transformative practice to activism promotes critical thinking, creativity, curiosity, and caring (P. Davis, 2011; Hocking, 2010).

There is a growing need for design to address complex societal issues facing the 21st century (International Council of Graphic Design Associations, 2011). To support this drive, there has been an expanded use of participative design framework, shifting to user and society-centric models (Sauter, 2011). Such themes in the field of design put emphasis on involving stakeholders as active participants in the design process. A framework of social design (Margolin & Margolin, 2002; Swann, 2002) raises questions concerning how design can meet social needs. How might it be commissioned, supported and implemented in the social realm? Design in itself is a complex phenomenon, and the inclusion of social relations in this equation further

complicates it (Bonsiepe, 2006; Buchanan, 1992; Papanek, 1971; Margolin & Margolin, 2002).

Buchanan(1992), like Frascara (2002) calls design for social change an activity of higher-order

thinking, which involves not only identifying areas of design intervention, but also designing

innovative and sustainable systems to respond to those identified social issues. There are

parallels between this idea of design as a socially transformative practice, Freire's (1970) notion

of praxis and Schon's (1987) idea of a reflective practice for learning; whereby developing

awareness of intricate relationships is a change initiating design process.

It has been widely acknowledged that projects involving community-based organizations

serve as an ideal starting point for discussion regarding collaboration and participation in design,

due to shared beliefs based on the zest for social change and the characteristics of the participants

and settings (Simonsen & Robertson, 2013). Design has a hidden strength that makes it

especially suited for addressing networked, dynamic problems that societies are facing today

(Brown & Katz, 2009; Buchannan, 1992; M. Davis; 2017; Poggenpohl, 2009; Strickfaden &

Heylighen, 2010). Design offers a fertile ground for invoking a respectful dialogue, where shared

ground is co-created, and in which difference is valued, and is essential for intercultural

sensitivity and collaboration. This is what Bonsiepe (2006) refers to as "good design," which in

the long run also pursues socio-pedagogic objectives for society's holistic well-being. The four

broad sensitizing concepts—democracy, public intervention, design humanism, and social

transformation of the world—as discussed by Bonsiepe stipulate that designers should focus their

attention on the point where all these concepts overlap and come together to interpret the needs

of social groups. Developing skills in the context of these aspects of design also leads to pushing

the boundaries of the design discipline to form connections with other social science disciplines.

Frascara (2002) notes that doing so empowers the designers to be proactive in identifying social

problems and needs, rather than being reactive to corporate demands only. While planning

design-based pedagogic activities for social change in marginalized communities, the designer's

role expands to involve strengthening communities by improving people's knowledge, skills,

and confidence, while simultaneously integrating resources that can lead to social inclusion and

promotion of active citizenship. This design process, encompassing formulation of the right

questions to understanding complex social problems to collaborative relationship building for

addressing the complexity of such issues, represents change through a process of building

bridges for social transformation.

Interweaving design action and critical pedagogy: Decolonizing the present and

future. My discussion in this chapter refers to culture as a site of struggle, negotiation and

challenge; it is a dynamic and fluid concept as it evolves to confront neocolonialism,

globalization, migration and urbanization. Differences experienced by visible minority youth

while negotiating their positions within multifaceted social realities may become visible during

processes of cultural negotiation in their interactions at group and individual levels. The

literature I reviewed about cultural diversity focuses on the feelings of alienation that exist

amongst *other*s within their positions of marginality at the periphery. The form of

multiculturalism that has been acknowledged in the Canadian public curriculum and cultural

pedagogy ignores the complex, ambivalent and hybrid reality of youth from culturally

marginalized communities (Battiste, 2000a; Javaid, 2011; Syed, 2010; Vardharajan, 2000).

Sehdev (2011) confirms multiculturalism is a social construct for tolerance of cultural

differences within Canada, which reduces differences to merely cultural festivals and ethnic

food, thereby trivializing the nature of this ambivalence and hybridity. In contrast, there is a need

to meaningfully approach and engage with differences that are born out of cultural plurality

amongst, what he refers to as "conflicted positions," of newcomer visible minority and Indigenous youth (p. 265).

Scholars interested in the future of multiculturalism advocate for a version of multiculturalism that goes beyond ethno-cultural understandings to those based on intercultural exchange and collaboration (Banks & Banks, 2007; Mathur, Dewar & DeGagné,, 2011; Sandercock, 2003; Sorrels, 2010). The state of growing cultural multiplicity and diversity in Canada calls for exploring alternate ways of knowing and practical solutions for meeting ethno-culturally diverse learners' educational needs through decolonizing philosophies. Considering that the urban Indigenous and newcomer immigrant/refugee populations in Alberta (and across Canada) are growing significantly, it is imperative to recognize the much-ignored relations amongst these youth and look for "new places of learning" (Ellsworth, 2005). Changes in our social fabric will necessitate new imperatives for curriculum and pedagogy (Dimitriadis & McCarthy, 2001), which go beyond the multicultural approach of recognition of differences to an "intercultural communication" approach for the development of solidarity across differences and promotion of participation for transformation (Sorrels, 2010, p. 183).

Thankara (2005), a design critic, shares that people learn in different ways, which includes listening to stories, doing things with our hands and meditating on questions in our minds. He says that learning is by no means limited to the mundane activities of a traditional classroom; but that it happens in the real world, such as when we participate in group projects, take part in listening to music, or while being involved in art activities. Thankara, following in the footsteps of critical pedagogues, observes that there is a wide gap between what formal education is providing and what students need.

Design studies (primarily social design) and curriculum studies are two discourses, which are pre-disposed for interdisciplinary learning. I propose that the questions of intellectual work in curriculum studies and the praxis of design are closely related in terms of how issues of identity, globalization, colonization, and knowledge can be addressed. Interacting with Indigenous scholarship and critical pedagogy, and the experience of living at the cultural periphery myself, have drawn my attention to the fact that an inclusive and interdisciplinary vision, which moves beyond the specified boundaries of marginalized communities, can be a small step towards decolonizing historic partitions. A dialogue of intercultural understanding with youth of marginalized communities should not be limited to any one community—urban Indigenous or new immigrant—but rather parallel participation from all must be solicited to collectively join the circle of generative thinking and doing that can set the foundations for a curriculum of community for social change.

Crouch and Pearce (2012) advocate design as an engaged curriculum, as "a set of practices that are fluid and respond to different conditions and different circumstances" (p. 3). I approached "currere," within the context of my study, as a process or a journey that includes a broad perspective on the autobiographical, historical, political, philosophical and cultural experiences of urban youth and society (Cajete, 2000; Dewey, 1927; 1933; Freire, 1987; Greene, 1995; Grummet, 1988; McLaren, 2009; Pinar, 2004; D. Smith, 1999; 2003). The unique perspectives of urban youth from marginalized visible minority communities informed my study. Additionally, youths' engagement in a design-based creative exploration has the potential to build capacities of the youth to understand their collective and disparate pasts and to re-envision their possible and potential futures.

Indigenous scholars share that "we all are related," and that our lives are connected to other people and the physical world (Cajete, 2005). Developing a similar decolonizing notion for education, learning through participation and relationship to community offers an opportunity for healing together, from the colonial past, and envisioning a decolonized future together. Learning through design-based participation and creative dialogue specifically focuses on how embedding designerly process within critical responses can help to create a relevant framework of possibilities as we move into the future. It offers potential to learn from the wisdom and knowledge held in diverse cultures and communities.

"If you have come to help me, you are wasting your time. If you have come because your liberation is bound up with mine, then let us work together." [31] These famous words of Lilla Watson, an Australian Indigenous Elder, visual artist, activist and academic, are particularly insightful with regards to understanding that liberation of marginalized people (Indigenous peoples as well as non-Indigenous populations) is intrinsically linked with each other's decolonized thinking. Indigenous scholars refer to this liberation as a vision for a decolonized world. Sehdev (2010) strongly urges the political power holders to make efforts in support of reflective learning projects to educate non-Indigenous newcomers about "the treaty rights through public education and curriculum reform" (p. 267), which are aligned with critical intercultural pedagogy.

The recurring call to action for multicultural education in Canada, a premise for reconceptualizing curriculum in acknowledgment of the intercultural communication disconnect between visible minority youth, informed my research inquiry through an engaged critical pedagogical approach rooted in the cultures of learners with an aim to "heal" (Cajete, 2000, p.

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[31] http://lillanetwork.wordpress.com/about/

181) the wounds caused by common social and cultural alienation. My study advocates for systemic change, however small it maybe, by challenging racist and stereotypical ideologies through facilitating these culturally diverse youth to rethink and re-imagine their relationships with one another in the Canadian multicultural social realm.

Concepts of critical pedagogy (Friere, 1970; Kincheloe, 2008, 2010) coupled with a decolonizing consciousness (Battiste, 2000a; Jacobs, 2009; L. T. Smith, 2012) informs my perspective as a researcher and an educator in pursuit of creative scholarship for intercultural understanding and social transformation. I am cognizant of my outsider/insider position and its implications on the structures I strive to engage with and to transform. I share the Freirean (1970) view that asking questions is a radical act that provokes change in the world. As such, my pedagogy was grounded in collective critical design action through "engaged pedagogy" (hooks, 2010), with an understanding that knowledge creation and ways of knowing collaboratively are emancipatory and transformative.

Summary

To map clarity about multiculturalism in Canada, I have drawn upon the literature in the fields of multiculturalism and intercultural relations (Berry, 2006; Bouchards, 2011; Chung 2010; Galbuzi, 2011; Ghorayshi, 2101; Gyepi-Garbah, Walker, & Garcea, 2013; Meer & Modood, 2011; Portera, 2011) to compare interculturalism to the concept of multiculturalism, in order to explore how a disconnect between intercultural understanding gives rise to the creation of "others." Later I reviewed litertaure from the discourses of colonialism, postcolonialism and globalization (Appadurai, 1996; Ashcroft, 2017; Bhabha, 1997; McLeod, 2010; Spivak, 2005). Owing to the deep rooted history of colonial past of Canada with reference to Indigenous communities of the Traditional Land, I reviewed seminal work of Indigenous scholars compiled

by Marie Battiste (2000; 2013). I also discussed curriculum understandings in the field of education, incorporating learnings from diverse dimensions of humanism, experience as an encounter and community responsiveness (Pinar, 2012; Pinar, Reynolds, Slattery & Taubman, 2004; Slattery, 2013; D. Smith, 2010). I discussed the conceptual framework of critical pedagogy to develop understandings of the individual and society for advancing critical thinking towards concientization and change (Freire,1970; Giroux, 2004 ; Kincheloe, 2008; McLaren, 2009 Slattery, 2013). In the end I have drawn upon literature in the field of design studies to discuss how there is recognition that design processes can foster skills and offer practical strategies for achieving social justice goals (Archer,1979; Cross, 1982; Frascara, 2002; Fuad-Luke, 2009; Manzini, 2009; Margolin & Margolin, 2002; Sanders, 2016; Strickfaden & Heylighen, 2010). The last two sections are linked by the commonality of notions of change, through a context-sensitive and dialogue driven process for socio-cultural change. The following chapter explains the methodological and research design that I have employed to cross the terrain of this study.

CHAPTER 3: METHODOLOGY AND RESEARCH DESIGN – WEAVING WAYS

OF KNOWING TO CROSS THE TERRAIN

"We must reconstrue our curriculum to focus on knowledge-in-action rather than knowledge-out-of-context. . . . As we move through life, we learn to draw upon many different traditions that provide alternative, often complementary, ways of knowing and doing – of defining the world and of existing within it." — Arthur N. Applebee (Applebee, 1996, p.3, as cited in Jacobs, 2009, p. 241)

Introduction

This chapter discusses the methodology and research design employed in this study. I discuss some important methodological foundations such as the participatory inquiry paradigm and its congruency with an Indigenous research paradigm, and the Participatory Action Research (PAR) methodology which informs Participatory Design Research (PDR) practice. I explain the connection between arts-based research (ABR) practice and the practice-led or research-creation methodology of PDR. Finally, I make a case for participatory design-based research for my study, with details about the techniques used, an acknowledgement of my own biases, consideration of ethical concerns, limitations and challenges.

The purpose of my study was to learn how participatory design research methods might contribute to understanding issues pertaining to intercultural communication among youth from newcomer immigrant and urban Indigenous communities. There were two major research questions guiding this study: *How can engagement with a participatory design research process for youth from urban Indigenous and newcomer immigrant communities foster intercultural understanding? In what ways may findings from this study influence transformative pedagogical practices?*

Pretext for methodological framework. The guiding research questions were consistent with the following epistemological and ontological assumptions: a) human systems can only be understood and changed if the members of the system are involved in the inquiry process itself; b) knowledge of intercultural understanding cannot be synthesized through "outsider" intervention only, rather it needs to be experienced and acknowledged as an outgrowth of participative and engaged human interactions; c) beyond knowing "what is" and "what causes," there is also an equal need to address "what can be done" to assist in social justice and transformative endeavours; d) in participant engaged studies, there is also a risk of shifting focus from meaningful themes to people themselves, whereby people become the objects rather than participants in an inquiry; e) knowledge generation is explicitly political, socially engaged and a democratic practice; f) practice-led ways of knowing have an inherent capacity to bring about awareness (about self and others).

The underlying ontological and epistemological assumptions clearly indicate an approach to study which should be problem-focused, context specific and transformation oriented. A participatory framework, which brings together different perspectives and practices in research to focus on collaborative knowing for transformational actions was a logical framework to inform my study.

Methodological Framework

I chose the Participatory Inquiry Paradigm to address the guiding research questions because the purpose of my research was to understand ways to promote intercultural communication through a participant-engaged process in order to develop insights to inform curricular and pedagogical practices. Hence, the lens through which I approach these issues

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was based on the principles of participation, reflection and knowledge generation through

reflexive action.

Participatory inquiry paradigm. As educators, activists or researchers, the paradigm[32]

out of which we operate, directly shapes and influences our work. (Maguire,1987, p. 16). The

Participatory Inquiry paradigm guides a researcher in making sense of the world through a

critically reflective and participatory worldview. Paradigms are "models, myths, moods and

metaphors" (Ogilvy, 1986, in Heron & Reason, 1997, p. 274). This view positions participants at

the centre of the research process as jointly and actively involved in the creation of new

knowledge. It is fundamentally an experiential scaffold that supports practical ways of

knowledge creation by involving a range of community groups and individuals, as active

participants, in the knowledge creation process, and thus brings together explicit, tacit and

emotional ways of knowing through participation and collaboration. The ultimate focus of

knowledge creation, according to this paradigm, is to know, to educate and to take collective

actions to improve and to promote positive transformations in the lives of concerned

communities and individuals.

The participatory inquiry paradigm, as an alternative knowledge creation approach

(Maguire, 1987), is counter-hegemonic (Hall, 1993) and self-reflexive (Heron & Reason,

1997). It differs from dominant worldviews of knowing in the Western tradition (e.g. positivist

or constructivist) in that it rejects the notion of only an objective or only a subjective social

reality. It stresses an emergent subjective-objective ontology according to which human

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[32]A paradigm is a conceptual framework or a lens that guides us in viewing and making sense of the reality of
the world we live in. According to Maguire (1987), the clarity of our lens affects not only what we see and the
way we see it, but also what we identify as problems; it guides our choices and approaches to what issues we
consider worth researching and resolving.

subjectivity is important in how it engages with the world in knowledge creation (Heron & Reason, 1997; Hall, 1993; Heron & Reason, 1997; Maguire, 1987).

To visualize this framework based on Heron & Reason's (1997) articulation of the participative inquiry worldview, The ontological, epistemological, methodological and axiological framework of the participatory inquiry paradigm is plotted as shown in the Figure 3.1. Heron and Reason explain, "what can be known about the cosmos is that it is always known as a subjectively articulated world, whose objectivity is relative to the knower" (p. 280). According to them, a subjective-objective ontology necessitates participative awareness and mutual tacit experiential knowing which is done in an intersubjective field. This implies an epistemology that is engaged, experiential and practice-led that involves practical ways of knowing, wherein action is informed by critical consciousness and reflexivity.

Heron and Reason (1997) emphasize, having critical consciousness about knowing makes the knowers aware of the lived-realities and experiences of the others who are participating with us in the knowing endeavours. This leads to a collaborative methodology that urges inquiry practices that are participatory, action oriented, emancipatory or interventionist (Fals-Borda & Rahman, 1991; Kemmis & McTaggart, 2003; Kindon & et al., 2007; McNiff & Whitehead, 2011). What is the value of such knowing, or rather, what purpose does the resulting knowledge serve? This axiological aspect is an important element of the participatory paradigm, whereby knowing is intrinsically valuable when directed towards transformative endeavours for human flourishing (Heron & Reason, 1997).

In summary, important features of the participative paradigm are: it acknowledges practical ways of knowing that integrate propositional (through words and concepts), presentational (through experiences symbolized in aesthetic creation such as graphic, musical,

vocal and verbal art forms), and experiential ways (through interrelation and co-presence) of

knowing; it also values the importance of the researchers' own practical knowing; it believes that

the value of knowing is for personal and social change, so building capabilities for self-

consciousness are valued (Heron & Reason, 1987).
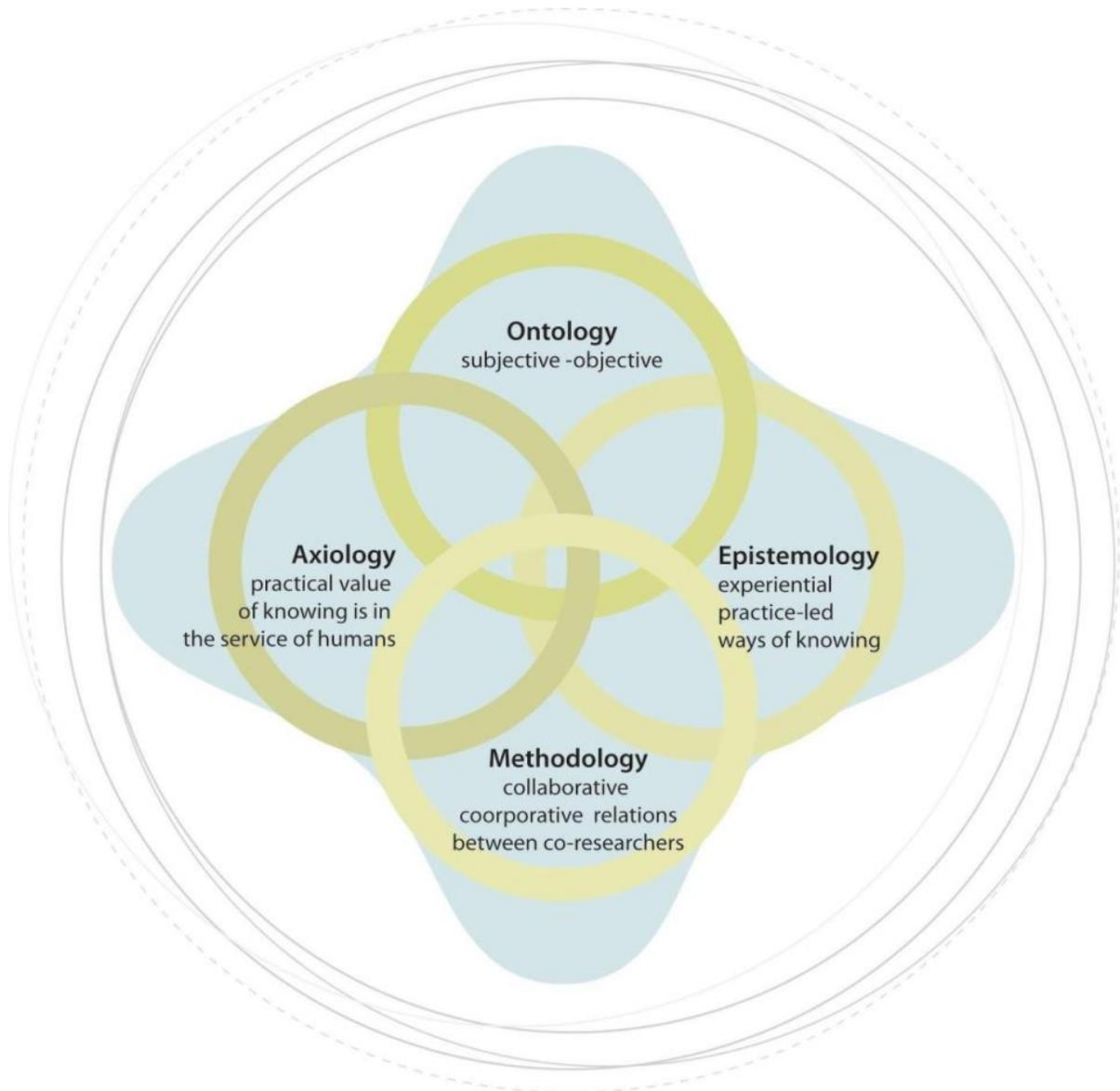
Figure 3.1: Framework of participatory inquiry paradigm (visualization based on Heron & Reason, 1997)

Participative inquiry worldview corresponds to an Indigenous research paradigm. An

Indigenous research paradigm guides the researcher to acknowledge and engage Indigenous

perspectives in the research process. According to the Indigenous paradigm, knowledge is

relational as opposed to individual and it advances an axiology of positive transformation and

well-being (Steinhauer, 2002; Wilson, 2001; 2008). It is important to mention this research

paradigm in the context of my research since it is rooted in the idea of honouring relationships

and shared knowledge creation; these characteristics are congruent to the participatory inquiry

paradigm. In working with the Indigenous and newcomer youth, and part of my research agenda

was to pursue knowledge while acknowledging Indigenous perspectives; therefore, consideration

of an Indigenous paradigm in my research design is paramount. This is in line with employing

decolonizing attitudes and perceptive research practices so as to develop mindfulness towards

diverse perspectives, specifically Indigenous perspectives (L. T. Smith, 1999; Irizarry & Brown,

2014; Wilson, 2008). Relationship building, relational accountability, valuing relationships,

connections between individuals, people and the land, and transformation through knowledge are

the common concepts in the Indigenous and participatory research paradigms (Jacobs, 2009;

Kovach, 2005; L. T. Smith, 2009; Sande & Schwartz, 2011; Steinhauer, 2002; Wilson, 2008). In

traditional Indigenous research practices learning by "watching and doing" is emphasized;

building reciprocal and respectful relationships with individuals and communities that are part of

the inquiry process is also foundational in Indigenous ways of knowing (Wilson, 2008, p. 40).

In the Indigenous paradigm, healing processes are considered central in knowledge

development initiatives and practices (Battiste, 2000a; L. T. Smith, 2009). The ideas of healing,

restoring, curing, mending or literally making-whole are intrinsic to human-centred modes of

inquiry. Indigenous approaches to knowledge creation are critical of the fragmentation and distancing evoked by positivist research practices. In Indigenous scholarship there is an endorsement for the participatory research as an approach to creating opportunities for healing and relationality (Paris & Winn, 2012; Dentith, Measor & O'Malley, 2012; Kovach, 2005). The epistemological assumptions of the participatory paradigm, like those of Indigenous worldviews, contend that the voices of those who exist at the margins of mainstream society are usually absent or appropriated. Kovach (2005) maintains knowledge production approaches which involve and engage those who exist at the margins are emancipatory or liberating in their nature.

A participative worldview advocates for healing from the alienation of our contemporary globalized world, in which human communities are fragmented (Reason, 1994). Reason points out that these fragmentations and divisions in the circles of human communities are due to western worldviews, which, he maintains, are rooted in dualist perspectives. He refers to the categories of "I and other" which premise knowledge creation from a place of difference, thereby compromising the full possibility of dialogue (see also Kindon et al., 2007; Montero, 2000). The notion of "us" and "others," or hierarchies between the knower and what is to be known, create deep rooted separations and differences forming what Reason refers to as "parts and wholes" (1994, p. 11). Reason advances an agenda for participatory research conducted "with people rather than on people" as a way to recover from what he calls the "epistemological crisis of the contemporary world" (p. 11). He calls for a need to adopt approaches, to catalyse situations for positive change, which support healing of our physical and metaphysical realities. By creating conditions for participative action and dialogue, these hierarchical distances can be bridged as communication spaces to understand our world and our experiences as a whole, in which one or the other is not standing outside as a researcher or a participant.

While the Participatory inquiry paradigm and Indigenous perspectives (Battiste, 2013; Reason, 1994; L. T. Smith, 2012; Wilson, 2008) are close allies, according to Kovach (2005), both employ their distinct methodologies for knowledge creation and recognize knowledge creation as a dynamic process through which new understandings are created and shared fluidly, organically and relationally. This idea of knowing is contrary to the Western worldview which is described as rigid and Cartesian in comparison (Cajete, 2010 in Kridel, 2010; Heron & Reason, 1997; Kovach, 2005; Wilson, 2008).

Participatory Methodologies

Keeping in view the fundamental principles of the participatory inquiry paradigm, the methodology I have chosen for this study is Participatory Design Research (PDR)—one that encapsulates the participative approach to knowledge creation. PDR has an agenda of social change through engaged participation in ways of knowing through design processes (Armstrong, 2016; Hocking, 2010; Manzini, 2009; Margolin & Margolin, 2002; Sanders, 2008; Triggs, 2016). Its core characteristics are aligned with Participatory Action Research (PAR) and draws on creative practice methods in inquiry, as in Arts-Based Research (ABR). This fusion of methodologies demonstrates the transdisciplinarity of PDR. In the following sections I will first elaborate on PAR and then discuss its connection with ABR, which will be followed by a more detailed explanation of PDR.

Participatory Action Research (PAR). Participatory action research methodology is informed by the participatory inquiry paradigm. Its core concepts are rooted in restoring the well-being of communities through reflective knowledge creation and action. There are a number of variations to doing participatory inquiry in education (action research), community development (participatory research) and social justice realms (participatory action research)

(Bradbury & Reason, 2001; Carr & Kemmis, 1986; Fals Borda & Rahman, 1991; Greenwood & Lewin, 2007; Hall 2005; Kindon & Kesby, 2007; McNiff & Whitehead, 2011; McTaggart, 1989; Park, Brydon-Miller, Hall and Jackson, 1993; Reason & Bradbury, 2008). PAR is defined as a systematic and collaborative inquiry process, traditionally between the community and academia, to explore, reflect and plan initiatives for affecting a social change (McTaggart, 1996). The basic premise for PAR is that knowledge creation should be more than a mere "finding out" endeavour; it should have reflection and reflection-informed action components towards social change. PAR is a community-based and people-engaged methodology where participants affected by a particular problem in a community are placed at the centre of the study and are considered co-creators of knowledge at all stages of the study (Conrad, 2004; Heron & Reason, 1997; Kindon et al., 2007; Rahman, 2008).

Historically, the term PAR has it earliest roots in Tanzania 1970s where it emerged in the research practices of social scientists (Hall, 1993; Reason & Bradbury, 2008). This term refers to a variety of community-based approaches to research (Hall, 2005). The common ideas in these practices were community-engaged social investigation for action and education (Hall, 2005). The impetus for PAR came from the prevalent socio-economic conditions at that time, of non-equitable distribution of power, marginalization and issues of poverty and social toxicity (Fals Borda & Rahman, 1991, 1994; Park, Brydon-Miller, Hall, & Jackson, 1993; Tandon, 1989). According to Hall (2005), while PAR was originally a strategy for social movement interventions, over the years it also found an important place in academic research practices (Conrad, 2004; Herr & Anderson, 2005; Kemmis, 1982; Kemmis & McTaggart, 2008; Kindon, Pain & Kesby, 2007; Leavy, 2011). In the field of education, PAR is endorsed as a popular methodology for professional development as well as a collaborative approach for professional

and institutional change (Herr & Anderson, 2005). The roots of PAR can also be traced to Paulo Freire (1970), who advanced the need for developing critical consciousness (conscientization), which is foundational in social change guided projects (Maguire, 1987; Sande & Schwartz, 2011). For the development of knowledge and subsequent action, being critically conscious of the surrounding socio-political and socio-economic realities is itself a liberating and emancipatory process (Freire, 1970). As such, from pedagogical perspectives, PAR captures the essence of goal-focused and experiential learning for transformative outcomes (Dewey, 1933; Freire, 1970). PAR methodology integrates three components: participation; action; and research as illustrated in Figure 3.2.
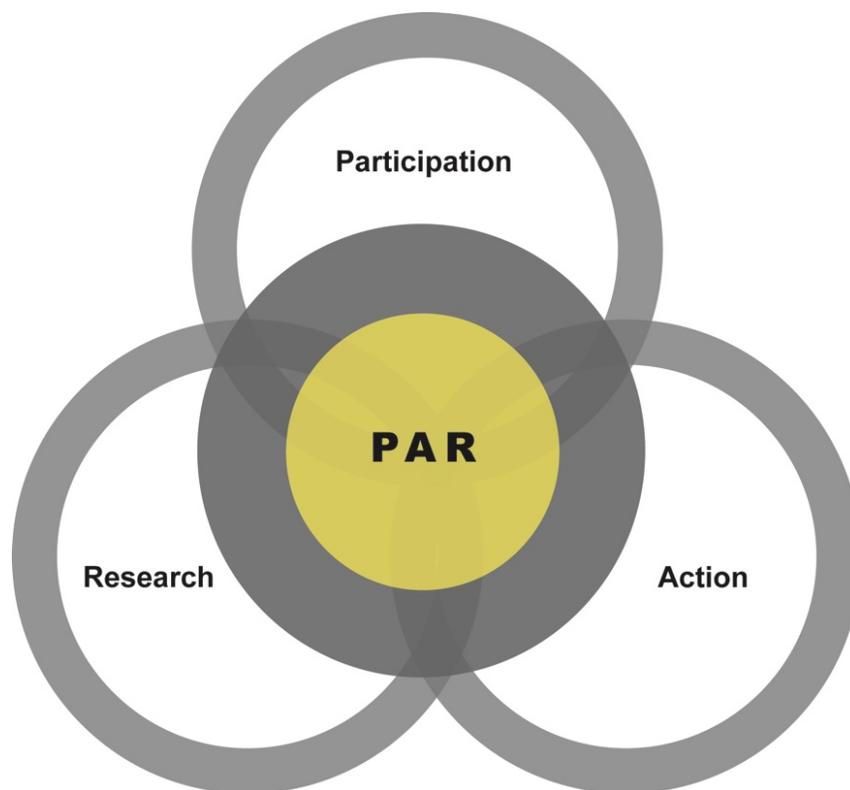
Figure 3.2: Convergence of notions of participation, action and research in Participatory Action Research (PAR) methodology.

Participation. PAR rejects the one-truth only focused practices of positivist traditions

and it advances a proposal through which people affected by an issue or a problem come

together to understand and reflect on the situation in order to develop a collaborative vision to

resolve/overcome the concern (Park, 1993). Thus, participation is a core concept and practice in

PAR, where instead of treating people as objects of research, the focus is on engaging them in

the knowing process. People from the concerned community(ies) who collaborate with the

researcher become co-creators of knowledge. Participation in a PAR approach is based on two

principles, "epistemic participation and political participation" (Heron & Reason, 1997, p. 284).

Epistemic participation means that the resulting knowledge in PAR is grounded in the lived-

experiences of the co-researchers, whereas political participation means that knowledge creation,

as a result of participation in a social inquiry, is the participants' human right and therefore

essentially political in nature. Participation of PAR participants can be of varying degrees, for

example, it can be direct or indirect, and active or passive, where a blend of direct and active

participation is an ideal approach. (Sande & Schwartz, 2011). Direct involvement means

participants have shared control in all decisions in a PAR process. Active versus passive

participation is illustrated by participants actively taking part in generative thinking, reflecting

and co-creating new knowledge as opposed to being limited to responding to interview or focus

group questions.

Action. Action for change is a core concern in PAR methodology. The PAR approach is

mainly employed for finding solutions for social problems (Fals-Borda & Rahman; Leavy, 2017;

Reason & Bradbury, 2008) requiring research methods that are problem-centred and community-

based. Hence, the purpose of PAR is not only to explore, analyse, describe or evaluate, but

essentially to educate and to provoke action for a change or transformation in the existing

problematic situation. Therefore, the actionability component of PAR, specifically concerns new ideas that are actionable in response to a need identified by the participants in an inquiry process (Bradbury-Huang, 2010; Cameron, 2007; Rahman, 2008).

The idea of praxis is close to the principles of PAR. As advanced by Freire (1970), praxis is an important tenet of experiential education and critical pedagogy. Its constitutive elements are action and reflection. Freirean praxis is an iterative cycle of critical reflection and practical action on the way to "knowing." He asserts that through action one develops the ability to critically reflect and take purposeful actions for social transformation. Praxis, therefore, starts with an abstract idea or a theory which informs action and vice versa. Between thought and action, praxis incorporates reflection upon that idea (or experience), which then helps translate it into meaningful action. Participatory researchers across the fields of education and design (Kemmis & McTaggrat, 2003; McNiff & Whitehead, 2011; McTaggart 1996; Mirra, Garcia & Morrell, 2016; Sauter, 2011; Simonsen, & Robertson, 2013; Spinuzzi, 2005), agree that praxis plays a meaningful role in establishing agency in participating individuals. They contend that praxis is the bridge which unites theory and concepts with action (Crouch & Pearce, 2012; Freire, 1974; Giroux 1997; McLaren, 2000; Bonseipe, 2006; Swann, 2002; Wahl, 2016). There is a consensus that praxis is a meaning-making process, which takes place in a social or cultural world through dialectical interactions among fellow humans. It is a form of interaction as a way of understanding action and its consequences for individuals and systems. In this way, both agency and consequences are interlinked concepts in PAR for the ultimate goal of social transformation. The concept of promoting or strengthening agency through praxis counters the operation of hegemony in our social world. Any action without reflection about its effects is an incomplete and ineffective process. Therefore, praxis is required in knowledge development

practices. It is not merely doing and then thinking about one's actions; it is a reflective action which attempts to change existing situations as well as our understandings of the issues and their surrounding conditions. Considerations for thinking about the impact and consequences of our actions on individuals and systems makes PAR an inherently ethical undertaking.

Research. PAR is a problem-focused methodology in which the concept of research is conceived of as something that humans do together through adopting a democratic dialectical approach, as co-investigators and co-subjects, in response to collectively identified problems (Fals-Borda & Rahman, 1991; Hall & Jackson, 1993; Park et al., 1993). PAR shifts attention to collaboration and participation whereby the research process begins with building the basis of participation through developing collaborative connections. While maintaining the foundational tenets of social justice, the PAR process maintains a democratic, liberating and change focused approach. All involved in the PAR process are acknowledged as participants and co-creators of new knowledge (Park, 1993). Practical knowing is of intrinsic value in PAR (Heron & Reason, 1987; Duncan-Andre & Morell, 2008) as it invites people to look at their problems, and the structural causes of social issues; thus PAR methodology advances the idea of incorporating participative values and relational components of research.

Distinctive characteristics of PAR methodology. In order to understand PAR methodology, it is also important to highlight its distinctive characteristics.

Social change through human agency. PAR methodology follows the explicit goal of changing social structures, in for example, responding to instances of alienation, injustice or silencing (Conrad & Kendal, 2009; Fals-Borda & Rahman, 1991; Sande & Schwartz, 2011). It addresses real-life problems while integrating key values and beliefs of the community, and aims towards collectively envisioning social transformation by developing relevant knowledge.

Montero (2000) explains that in this relational epistemology, creation of new knowledge is not a manifestation of the unique subjectivity of any individual, but a co-creative process that benefits communities through sharing and dissemination, thus creating a ripple effect of change.

There is consensus among participatory action researchers that knowledge production and development of consciousness for relevant and responsive action are two process that take place simultaneously in PAR (Brydon Miller et al., 1993; Gaventa, 1993; Kindon & Kesby, 2007; Tandon, 1998). Thus, both raising consciousness about a situation and the knowledge produced, are interrelated and their development in individuals can affect the structures of reality. A conscientized individual, according to Freire (1970; 1989), will have agency to produce counter-hegemonic ways to respond to and affect reality. Gramsci (1971) approaches knowledge creation from the premise that all humans are "intellectuals" and have pre-existing knowledge based on their experiences. Correspondingly, he claims "organic intellectuals" are those, who despite being physically or emotionally entrenched in the dominant structures, still have agency to question the status quo (Gramsci, 1971, p. 9; see also Fischman & McLaren, 2005; Giroux, 2002). Gramscian and Freirean philosophies about knowledge creation have a strong influence on PAR, which is inherently educational, credits all humans of possessing pre-existing knowledge, and provokes conscientization and generative action (based on thinking about reality) that can contribute to building human agency to respond to prevalent social issues.

Democratic and emancipatory process that fosters reflexivity. A true participatory project is democratic and emancipatory. McTaggart (1996) admonishes against attaching superlative meanings and expectations to the word "emancipation." He argues, the aim of PAR is to critique the existing conditions, not to report immediate improvements or to testify achieving emancipation. According to him the PAR practitioner should regularly inquire if there are small

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improvements in issues under focus—"whether things are a little more rational (or reasonable), coherent, just, humane and satisfying for participants and others than they were" (p. 205). The idea of "emancipation lies in the possibility of taking action autonomously," whereby participants have the freedom to think and act relevant to their social situations (Grundy, 1987, p. 113). Ensuring genuine versus token participation in participatory research reflects a commitment to the voices of the marginalized individuals being heard in the decision-making process—as the process is about them, for them and essentially by them (Greenwood & Levin, 2007; Kindon et al., 2007; Simonsen & Robertson, 2013). It is a human right to have a democratic voice in the design of systems (educational, informational or cultural) and knowledge that will affect individuals. Having autonomy and the right to participate allows for the development of authentic and critical insights pertaining to individuals and their society. Finally, the PAR process fosters reflexivity through its various cycles of inquiry. It promotes means to reflect on one's individual and collective locations during the process of participation and engagement, throughout and at the end of the project (Bradbury-Huang, 2010).

  Activist stance of a participatory researcher. The subjective-objective ontology of the participatory worldview rejects the traditional role of a researcher as the expert knowledge creator and keeper. PAR methodology is also termed as an alternative (Maguire, 1987) or radical approach (Rahman, 2008) to knowledge creation, hence those adopting this methodology demonstrate the following predisposition: 1) an activist stance to issues and problems located in the community or in mainstream practices adversely affecting individuals or communities; 2) an alternate view of research and education as being empowering and liberating practices; and 3) they question the status quo. Researchers pursuing PAR generally demonstrate an attitude which values the importance of collaboration and co-creative knowledge creation practices to provoke

critical analysis of issues and their solutions. In PAR, the researcher plays a sensitive yet a complicated role of a facilitator of transformative actions. In this methodology, researchers prioritize the experiences and perspectives of those participating in the study (Heron & Reason, 1997; Park, Brydon-Miller, Hall & Jackson, 1993; Hesse-Biber & Leavy, 2011; Leavy, 2017). Hence, the research facilitator enters into an engaged and inter-subjective PAR process with the participants as co-creators of knowledge (Butterwick, 2002; Jordan, 2003).

The researcher-facilitator in PAR can be an insider to the community (e.g. based on their professional, cultural or gender positions) or an outsider (e.g. based on their activist stance) in the process. The position of the facilitating researcher also depends upon the origin of the guiding research question(s) e.g. personal professional or social experience or critique of the status quo as motivation for interruption/intervention (Fine & Torres, 2008; Herr & Anderson, 2005, Comstock & Fox, 1993). If an insider, the researcher has a sense of the experiences or problems the group has come to address and can therefore become an active co-contributor to analysing the situation, and working with the group towards articulating the problem through collective exploration. If an outsider, the researcher's role is more pedagogical—to impart training and to give theoretical or technical support to participating individuals on aspects of the project; both researcher and community participants are learning and contributing toward the development of new knowledge (Comstock & Fox, 1993). In both cases, the research-facilitator has to offer input in the project in response to the needs expressed by the participants.

Dialectical process, typically messy. Dialogue, as opposed to seeking answers from the participants, forms one of the core activities in a PAR process. Dialogue contributes to the interactive and critical understandings of the participants. PAR acknowledges that knowledge regarding social issues is located in communities (see Bhavnani, Chua & Collins, 2014).

Accordingly, the dialectic relationship between participants in a research project is based on relational and subjective communication, which means that, what is to be known is entwined in the interactions between the co-participants. Dialogue in PAR adds to the rigour of the process as it allows a deeper probe of the issues through engaged participation (Pullmann, 2009; Reason, 2008). In the participatory inquiry paradigm, dialogue amongst participants is a knowledge creation process which allows the emergence of "generative thinking" (Freire, 1970) leading to solutions, which truly represent the community's and individuals' realities and needs. The opportunity to engage in dialogue distributes power between the facilitator and the participants (Pullmann, 2009; Cahill, Rios-Moore & Threatts, 2008), and breaks down power hierarchies by initiating development of relational understandings of each other's skills and commitments to a change agenda.

Process is an outcome. In a PAR inquiry there is an inherent focus on the process as an outcome. PAR comprises four important activities—research, education, action and participation. Each of the four activities in PAR methodology goes through a progression which is unique to the project in question, the research methods employed and the specifics of the community and its socio-cultural or socio-economic location. Aspects of a PAR project, such as getting to know the community, developing liaisons, gaining trust, and progressing towards cultivating collaborative alliances, are all important in initiating the participation process. In the course of a PAR inquiry, a distinctive set of processes emerge which range from formulating a problem question, researching, reflecting on the needs, dialoguing, exploring options for the solutions or interventions. Finally, involvement of the participants in identifying how the knowledge produced can be/will be utilized toward future social change goals is also a

distinguishing aspect of PAR as compared to the other modes of inquiry (Bergold & Thomas, 2012; Park et al., 1993).

Validity of PAR created knowledge. PAR acknowledges alternative forms of knowledge outcomes which may not necessarily be recognized by traditional social sciences research (Park, 1993; Grant, Nelson & Mitchell, 2008). Emergence of knowledge in the PAR approach is predicated on reflexivity and acknowledging tacit forms of knowledge. Recent PAR literature (Nygreen, 2010; Ross et al., 2010; Cook, 2017) highlights knowledge created as a result of a participatory process follows validity criteria based on a few specific factors: participants' active roles in the process (participation); credibility and meaningfulness of the inquiry to those involved in the process (intersubjectivity); relationality to the local context (contextuality); significance for catalyzing new possibilities for transformative actions (catalytic strength); acknowledgement of participants positions through socially just approaches (ethical sincerity); and most importantly, the impact on the participants, by way of increasing their empathy as a result of their participation in the process (empathic influence).

PAR can be seen as more "active" and "pedagogical" as compared to the merely "observing" or "interviewing" participants. The participative actions of "knowing and doing" shape and change what is being learned and transformed during the process. In essence, the evolving and the emerging process specific to each unique PAR project is also an outcome of such an inquiry. The process which emerges and takes shape while going through various iterative cycles marks the various failures and successes enroute to envisioning change. Ultimately, the resultant process becomes a "product" (Fine & Torres, 2008, p.10) of a PAR methodology.

Critique of PAR scholarship. Participatory action research methods marked a shift in previously acceptable social research approaches. PAR approaches show promise for opening up spaces for the development of counter-hegemonic discourses "by mainly focusing on dialogue, storytelling and collective action" (Kindon & Kesby, 2007, p.16). Despite growing claims of PAR being embraced in academia as a legitimate approach, it would be rather naïve not to acknowledge a continuing critique of participatory research methods in university settings, where scientific and traditional research methodologies have long been the standard for knowledge production (Bennett, 2004; Pain & Francis, 2003; Hall, 2005; Park, Hall, Brydon-Miller & Jackson, 1994; Lather 1986).

The main critique for this mode of inquiry questions its objectivity and validity due mainly to a close liaison between the facilitating researcher and participants (Park, 1993). In classic social sciences research, in order to maintain objective validity of research data and findings, the researcher is encouraged to maintain a (social and emotional) distance from the participants based on the premise that "knowledge that is not objective is not valid" and hence not worthwhile (Park, 1993, p. 16). All knowledge forms cannot be judged and validated through the same criteria, however, which is why interactive knowledge and critical knowledge resulting through engagement with a PAR processes validates itself through the development of communal understanding and through creating conditions for positive transformations and emancipatory empowerment.

Secondly, the lack of control of a researcher-facilitator over the PAR process is levelled as another review against this approach. Dependence of the project on participants makes all planning—from establishment of timelines through to analysis, contingent (Grant, Nelson & Mitchell, 2008). Since PAR methodology is concerned with peoples' or communities'

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knowledge, the facilitator does not determine these aspects of the process, but rather focuses on honouring people's experiences, their lived realities and their collective wisdom. So, this critique actually highlights one of the positive characteristics of PAR, showing it to be a truly co-creative and a democratic process of inquiry.

Lastly, researchers employing PAR as a way of knowing are criticized for not beginning with a strong hypothesis, but rather with a fluid question which becomes more defined during the process of engagement with the participants (Bergold & Thomas, 2012; Sande & Schwarts, 2014). Scholars in favour of pushing the methodological boundaries remind us that knowledge results from practice rather than the other way around (Barrett & Bolt, 2007; Hesse-Biber & Leavy, 2008; Sullivan, 2010).

PAR and Arts-Based Research (ABR). Elliot Eisner, a curriculum research scholar in the 1980s, proposed that the arts can offer a framework for social and behavioural studies which could illuminate understandings of curriculum and pedagogical performance (1981; 2008). Over the years the ABR approach has become popular for studying human action and experience through socially-engaged research practices (Wang Coemans, Siegesmund & Hannes, 2017). This approach is particularly amenable with social research projects as it allows "adapting the tenets of the creative arts to social research projects" (Leavy, 2017, p. 191). ABR values the deepening of meaning of the subject under investigation by offering opportunities for dialogue and emergence of multiple intersubjective understandings through artistic approaches.

In arts-based approaches, arts and creativity inform its various phases—data creation, data collection, and forms of dissemination (Chilton & Leavy, 2014). The basic features of ABR are that: it provokes and evokes participants and audiences to explore alternative perspectives and interpretations of the condition or phenomena under exploration (Leavy, 2017); it unsettles

and leads to interrogation of prevalent claims and meanings; it employs various arts elements as ways of inquiry (Wang et al., 2017); and ultimately, it offers the possibility for viewers or readers to empathically engage with the topic to develop in-depth understanding of a situation, phenomenon or the practice (Barone, 2010; Leavy 2017).

From the perspective of developing knowledge through creative engagement and reflection, one ABR approach prevalent in the disciplines of art and design is referred to as practice-led inquiry (Frayling, 1993; Rust, Mottram & Till, 2007; Candy, 2006), which also opens up new ways to address complex issues through community-engaged methods (see Gutberlet, de Oliveira & Tremblay, 2016; Wang, et al., 2017). ABR is commonly employed in studies with socially marginalized populations where arts-based practices, relying on generative processes, are used as a way to instigate a dialogue for reflexive actions (de-Oliveria, Gutberlet & Tremblay, 2016; Clover, 2011; Brandt, 2012). ABR practices recognize that there are multiple ways of knowing. They value creative processes as legitimate ways of knowing. ABR merges social research and the creative arts while it pushes research towards the public-engaged scholarship through intersubjective meaning-making and knowing (Chilton & Leavy, 2014; Conrad & Beck, 2015; Eisner, 2008; Holdridge & Macleod, 2006; Leavy, 2009, 2017). Recently, there has been an uptake of this approach in research in the wide ranging fields of education, health and social sciences, specifically in the area of PAR practice (Herr & Anderson, 2005; Leavy, 2017). Arts based research (ABR) has gained recognition as a methodology that is employed in combination with PAR for socially-engaged projects (de-Oliveria et al., 2016; Knowles & Coles, 2008; Leavy, 2009). Moreover, combining understanding of ABR with PAR offers "meeting spaces for cultural exchange" (Conrad, 2004, p. 8) that are well suited to my study.

Integrating transdisciplinarity in research. Transdisciplinary approaches in research acknowledge that human experiences are socially constructed, dynamic and ongoing, and it prioritizes an issue or a problem as the centre of the research (Brown, Harris & Russell, 2010; Davis, 2017; Held, 2016; Lawrence, 2010; Leavy, 2011; Wahl, 2016). The terms "Interdisciplinary" or "transdisciplinary" have historically been used interchangeably in research, however, the term interdisciplinary is more frequently associated with scientific research, whereas transdisciplinary is more commonly used in the context of teaching and professional practices (Held, 2016; Lawrence, 2010). I understand the transdisciplinary approach as a problem/issue driven method which necessitates innovation, flexibility for emergence of the process, and places value on diverse perspectives and disciplinary concepts (See Leavy, 2011; Held, 2016). Leavy maintains that the outcome of such a "synergistic" approach to research yields integrated forms of knowledge which: 1) are larger than the sum of the aspects that went into its creation; and 2) transcends disciplinary perspectives so as to effectively address the research problem (2011, p. 32-33).

Drawing on the work of scholars from the fields of social sciences and design, there are common themes regarding the subject of transdisciplinary research (Held, 2016; Lawerence, 2016; Leavy, 2011; Brown, Harris, & Russell, 2010) including: crossing disciplinary boundaries; taking an integrated view of issues and problems that result in an enlarged vision of the subject in focus; integration of concepts, theories, methods and findings across disciplines; and innovation in appropriating different approaches to view problems through diverse disciplinary lenses (Leavy, 2011). Another important theme is that transdisciplinarity is action oriented as it addresses real world issues which usually emerge from professional, corporate, governmental, or community contexts (Davis, 2017; Lawrence, 2010; Leavy, 2011,). While transdisciplinary

approaches to research are still emerging, they do however, align with my own views as a curriculum researcher and I clearly see a need for cultivating transdisciplinarity as a way of problem-solving.

Multiculturalism in education is a topic which is perpetuated with disparities across racial, ethnic, and socio-economic lines; it remains a persistent issue of increasingly multicultural urban centres (see Fleras, 2001, pp. 229-254). In view of the discussion in Chapter 2, multiculturalism constitutes a socially complex problem because of the history of cultural diversity in Canada. Addressing these disparities and the promotion of intercultural understanding among youth from newcomer and Indigenous communities requires going beyond curriculum perspectives towards pedagogies that engage individuals to analyze factors that cause the stagnation of cultural diversity (stereotypes, myths, racism and so on), rather than merely acknowledging similarities or differences. Fostering intercultural understanding is a transdisciplinary topic which entails crossing over social and disciplinary boundaries in order to elicit and understand what transformative change might entail. My study connects knowledge from both curriculum and design in order to get at the core of the problem of fostering interculturality in youth.

Participatory Design Research (PDR). Design is acknowledged as a change-focused practice (Michel, 2007; Joost, Bredies, Christensen, Conradi & Unteidig, 2016). Design research "mingles with other disciplines" to develop its own ways of knowing by integrating design practice in its process (Joost, 2016). In the field of design studies, the research methodology that aligns with the participatory action research (PAR) is called Participatory Design Research (PDR) (Spinuzzi, 2005). In PDR, as in PAR, the participants and the research initiator/facilitator are actively involved in the knowledge development process through design in order to change or

improve a system or product (see also Armstrong & Stojmirovic, 2011; Fuad-Luke, 2009; Manzini, 2009; Margolin & Margolin, 2002; Sanders & Stappers, 2012).

Held reminds that since design is labelled as an integrative discipline it is well-suited for transdisciplinary research (2016). He explains designers are trained to collaborate with a range of collaborators during different phases of a design project whereby they integrate diverse knowledges of different conceptual and methodological understandings. In this context, he says, they draw upon a variety of human-centred and participatory practices; and therefore designers, by facilitating viable scenarios leverage a shared understanding of the issue under investigation. Held posits, in a participatory approach designerly ways are applied different phases of the process—thus "blurring disciplinary boundaries" (p.191)

As a visual communication designer, I chose PDR for this study because the practice-led and design-based approach of PDR has historically been employed in design research projects where change is the end focus (Sanders, 2006; Sanders & Stappers, 2012; Simonsen & Robertson, 2013). Moreover, since my research project is aligned with transdisciplinary scaffolds, the PDR approach gave space for applying designerly methods for describing, thinking, sharing, discovering and capturing the educational research process. My aim in adopting this methodology was to provoke and transform ways of thinking towards intercultural understanding, at the individual and community levels.

Design research for social change. Post industrial revolution, the design discipline began as a way to promote industrial agendas for mass production and mass communication. In designing mass communications, humans were relegated as receivers of messages, and visual communication designers assumed the roles of message developers and senders, serving traditional business models (Frascara, 2006; Fuad-Luke, 2009). Individual or community well-

being were not of much concern in such design approaches. The core of all design endeavours

and outcomes, in response to design problems, needs to be concern for human dignity

(Buchanan, 1998).

Human dignity forms a central concern for design thinking in PDR. In the current milieu

of widespread social media, participatory design[33] is sweeping through the global culture of

communications, where ordinary citizens are actively engaged in generating and sharing visual

content. The work that they need to do with this understanding is commonly referred to as design

for social change requiring social responsibility (Shea, 2016) or design activism (Ilyin, 2016).

PDR reconsiders conventional approaches to social issues by employing design methods to study

the design of products and systems and related social and technological issues (Simonsen &

Robertson, 2013). Aspects of participatory and design research, of the design process, makes it a

suitable approach for the design and development of learning experiences (curriculum), learning

environments (spaces), school programs and experiences (processes and tools), and system

strategies, goals and policies (systems) (Dorst & Cross, 2001; Joost at el., 2016; Sanders, 2008;

Simonsen, Bærholdt, Büscher & Scheur, 2010).

History of PDR. PDR is a well-developed methodology in the field of design studies with

its origins linked to the history of participatory design (PD) which originated in 1970s in

Scandinavia (Simonsen & Robertson, 2013). The conception of PDR coincides with the

beginnings of PAR in social sciences in 1970s as well (Hall 1981). Although PDR methodology

was originally used by those whose work centred around the design of human-computer

interactions (Simonsen & Robertson, 2013), it later evolved to be employed in the design field

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[33]This shift in technology has led to a reconceptualization of design discourse, specifically visual communication design (VCD), popularly known as graphic design (Armstrong, 2012; Kirppendorf, 2006; Margolin, 2016). The current era belonging to designers who will need to step up from what they had been doing (i.e. feeding corporate trade agendas) towards helping shape a positive future for the people and the planet (Resnick, 2016; Sanders, 2016).

for improvement in social, health and well-being related aspects of human societies (Frankel & Racine, 2010; Olse & Heaton, 2010; Sanders, 2016; Spinuzzi, 2005). PDR is guided by a perspective to improve and shape future situations through envisioning transformative artefacts/prototypes, processes and environments by opening up spaces for new imaginaries about transformation. The basic premise of PD, that design is not done for people but rather-it is developed with people, informs the PDR[34] approach. Iterative planning is an important aspect of PDR (Spinuzzi, 2005), hence, the research design process employs periodic iterations to ensure it is truly aligned with the realities of those who will be affected by the outcomes of the process. Therefore, in PDR, design process becomes research (p. 164) and draws on various research methods such as ethnography, storytelling, visual research, focus groups, interviews to elicit knowledge for innovation in design outcomes (Sanders & Stappers, 2012; Fuad-luke, 2009).

In the contemporary design context, participatory design and research is practiced across the world under many names, forms, and purposes such as collaborative design (Triggs, 2016), design for social innovation (Manzini, 2013), participatory design (Armstrong, 2016; Simonsen & Robertson, 2013), user-centered design (Sanders, 2002), service design (Akama, 2009; Gibson, 2016), interaction design (Dubberly, 2005), design for conversation (Fjordnet, 2015) or design for social change (Brown, 2009; Shea, 2012). Participatory design research (PDR) spans a wide range of practices that employ research-based and practice-led approaches, which actively attempt to involve the people who are being served through the design artefacts or in services (Sanders & Stappers, 2012). Leading design scholars and participatory design research practitioners (Armstrong; 2016; Sander, 2012; Strickfaden & Rodgers, 2004), agree that design

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[34]Spinuzzi (2005) explains that PDR is about visualizing design (artefacts, prototypes, services, systems) as well as about the emerging "tacit knowledge" about those who would be affected by it, and ultimately about the process of design.

artefacts/prototypes, as thinking and dialoguing tools, are fundamental aspects of a design and, hence the PDR process.

Conceptual and methodological understanding of PDR. PDR was originally theorized through the constructivist lens (Ehn, 1989; Mirel, 1998; Spinuzzi, 2005). Capacity development and democratic decision-making for improving working conditions for workers were among the guiding beliefs in the conception of PDR in its earliest iterations (Simonsen & Robertson, 2013; Spinuzzi, 2005). Heron and Reason (1987) stated that the constructivist view is not equipped to see and acknowledge experiential knowing through practical approaches as it is only concerned with "propositional knowing and its instrumental value in generating social emancipation" (p. 289). In PDR practical knowing is central; the knower's practical knowing and experiential learning play a significant role in the development of knowledge. The subjective-objective ontology in the participatory paradigm acknowledges the value of capacity development (Heron & Reason, 1987, p.291) through the advancement of reflexivity and is thus, in my opinion, a more appropriate foundation for PDR.

Figure 3.3 represents the nature of the PDR approach located at the intersection of PAR and the participatory design practice. The figure highlights three core practices of each approach. PDR shares tenets of participation and collaboration with PAR and PD. While PAR and PDR are linked by commonality of actionability and reflexivity in the respective approaches; PDR and PD, both have the practice of design research process at their core.

PDR methodology is driven by social interactions between the people affected by the design outcomes and the designers. Through this collaborative engagement for reflexive and generative thinking, products, messages and systems are designed where the voices of all participants are represented in the creative output (Sanders & Stappers, 2012). Armstrong and

Stojmirovic (2011) refer to this as "upside-down or bottom-up" design work which urges design researchers to move from their preoccupation with elements of designed objects to start exploring the unpredictability and serendipity of the process-oriented work. They advocate for the need for these practitioners to reach out into the pool of creative spirit that surrounds them (p. 15). The core idea of participation in research, is to connect research actions with the reality of real world issues and avoid a hierarchical relationship between researcher and the researched (Foth & Axup, 2006).
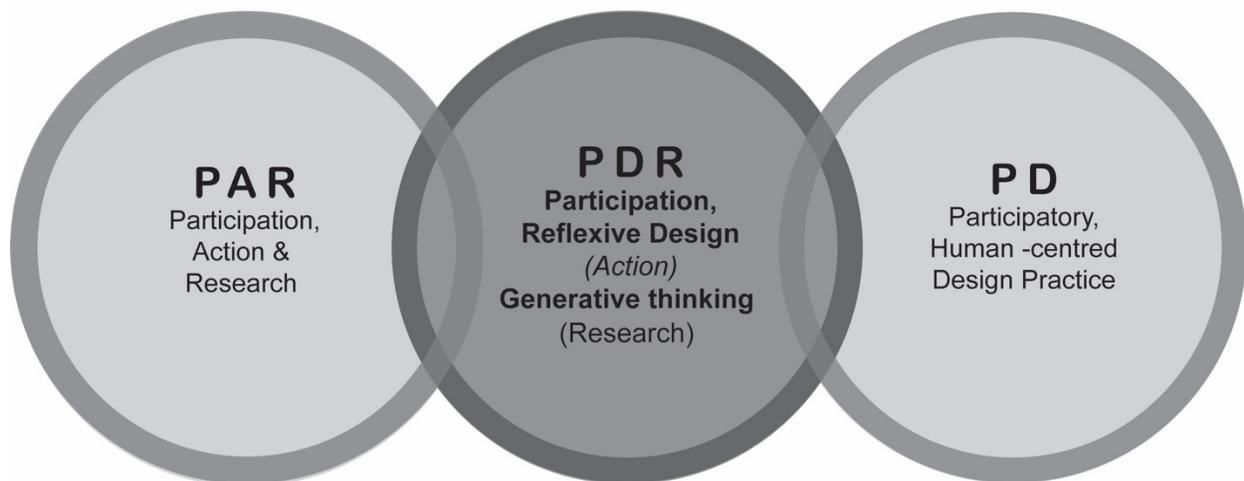
Figure 3.3: PDR is linked with PAR and PD – Commonality of core features

An examination of PDR in relation to PAR illustrates that they share many characteristics (Foth & Axup, 2006; Pullmann, 2009; Sanders, 2016; Shea, 2012; Spinuzzi, 2005; Swann, 2002), for example, core features of both PDR and PAR are: collaborating with those most affected to maintain relevance of the knowledge generated; a cyclical iterative process; disrupting the status quo for transformation by employing generative design and reflexivity. Additionally, PDR and PAR focus on contributing to capacity building and making the research process democratic, which is responsive to the needs of those taking part in it (Foth

& Axup, 2006; Fine & Tore, 2008). Since the role of designers in a PDR process is unique, as they combine 'thinking' and 'making' with "research thinking" (Crouch & Pearce, 2012, p. 15), it is worthwhile to deliberate on their position in relation to PDR.

  Designers' role in PDR. The design field and the design profession are traditionally associated with capitalist agendas (Thankara, 2005; Margolin, 2016; Manzini, 2016). However, participatory design practice for social transformation (also known as critical, transformation or social design) emerged post 1990 (Fuad-Luke, 2009; Simonsen & Robertson, 2013). Designers employing a framework of social design (Swann, 2002) are referred to as social designers. Their relationship with individuals and communities, affected by the issues being researched through design research is participatory (Triggs, 2016). In PDR, the research participants represent those who will also be the receivers or users of products or services, consequently, all those taking part in a PDR process are committed to a research topic that is aimed at making a difference. They willing partake in the process; they contribute in generating ideas. This results in a dynamic approach that works as a cultural intermediary, between ways of knowing, to facilitate a democratic and inclusive dialogue (Sanders & Stappers, 2012), and also acts as an "empathetic trigger" or a catalyst to provoke insights (Triggs, 2016, p. 141). Through the process of designing provocative events, transformative systems and curricula, the PDR method is demonstrative of a committed engagement that serves to connect diverse voices within the collaborative process of better understanding social issues.

  Helen Armstrong, a participatory design practitioner and an educator, warns that the challenge of activity-based and process-oriented PDR lies in the conception and facilitation of such events (2016, p. 190). She points out the need for a balanced approach—for the facilitator to engage participants with enough freedom to explore creatively—while offering them

constraints so that too many possibilities do not overwhelm them. In this process of

collaborative thinking, doing, and reflecting, the facilitator of the PDR is not an expert, rather a

co-learner with the rest of the participants. According to Spinuzzi (2005), participatory design

researchers are more facilitators than researchers since their work is concerned with empowering

others to develop their own capabilities in view of their realities. As such, this method

recognizes people's participation in the design creation process as their basic human right

(Buchanan, 1995; Greenwood & Levin, 2007; Resnick, 2016; Sanders & Stappers, 2012;

Swann, 2002), hence making it a democratic process of co-creation.[35]

Divergent and convergent thinking in PDR. Generative research in design combines

divergent thinking and convergent thinking (Brown, 2008; Hocking, 2012; Sanders, 2008). The

concept of generative thinking in design processes pertains to the idea of co-creating shared

design prototypes (as a language) to communicate visually and directly with each other.[36] PDR,

in all its forms, values the tacit or invisible aspects of human activities and experiences for new

knowledge creation practices (Simonsen & Robertson, 2013; Spinuzzi, 2005). In the divergent

thinking phase it requires participants to focus on exercises for developing empathy experiences

to enable them to articulate some of their thoughts, feelings, and desires that are difficult to

communicate through more conventional, verbal means. With a focus on the creation of an

artefact/prototype, this thinking process may assist in triggering more engaged and comfortable

conversations. (for a detailed discussion of generative design tools see Sanders and Stappers,

2012). Typically, the convergent thinking phase is ambiguously instructed, and includes a

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[35]Reviewing the role of a designer as a participatory design researcher aligns with what Press (2016) describes as "resourceful social expert" who can think-on-her-feet and successfully juggle developing collaboration, co-designing solutions, critically and reflexively co-constructing social problems while handling participatory democracy.

[36]For a detailed discussion of generative design tools see Sanders and Stappers, (2012).

creative range of image and text based exercises which may include collage, drawing and diagramming. Convergent thinking employs ideation in concept development to lead to a flexible prototyping experience. The key in developing the artefacts/prototypes is to have enough concept ideas defined to assist participants to develop candid insights that come from flexible, creative play (Sanders, 2016). Overall these tacit thinking phases in PDR engage participants in cycles of developing understanding and then reflection-on-action until they reach a stage of envisioning their artefact/prototype and start another cycle of reflections.

    Design as a way of knowing. The roots of design research methods are located in the "designerly ways of knowing" that were premised on the concepts of "thinking and making" (Archer, 1979; Cross,1982). Accordingly, Cross as Simon (1984) articulates the main aspects of design research approach, in general, as its appropriateness to address complex and "ill-defined" issues; it is aimed at finding context responsive solutions and most importantly, it is predisposed as a method to translate tacit knowledge into explicit outcomes. Sanders and Stappers (2012) identify two approaches in mapping the design research landscape: research-led (traditionally rooted in sciences and social sciences); and practice-led (design practice/design thinking practice).

    The main concern of design, as invoking transformative changes in individuals and societies, draws a natural bridge between doing/making (design) and thinking (knowing). A "designerly mode of inquiry" (Cross, 1999) is a well-established typology for design-based research methodologies (Crouch & Pearce, 2012; Gray & Malins, 2004; Held, 2016; Olsen & Heaton, 2010; Saikaly, 2005). The practice-led aspect of design research is concerned with the practice of design for knowledge creation and is premised on the belief that knowledge resides in the people, the process and the artefact outcomes of the practice (Candy, 2006; Frayling, 1993).

Hence knowledge creation relies on learning through employing designerly ways of "doing and thinking," for making sense, not only of the processes and outcomes, but also of the people engaged in the process. There is a growing impetus for design research to interpret the needs of social groups for well-being and social justice through design of artefacts, tools and systems (Bonseipe, 2006; Buchanan, 2007; Irwin, 2018; Joost et al., 2016; Resnick, 2016).

According to Koskinen, Zimmerman, Binder and Wensveen (2013) who build a strong case for design research as a creative practice-based method, people with training in the art and design school tradition, along with community-based practice experience, are suitable for such work; such individuals have learnt ways to deal and work with people and things "halfway" (p. 8) which they describe as working in areas between the people and the things around them. This is a space of creative stimulus in a design process, which opens possibilities for engaged and critical thinking processes. Koskinen et al. articulate that people navigate their way in this halfway space using their different senses and sometimes they make sense by employing sensibilities, even those of which they are barely aware. They hold multiple realities, even contradictions, while they engage in bridging those dualities by employing reflective thinking and generative making processes. In participatory design research, capturing those ephemeral, imaginative and fleeting moments are sources of knowledge production. Aligning these qualities of designerly ways of thinking allows for new emergent ways of knowing through creative practice, which make the process of knowing more "accessible, evocative and engaged" (Chilton & Leavy, 2014, p. 403; also echoed in Haraway, 1992; Barrett & Bolt, 2007; Hesse-Biber & Leavy, 2008).

Wahl argues that design is where theory and practice meet. There is a growing focus on reflection about the consequences of past education and design solutions that fuelled industrial

growth; contemporary design-based approaches offer a welcome shift towards a "narrative of interbeing" negating dualisms between theory and practice (p. 129). As Maturana and Varela, (1987, p. 25 & 249 cited in Wahl, 2016, p. 124) suggest, "every act of knowing brings forth a world […] All doing is knowing and all knowing is doing […] We have only the world we bring forth with others." The participatory design research methodology in this study allows a way to integrate participants' shared experiences and aspirations to develop messages for visual communication materials.

Design thinking in PDR. For my PDR project, I used some commonly employed design research techniques that are compiled together in a framework for a design thinking (DT) method (Both, T. & Bagger, 2015; Kelley, 2018; Morris & Warman, 2015) to provoke a reflexive dialogue about the intercultural communication experiences of marginalized community youth. Through the emergent and participatory design process, I sought to co-create relevant pedagogical spaces to invite youth from the community to participate, to become co-researchers in design processes informed by "learning by doing" and "reflective practice" to develop better understandings about intercultural communication (Dewey, 1934, 1938; Resnick, 2016; Schon,1983; Wahl 2016).

Design thinking (DT) is a change-envisioning approach which employs design processes used for "ideation, research, prototyping, and user interaction" (Lupton, 2011, p. 5). Lupton (2011) traces the history of design research processes, commonly referred to as DT, linking it to seminal works highlighting creative problem-solving methods (Osborn, 1957; De Bono, 1968; Koberg & Begnall, 1972, Rowe, 1987). Tom Kelly and Tim Brown of IDEO mapped a framework of DT with a proposition to shift the emphasis of design from products and services to collaboration and participation through problem framing, and from idea visualization to

iterative prototyping for addressing human needs (Brown & Kelly, 2009). According to Brown, this process is characterized by human-centeredness, collaboration, optimism for change and experientiality. Moreover, it is referred to as a mindset that affects positive change (Buchanan, 1992; Davis, 2017) and is the driving force for designers working for social impact (Resnick, 2016; Shea, 2012). For Björgvinsson, E. Ehn, P. and Hillgren, (2012), seasoned participatory design practitioners, the perspective of DT corresponds well to the practice of participatory design and PDR projects. They recognize DT like PD methods are well-placed to address problems of the communities which are "characterized by heterogeneity and difference with no shared object of design" (p. 116); and where problem solving is not necessarily the need, but rather a creating of space to dialectically deal with discord.[37]

DT utilizes a set of design methods that are driven by the needs and wishes of people who are affected by the topic of design investigation or by its outcomes (products and systems) in diverse circumstances (Buchanan, 1992). Buchanan identifies it as a way of thinking where disciplinary boundaries are blurred in search of solutions for complex issues in our contemporary societies. Design processes that can instigate reflexivity have an inherent property, when conscientiously employed, can contribute to bringing clarity about the problem/s guiding the process. Hence, the term change, goal for design may not necessarily refer to a physical change only it can also be understood as a change that occurs for asking strategic questions.

Strickfaden and Heylighen (2010) propose that the design process is a dynamic set of processes that vary how designers apply those processes from "situation to situation, domain to

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[37]In the current context of change-focused social design scenario DT has assumed a central position in contemporary design discourse as well as other fields where change and social transformation is the end goal. Set of design methods employed in DT have gained recognition in exploring problems related to education (Morris & Warman, 2015; Razzouk & Shute, 2012), health, governance, corporate businesses (Brown & Katz, 2009) and social development work (Brown & Wyatt, 2015; Both, T. & Bagger, 2015; Imbesi, 2016).

domain, and designer to designer" (p. 359); it evolves from alternate standpoints of designers as they engage and deliberate on the design topics. Thus design is a mix of perceptive and thoughtful actions of those involved in the process as it incorporates design from wide ranging perspectives in its processes (Lupton, 2011).

In my work I focus on visual communication design (VCD) as a tool and medium for my DT informed PDR work. Five primary elements of DT as furthered by IDEO (Kelley, 2018), University of Standford's design thinking school (Both & Bagger, 2015) and also upheld by design researchers and practitioners (Davis, 2017; Lupton, 2011; Bjögvinsson, Ehn & Hillgren, 2012) are: empathy building (empathize); defining and framing the problem (define); ideation for solutions to address the defined issue (ideation); creative form-making (prototyping); and then finally getting feedback to improve the proposed solution ideas (test). Ellen Lupton (2011) confirms that knowing and visualizing solutions through design techniques, as employed in DT, not only aligns well with design-based inquiry but it is also a method that amplifies graphic expression. As a result, the final artefact/prototype design becomes a necessary synthesis element of the creative problem soving process which resonates with wider audiences. During the different phases of our youth-engaged study, I employed various methods for collaboratively framing the problem and to generate design ideas for learning about ways to foster intercultural understanding. The method used in the study process are commonly employed in DT approach. Main techniques involved were interviewing for developing empathy, brainstorming, capturing ideas visually with sticky notes, mind mapping, making sketches, writing action verbs to develop "need" statements, making artefacts/prototypes and then engaging in reflective reviews of the process and the outcomes.

PDR methodology gave me the opportunity to blend my academic-self with my community-based designer-self. The participative and multi-voiced options available by applying PDR—which combines making and knowing—is a well suited approach to my study. With a blend of design action and reflexive thinking focused on pedagogies in the public realm, this methodology situates DT as a viable method to develop insights for community-responsive curriculum inquiry. PDR is an immersive and generative process, and when undertaken with participants as co-creators, the emergent process may lead to unexpected or new insights about the subject in focus, based on the needs and realities of the people involved in the co-creative practice. In PDR, where the end process can be the outcome of the inquiry itself, similar to ABR, the generative practice with the chosen design research processes may itself become the inquiry. From the perspective of curriculum research, field PDR practice can also be seen to be situated within the spectrum of ABR practices whereby these two methodologies share the characteristics of questioning the status quo, employing various elements of creative arts as inquiry and urging for empathic engagement for deepening understanding of a situation or phenomenon.

My Research Journey

In the following sections I share my journey of employing PDR, which organically emerged in response to the participants unique realities; it unfolded during three and half years of my work with the various youth groups in the community. By forming research collaborations with community youth organization leaders, Elders and facilitators, I conceptualized a series of DT workshops for my PDR study. Groups of youths from urban Indigenous and newcomer communities were identified as active participants in different phases of the study. The study process was cyclical and it proceeded through distinct phases of observation, reflection,

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planning, action, and reflection—characteristic of a participatory inquiry process. Moreover, as

creative and practice-led methodologies are emergent, repeated adjustments were an inherent

part of the process. I discuss the iterations in the evolution of my inquiry in the following

sections while describing the research design. According to Barret and Bolt (2007) "such

iterative adjustments may be viewed as a positive feature to be factored into the design of

research projects rather than as flaws to be understated or avoided (p. 6)." I explain the details of

the project experience as it unfolded, through two main sections "the process as planned"

followed by "the process as it emerged." By doing so, I attempt to illustrate the evolution of the

PDR process resulting from engaged participation of the community collaborators and youth

participants in the process. I first explain the details of what was tentatively planned for the

stages of the study method and then describe the specifics of the process as it emerged

and evolved.

Phase I (observe, listen and plan)	Community liaisons, networking and relationship building
Phase II (reflect and collaboratively plan)	Sharing circles
Phase III (dialectic engagement, co-creation, observation)	Design circles (design process led workshop)
Phase IV (widening the sphere of dialogue)	Public-engaged exhibition
Phase V (reflecting together at the process)	Reflective sharing circles

Figure 3.4: PDR Phases as envisioned at the beginning of the community engaged process

The PDR process — "as planned." In the spirit of conceptualizing ethical praxis, my

research design phase was the time for me to plan for a collaborative, mutually beneficial and a

non-exploitive project (Leavy, 2017). The table in Figure 3.5 lists the different phases of the

project and the corresponding participant-engaged activities as envisioned at the onset of the study project.

Phase I (Community liaison, networking & collaboration). A collaborative way of knowing necessitates the process to be grounded in relationship building and relationship maintenance, which involves interactive engagement (Stoeker, 2013; Park et al. 1993; Wallerstein, Duran, Minkler, & Foley, 2005). Building upon my earlier research experience (Mumtaz, 2012; 2015), I had close relationships with culturally diverse communities through multicultural community service organizations in the city. Upon identifying that newcomer immigrant and urban Indigenous youth would be recruited as participants in this project, I planned to seek renewed collaborations with community service and youth organizations working with youth groups.

Phase II (Sharing circle). I planned for community organizations to refer youths to take part in an initial sharing circle to discuss their views and experiences of living in a multicultural environment. The sharing circles-based (Barbour & Schostak, 2005; Lavallée, 2009) discussions were intended to inform themes for exploration in subsequent design workshops.

Phase III (Design workshops). I planned for participants who took part in the initial sharing circle to be invited to take part in the design workshop sessions. Consenting youth participants, again referred by the community organization, would participate in 3-4 design workshop sessions, at a mutually convenient location. I hoped that one or two graduate students from the Department of Design Studies would volunteer to assist me in these design exploration sessions. All participants would work individually on their design visualization projects as I facilitated them through the process. The assisting volunteers would help them through different stages of the DT (Both & Bagger, 2015; Lupton, 2011; and creation exercises while participants

explored their ideas about the topic of intercultural understanding. There would be no expectation for predefined design outcomes. The process would be open to any creative outcome as a result of their design thinking processes which meant that participants would decide for themselves an appropriate way of visual communication for their prototyped design messages, for example, through posters, postcards or t-shirt designs or some other outcomes of their choice.

      Phase IV (Public exhibition). In this phase, I planned that the same group of participants would display their design outcomes in a public space for an audience to view and give feedback. This experience would be an opportunity for the youth to share with the public their visual communication-based design messages. Anonymous audience feedback/comments would provide them with insights into the effectiveness of the participatory design creation process. Public sharing of design visualization works-in-process is a common practice in design pedagogy. So in addition to engaging in a dialogue with other youth to understand and envision ways to inform better communication to promote intercultural understanding, the youth participants would showcase their new design visualizing skills in a public exhibition, which could be a source of pride for them based on what they had achieved in terms of their design visualizations.

      Phase V (Reflective sharing circle). Finally, after the design workshops and public exhibition, I planned that participant youth would take part in a reflective discussion. They would get a chance to engage in a reflective thinking and dialogue exercise with a group of their peers. They would be invited to express their experiences and views about participation in the design thinking process. The visual in Figure 3.6 shows how the initial sharing circle was conceptualized as a stand-alone activity which would inform planning for the sessions in the subsequent phases of the study. I imagined that it would have been possible for youth

participants to only take part in the initial sharing circle as one-time participation, if they so

desired. Because the activities in design workshops, exhibition and the reflective sharing circle

were interlinked, however, it would have been necessary for youth to participate in all of the

sessions from phases two to four in order to generate the dialogue (I hoped for) about the topic of

intercultural understanding.
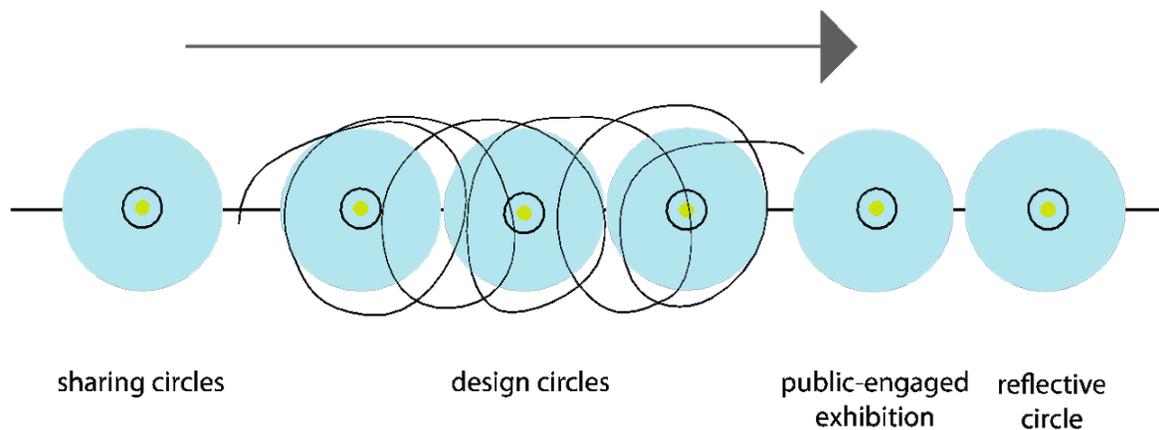
Figure 3.5: PDR study map—as visualized at the beginning of the process

The PDR process — "As it happened." Owing to the nature of participatory inquiry, my

research journey went through many unexpected turns and valleys. As an academic researcher

who has a community service and social innovation background, my role during the process

continually expanded to respond to relational as well as facilitation, negotiation, and project

management related needs. In participatory and community-engaged studies, processes do not

always go as expected or planned (Crouch & Pearce, 200; Leavy, 2011; Maguire, 1987; Sanders

& Stappers, 2011). It is essential for researchers and facilitators of such projects to be flexible to

adapt innovatively according to the changing circumstances. Maintaining a mindful balance

between the facilitation of the participants' actions and their autonomous roles and

responsibilities in the process is required to avoid a situation of complete disorderliness (Leavy, 2017). In the following section I give an account of my experience of doing PDR. I do my best to sincerely capture the reality of the challenging and insightful process as it unfolded.

Community engagement and partnerships. The first steps towards initiating the participatory study process involved liaising and consulting with the community partner organizations and Elders to advance my understanding of the cultural and social context. This was an important learning step for me, to not only develop in-depth understanding of my community groups, but also as a vital step in co-planning for the project with people from the communities of concern, to sharpen the focus of the project (Irizarry & Brown, 2014; Sanders, 2006). Networking with community organization representatives was a fundamental step in initiating the participatory study. It helped me to consider community members' perspectives in matters specific to the realities of the prospective youth participants. It also gave me a chance to foresee some of the potential barriers as well as some approaches to address them (Grant, Nelson & Mitchell, 2008). The experience also assisted me later, during the group workshop facilitation phases, as I could facilitate dialogue while being mindful of the youths' unique realities perspectives and insights (Crouch & Pearce, 2012; Simonsen & Robertson, 2013), while being flexible and offering accommodations and various options for their participation (Grant, Nelson & Mitchell, 2008; Irizarry & Brown, 2014; Simonsen & Robertson, 2013).

Youth participants from newcomer immigrant and urban Indigenous communities came together from "structured groups" to ultimately form "unstructured groups" for this study (Ross, et al. 2010). While I started the research design stage for my study with some previously established community connections, I overestimated my previous experience and skills in this realm. Youth-engaged studies with participants from vulnerable and marginalized populations in

Canadian contexts is quite a guarded domain at the level of community service groups, as well as from an academic research ethics point-of-view. In discussions with some community organization leaders, I learned that while issues of youths' safety were, understandably, of foremost importance, there were additional complexities involved, making such projects challenging. Minkler (2004) vocalizes one such concern, by pointing out that due to the roles of community organizations as bridges between researchers and community individuals, they also become "gatekeepers." This attitude, I learned, affects how the community participation processes unfold. Despite my sensitivities to different ethno-cultural communities, I was challenged by some bureaucratic ways of controlling access that I encountered (I will discuss this further in the "challenges" section of this chapter).

After some significant setbacks in my community networking efforts, I succeeded in building collaborative partnerships for my study project, with some urban Indigenous youth service organizations and newcomer immigrant youth service organizations in Edmonton. A local multicultural family and youth service organization had an active youth program which served young newcomers from multiple ethno-cultural groups. Their youth groups' emphasis was to develop and deliver programs which were facilitated by youth leaders, to address issues such as racism, gang involvement, at-risk behaviours, poverty, nutrition, and life skills. I had worked for my Master's research with this same group's sister organization, so was well known to the group and its community workers. The organization agreed to collaborate with me and supported me in my ethics application to the University of Alberta Research Ethics Board (REB).

Settings and participants. After obtaining ethics approval from the University of Alberta REB, I wrote invitation emails to community organizations with information regarding the

proposed PDR project and requested follow-up meetings to explain the study context. The emailed letters outlined the purpose and the context of the project, scope of the potential participants' engagement, a tentative list of questions that would guide discussions, the basic description of the design workshops' activities plan, and the relevant issues of confidentiality and privacy. I also included my contact details and those of my co-supervisors in case there were any further questions or information required by the community organizations.

I set out to recruit youth participants with the assistance of these community service organizations. I consulted with local Elders and youth leaders from the organizations for their guidance in soliciting youth participants. Those community service partnerships were important for the following reasons: 1) working in close collaboration with them would strengthen the possibility of youths' ethical, voluntary and meaningful engagement in the study; 2) having these connections would be helpful in effective dissemination of the findings and outcomes of the research process (Riecken & Strong-Wilson, 2006).

I met with interested community youth program leaders to clarify the aims, scope and details of the study, and to recruit participants. An Indigenous youth group, a centre for newcomers and a Muslim youth program organization were the main collaborators in this project. Youths' participation was based upon their willingness, commitment and interest in exploring issues of intercultural disconnect in the context of their lived realities in Edmonton. To keep the age[38] disparity minimal for better social group dynamics we agreed upon youth participants between the ages of 15 and 24 years. One of the requirements for the youth participants was that they should have lived in a Canadian urban setting for a period of no less than three years, so that they would have sufficient exposure to multicultural environments.

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[38] Age transitions to adult-hood according varied due to socio-cultural and socio-economic realities of diverse youth groups (see Clark, 2007; Côté, & Bynner, 2008; Molgat, 2007).

Both male and female participants were sufficiently represented in the various groups. Another important participation criterion was the need for reasonable verbal and textual communication skills regarding their feelings, opinions, and ideas about the study topic. The main language of communication during the entire process was English. This was decided at the consultation stage with community program facilitators and later participant consensus was also sought during the engagement sessions.

Additionally, two design graduate students from the Department of Art & Design, and two other youth from the participating communities assisted me during the sessions. The assisting design students had backgrounds in teaching design studio courses and had a keen interest in learning about the PDR process in community settings. While the other youth assistants from the community had a history of volunteer work at immigrant community events.
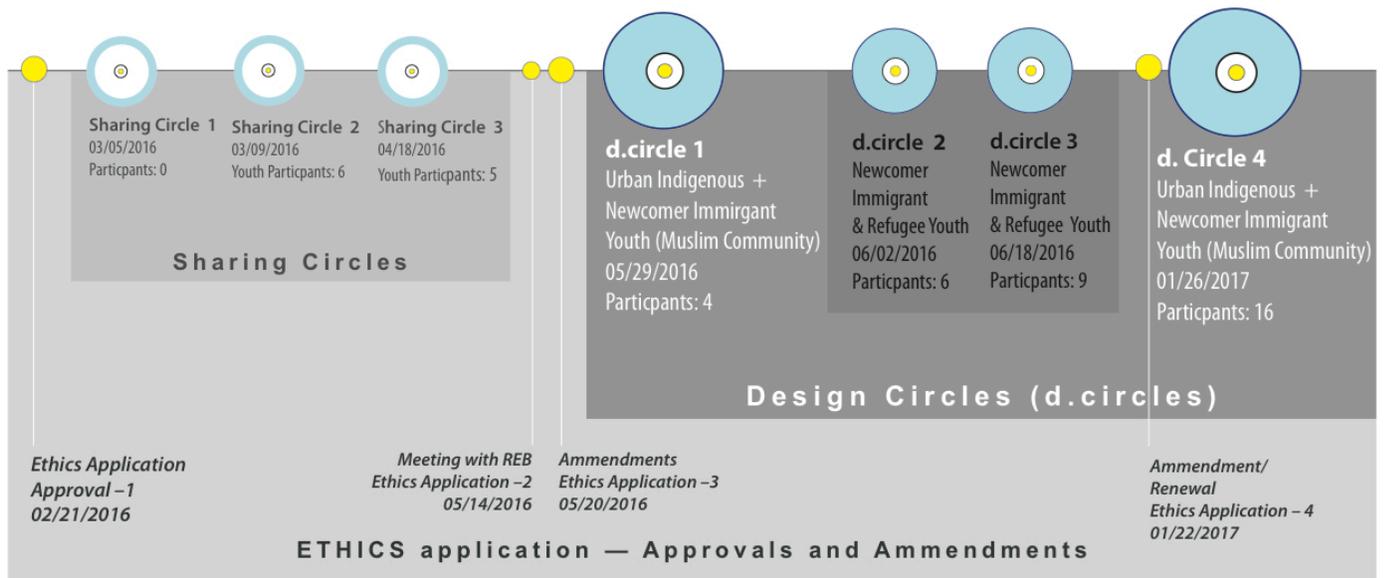
Figure 3.6: Research journey in the community settings—"As it happened"

Invitation to collaborate and participate. After getting consent for collaboration from the community partners, logistics for the workshops were planned. I designed information posters

for the events with dates and venues of the sessions, to be displayed at the organizations'

locations (See Appendix B for details). The idea was to spread the word about the project and

recruit youth participants for the workshops. Interested participants were encouraged to get in

touch with their youth facilitators/leaders/Elders to confirm their participation.

Table 3.1: Participant Groups for the Sessions

Session	Date	Venue	Total # of Youth Participants	Urban Indigenous Youth	Newcomer Immigrant Youth	Ethnic Origins	Range of Ages
Sharing circle 1	3/4/2016	Native youth centre	0	–	–	–	–
Sharing circle 2	3/9/2016	multicultural youth homework club	6	0	6	Ethiopian Eritrean Somalian Sudanese	14-17
Sharing circle 3	5/18/2016	multicultural youth club	5	2	3	Cree Iraqi Lebanese	15-18
Design circle 1	5/29/2016	Local Islamic Centre	4	2 girls	2 girls	Cree Iraqi Pakistani	16-21
Design circle 2	6/2/2016	Centre for Newcomers	6	0	4 boys 2 girls	Afghan Egyptian Iraqi Somalian Sudanese Ethiopian	18-24
Design circle 3	7/18/2016	Centre for Newcomers	8	0	6 boys 2 girls	Jamaican Kenyan Somalian Syrian Ukrainian	18-24
Design circle 4	1/26/2017	Provincial Friendship Centre	16	4 boys 7 girls	2 boys 3 girls	Blackfoot Cree Metis Pakistani Saulteaux	15-23

In Table 3.1, I outline the participant groups for each of the project sessions, while Figure

3.6 gives an overview of the various sharing, design and reflective circles that we organized and

facilitated. In total, forty five youth, 15-24 years old, took part in the study during a course of

sessions over an eleven-month period (March 2016 and January 2017). Each group presented a unique set of characteristics; in some groups there was representation from many diverse ethnic communities, while others lacked urban Indigenous youth or diverse ethnocultural representation from newcomer communities.

Initial sharing circles. In my study, I employed two main techniques for engagement based on PDR methods: focus groups—informed by the concept of "talking circles" in the spirit of Indigenous ways of knowing (Wilson, 2008, p. 41), and design workshops informed by the design thinking (DT) approach. In this dissertation, I refer to focus group sessions as "sharing circles" and design workshops as "design circles" or d.circles.

Focus groups have been an important part of the design research process (Lupton, 2011) where group discussions are employed to fulfil three essential functions: "inquiry (research), teaching and learning (pedagogy), and social activism (politics)" (Dimitriadis & Kamberelis, 2014, p. 5). According to the PDR practitioners (Spinuzzi, 2005; Simonsen & Robertson, 2013), a prerequisite for planning an action for change, is that the goals need to be discussed and shared amongst the participants. For my initial research sessions, sharing circles took place between March and April, 2016. A first attempt at facilitating a sharing circle resulted in no youth attending (I will speak to this in more detail in the challenges section of this chapter.) Subsequently, two community youth groups, an immigrant kids Homework Club (comprised of newcomer youth) and a recreation activity group (mix of newcomer and Indigenous youth) consented to collaborate with me and invited me to hold initial sharing circles at their proposed community program locations.

During those sharing circles, with the few youths in attendance, views and experiences were explored by asking and creating new questions about the issues of intercultural isolation or

inclusion in the youths' realities. Participants were asked to respond to questions regarding their experiences as youth from visible minority communities and their relations with other minority groups. Questions were semi-structured and open-ended in the spirit of PAR (Irizarry & Brown, 2014; Riecken & Strong-Wilson, 2006). I made notes of my observations and reflections of the process after those meetings. At that time, the idea was to review the sharing circles discussions to identify common themes to help me formulate a design project brief[39]. By doing so, I intended the diverse voices of youth to inform further planning of the design process-led activities for the design circles (Irizarry & Brown, 2014; Kemmis & McTaggart, 2008; Sande & Schwartz, 2011).

The plan did not materialize as I had hoped. While I did have opportunities to facilitate two sharing circles with a few youths, I struggled to get community organizations on board for the design workshops. It became clear that the initial idea of first having a sharing circle, then facilitating a series of design workshops, a public-engagement exhibition day and a final reflective circle was an over-ambitious and unrealistic plan for a community-based inquiry project with "unstructured groups" of participants. I was advised and later learned first-hand by spending time in community settings that time limitations are a huge constraint for most youth in committing to participation spanning two to three days. As my participant groups were "unstructured," it became clear that aiming for engagement spanning several sessions would not suit the logistical realities of the groups, that is, recruiting and keeping youth engaged for several days was unrealistic. Moreover, my initial plan of developing a design brief for the design workshops, based on my learnings from the sharing circles would have put me in more control of the ensuing design circles processes than would have been appropriate for PDR. Reflecting back, I can see my initial plan was not aligned with participatory principles of engagement which

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[39] Traditionally a design brief in graphic design is a document which is prepared by a designer in consultation with the clients to clearly capture the vision of the creative project.

emphasize direct participation and shared decision making at all or most stages of the process (Armstrong, 2016; Kemmis & McTaggart, 2008; Reason & Bradbury, 2008). Hence, the initial sharing circles (see Figures 3.5 & 3.6) served a foundational role, as exploratory activities and were part of my learning of what sometimes does not work and how to adapt the PDR study design according to the realities of the community groups.

Phase I (observe, listen and plan)	Community liaisons, networking and relationship building	
Phase II (reflect and collaboratively plan)	Sharing circles	**d.circle**
Phase III (dialectic engagement, co-creation, observation)	Design circle (design workshop)	
Phase IV (widening the sphere of dialogue)	Public-engaged exhibition	
Phase V (reflecting together at the process)	Reflective sharing circles with participants	
Phase VI (reflexivity)	Journaling, photo documentation of the process and transcriptions of audio recordings of different phases of d.circle	

Figure 3.7: Evolution of the PDR phases "as it happened"

After adapting the design of the study, I received a more encouraging response from my community contacts for recruiting youth participants. The plan to have one multi-day long design workshop was adapted to a single 3-4 hour long d.circle encompassing all the main activity components of the initial design in one session: a design thinking workshop which had embedded sharing circles, public engaged display of the design thinking workshop outcomes/prototypes and a final reflective sharing circle with participants. Correspondingly, amendments in ethics application were made and REB approval was received (see Appendix A for ethics approval and details).

Design Circles (d.circles). I facilitated the first three d.circles (d.circles 1, 2 & 3), one after the other, within a span of three months (see Figure 3.6 for details of the d.circles). After initial discussions with youth program leaders from a local Islamic youth program and a

newcomer immigrant and refugee youth service organization, I was invited to facilitate design circles with a few youth participants at their locations. Simultaneously, I was also in contact with urban Indigenous community organizations, whose leaders showed interest in the project. They committed to sending some of their youth to participate in one of the d.circles scheduled at the Muslim youth community program location.

In the meantime, with a hope to recruit more participants', I kept networking with other youth community organizations who were working with urban Indigenous youth in Edmonton. In the first week of October 2016, I received an email response from a local Indigenous organization, which I had contacted earlier in May 2016. They invited me to discuss my proposed project for fostering intercultural understanding for Indigenous and newcomer youth in Edmonton. As a result of our interactions spanning five months and the relationship that we consequently built, I was invited to facilitate a d.circle during their upcoming Alberta Indigenous Youth Convention on January 26th, 2017. They also extended an invitation for the d.circle, through me, to youth programs from newcomer immigrant communities. Electronic poster invitations to different youth programs were also sent in my network of contacts. Upon receiving interest and confirmation from a Muslim youth service group we collaboratively planned for the fourth d.circle.

During my early meetings with collaborators we agreed that: 1) the youth participants would use pseudonyms unless they wished to be credited for their design work (to be indicated on their consent forms); and 2) at the end of their participation, the participants would be given a certificate of participation (see Appendix B) from the host community organization and the researcher/facilitator to acknowledge their voluntary participation in the design thinking workshops and to honour their journeys in developing design thinking skills.

A grant funding from Alberta Public Interest Research Group (APIRG) contributed to facilitation of the d.circles. Although I facilitated four d.circles in total, my ensuing discussion will focus on the first (1) and the fourth (4) d.circles. Only in d.circles 1 and 4 there was participation from both the urban Indigenous and newcomer immigrant youth, which led to the robust intercultural dialogue and insightful envisioning outcomes the study aimed for. My discussion of the research design is based on the experience of d.circle 4 as it emerged and evolved.
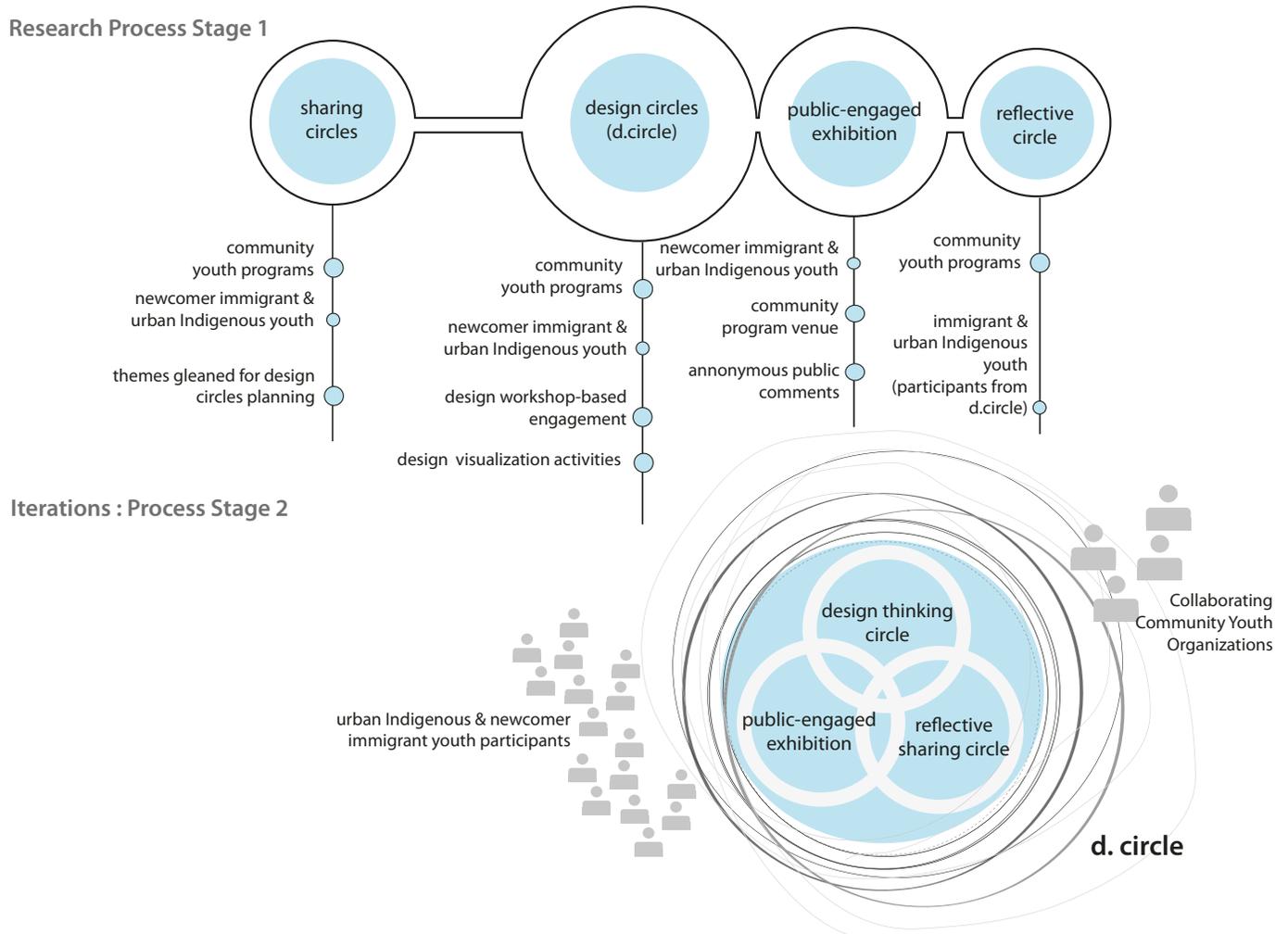
Figure 3.8: Iterations in the PDR process in response to community engaged experiences. Illustrating the development of a single day d.circle by incorporating phases II till V

Moreover, after receiving feedback from the previous three d.circles, I reflexively

tweaked the research process whereby the originally planned four separate phases of the

proposed process were redesigned as a one-time engagement event which I call d.circle. Within

this d.circle there where three different phases (design workshop, display and a reflective sharing

circle) informed by some design research techniques (participants paired interviewing, mind

mapping, sticky-noting, design visualization, display, critiquing and reflective sharing) which

are commonly employed in a design thinking method. Figure 3.8 shows the discussed

design process iteration.

d.circle 4 methods. On the day of d.circle 4 we had participation of 16 youth (5 from the

Muslim community and 11 from urban Indigenous communities).

Introducing the d.circle. I had prepared a working folder of tabloid size paper for each

participant to help them to follow my prompts for different cycles of the d.circle. The set of

prompts to facilitate participants through different stages of design thinking was informed by

methods employed by Stanford Design School and IDEO[40] design thinking techniques (Both &

Baggereor, 2015; Kelly & Littman, 2001). After sharing with participants about the context and

implications of intercultural understanding and significance of communication amongst youth

from newcomer and urban Indigenous communities, I explained the d.circle process for the

workshop. I invited them into the process by first collaboratively setting the norms of

participation in our d.circle.

 For the youth participants, the idea of d.circles was unique and unheard of, therefore, it

was necessary to develop a basic understanding of what we would be doing, why and what

would be the value of this process. Since the process focused on visual communication design as

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[40] https://www.ideou.com/pages/design-thinking-resources

a method as well as the goal, it was explained that different processes in the d.circle would be focused on design visualizing design messages to introduce and learn about each other's cultures, ways of life, interests and beliefs—as a way to address the issue of intercultural understanding. Importance of a prototype/artefacts in the design research process was also explained. I informed them that their thinking through the different stages of the d.circle would guide them towards what they would decide might be the best visual prototypes to communicate their messages. Hence, they started with an understanding that the type of the outcome of their visualization processes was not predetermined, it would evolve as they would progress through the different phases of the d.circle.

At the onset of the process, I shared some of the different modes of communicating visual messages, such as posters, logo identity systems, brochures, t-shirt designs, digital stories, blogs, etc. I assured them that they could also visualize something outside of these popular modes of visual communication. In my mini-overview of the d.circles, I also mentioned that it is a quick-paced process (approx. 30 minutes for each phase) with the following stages of work: identifying a goal; framing the problem; generating ideas; visualizing design prototypes; displaying and receiving feedback, and then participating in a reflective sharing circle.

Figure 3.9: Researcher/facilitator introducing the d.circle process

Play to engage. We started with a few ice-breaker exercises informed by themes of multiculturalism, before getting into the different stages of the design process. We began by doing an engaged (pair & share) exercise to identify individual goals for the design thinking process during the d.circle. The main idea was to develop a problem statement by framing the problem to guide their later prototype visualizations. Participants were invited to reflect on what previous views and understandings they had about people and cultures other than their own. They brain dumped their understanding through a sticky-noting (using post-it slips) activity, which I refer to as "Scribble and Slap." In a design process, such ideation techniques assist in cultivating empathy while moving towards solution finding through "design making" (artefact/prototype) (Lupton, 2011). Participants were encouraged to keep their responses personal and reflective of their experiences.

Generative thinking to ideate and prototyping. Next, we moved to formulating a problem statement for respective design solution visualization. They were advised to use verbs to articulate what needed to be done regarding the issue of intercultural understanding amongst youth from diverse ethno-cultural backgrounds. Moreover, at this stage they needed to remain cautious of not pre-determining a design solution. In order to do that I explained, their 'needs statement' had to be concrete in a sense to identify a need for promoting intercultural understanding; yet I also made it clear to them that it was important to keep their 'need statements' open-ended which can allow for visualizing design solutions to meet their identified needs. Next, on the basis of their identified 'needs' they developed problem statements (individually) which was way to help define a challenge for their individual design project's concept. In this exercise, by explaining what needed to be done in one sentence, to meet the identified need(s), they moved towards thinking about how those needs should be addressed for

the promotion of intercultural understanding, through a visual communication project or campaign.

Figure 3.10: Brainstorming through mind mapping and sticky-noting sessions

Subsequently, we started idea generation exercises. We tackled idea generation as a collective activity. Experience in the field of design confirms, it is more effective to come up with innovative concepts when there are other partners to bounce thoughts off of. Once they had brain-dumped their insights from the previous exercises of playing a dialogue initiating game, "pair and share" activities to reflect and visually brain dumping through mind maps, they progressed to roughly sketching their ideas. This stage marked the generative design thinking process. Here, we also started tightening the scope of their design visualization goals by thinking about who would be the target audience of their created communication messages and what would be an ideal medium for communication of those messages to their identified audiences.

When each participant had exhausted their idea options within the given time, we proceeded towards artefact/prototype visualization. In order to explain what they would be doing to materialize their ideas in an artefact/prototype form, I described it as a process of creating "visual equations." Sketching and visual reasoning are characteristic activities in a design process that constitute ways of thinking for designers (Davis, 2017). During this exercise, participants explored ways of combining image and text, to communicate with their identified audience/viewer. They learned that this was a technique to guide the audience's reading of an image to inform or educate them regarding intercultural understanding. In order to make the process clear for the participants, my co-facilitator and I shared a few common ways to create different word and image pairings—randomly or systematically—to juxtapose visual elements and to create new meanings beyond those of the original text. Once this was done, participants were asked to consider which visual equations were most successful aesthetically, as well as, effective in communicating their message. They worked towards finalizing their prototype concepts for public display, to get audience feedback. We had agreed earlier, at the onset of the d.circle, whether or not participants were open to share their artefacts for feedback from people outside the d.circle.

In the first two hours of the d.circle, participant youth were taken through a recursive process of visualizing their communication prototypes, as discussed above. This engaged process involved intermittent discussions to reflect on how their design visualization was taking shape to address their identified issues. One research assistant photographically documented parts of the process to support later reflexivity. Photographic and audio documentation of the process was a way to help me develop a "thick description" (as in Geertz, 1983) of the practices of participants in the collaborative action and engaged thinking activities for my later reflection

and analysis (Berg & Thomas, 2012).

Figure 3.11: Participant youth engaged in identifying goals, framing the problem, generating ideas & visualizing design communication prototypes

My role during the d.circle process was that of a facilitator as well as a co-learner. For the duration of the workshop, I also observed how design thinking exercised synchronized with the broader socio-cultural realities and issues being raised during that emergent process. In the process, each youth participant went through a dialogic cycle of brainstorming exercises focused

on developing empathy towards intercultural understanding issues and then ideated, planned, and created a design response for their visual communication prototypes. Peer critique, a fundamental part of the design studio projects, was an important element during their discussion sessions until they finalized their projects.

Figure 3.12: Display of artefacts/prototypes for anonymous feedback—Public exhibit

Public display/exhibit for feedback. After the youth participants completed their prototype ideas, their design outcomes were displayed to invite anonymous comments from the general audience in attendance at the conference. Overall, this exercise took approximately 30 minutes. Individuals from the audience were invited to anonymously comment on the displayed prototypes by responding to four prompts: what works in this message/prototype; what could be improved; do you have any questions; and do you have any suggestions that you would like to share. Youth participants stood away from their displayed outcomes while the audience members wrote their comments. After the comments were completed, youth came together to read responses to their individual design thinking concepts. In design studio pedagogy, this is an important step as it gives designers the opportunity to test their design messages outside of their group of peers. I find one of the most integral parts of the design process is to listen to what

audience say about a proposed solutions. Rather than telling people the design idea, in design practice we try to present the concept and then listen to what is said. In our d.circle, this approach of sharing also helped to widen the dialogue by bringing more voices into the process.

Figure 3.13: Reflective sharing circle

Reflective sharing circle. The final step in the workshop was a reflective sharing circle of approximately 20-35 minutes duration, which included all youth participants. Everyone had a chance to express their experiences and views about their participation in the d.circle. The reflexivity afforded through collective reflection helped in "maintaining a link between design research and traditional academic research" (Biggs & Buchler, 2007, p. 4). In case of our participatory design project undertaken for informing community responsiveness in promoting interculturality, it was significant, as it not only supported upholding academic rigor in a practice-led design study, but it also ensured incorporation of multilateral ways of thinking and knowing (Bergold & Thomas, 2012; Schön, 1987).

Discussion in this reflective sharing circle was guided by the questions: What new thing did you learn today? What did you unlearn during this experience? Was this design thinking and

design creation process helpful in any way for you to understand the issues hampering or promoting intercultural understanding? If we facilitate this d.circle again what should be done differently? Participants provided insights about the knowledge they gained from participation in this study and also reflected on the process for further iterations for future d.circles. They reflected on how their envisioned solutions for the issue of intercultural disconnect could be instrumental in affecting some changes at their individual levels. The sharing circle discussion was also audio recorded. Emergent ideas from this reflective exercise (discussed in Chapter 4) were valuable to understand how the participatory design process contributed to new knowledge regarding the issues of intercultural understanding.

Reflection and interpretation of my PDR journey. My reflections, after each session as well as after the overall d.circles' process, were based on reviewing my observation and reflection notes, listening to audio recordings, and going through participants' individual d.circle note taking, their final prototypes and photos of the events. Since the design of d.circles process emerged based on a combination of diverse design process techniques commonly employed in a DT approach (sharing circles, informal interviewing, brain storming, mind mapping, sketching, making of artefacts and so on). In the spirit of a participatory design inquiry, outcomes are best assessed in relation to their aptness for the siltation for which they are envisioned to respond to the needs of those most affected by the issue which is under investigation (Bradbury-Huang, 2010; Sanders & Stappers, 2010).

I paid particular attention to the experiences and views expressed by the youth with regards to intercultural understanding and communication in my reflections. From my reflection notes, I drew mind maps with distinct themes highlighting youths' experiences and design ideation-based responses in view of what they said, did, and made during the d.circles. I collated

those with what I observed and experienced in the d.circles' planning and facilitation process. Maintaining a reflexive approach provided me opportunities to develop new understandings and to challenge taken-for-granted ideas about how intercultural understanding issues are addressed in youths' lived-experiences. The process to reflect on action is built in and integral to participatory research (Anderson & Herr, 2005); it helps to analyse the results of action and in integrating outcomes towards future change practices (McNiff & Whitehead, 2006; Kemmis & McTaggart, 2005). As with the method of this study, my analysis approach to synthesize findings, resonated with PAR and PDR. It became a way to meaningfully engage with the insights of those who identified the "needs," and for whom the design processes and the outcomes of such a project would influence the most. In chapter 4 I highlight and focus on the topics that emerged from both the process and the content of the study. While in Chapters 5, based on those emerging insights I answer the guiding questions for this study and arrive at more questions for future research.

Challenges and Limitations: Doing PDR with Youth from Marginalized Communities

Adopting a PDR methodology for my study offered a unique set of challenges and limitations as well as celebrations. The challenges were mainly an outcome of having engaged with complex, and at times, sensitive social issues. I am aware that the knowledge resulting from negotiating these challenges and the limitations of the study serve as a contribution to the development of future design-based participatory research approaches for engaged intercultural pedagogy that may provoke rethinking and reshaping curricula in community and educational settings. At the onset of the project, I anticipated a few challenges. Having gone through different phases of the study, I have learned that many limitations are unique to specific projects, populations, and collaborators as well as to the researcher's position. As the initiator of this

project, I learned that one needs adaptability and openness to unlearn, respond to and re-learn from the emergent process. I was attentive to the unpredictability of the emergent and participatory process, which created opportunities for me to practice ethics of responsibility in my engaged pedagogical relations (Ellsworth, 2005). The following are a few notable limitations I encountered during my PDR study.

A messy process and time constraints. PDR, corresponding to PAR, are frequently acknowledged as messy research practices (Brandes, 2016;Crouch & Pearce, 2012; Maguire, 1993; Reason, 1994), which involve lengthy iterative processes entailing collaborative compromises among academics, practitioners and community groups. For me, the complexity of undertaking such an endeavour lay in the non-linearity of the process and the various phases of the study that entailed a back & forth process involving reflection-on-action, incorporating learnings from mistakes and adapting to the realities of the community-based paticipants. The iterative circles of PDR are part of its rigour. However, the difficulty of this research approach lies not only in collecting and analyzing data (as in traditional research methods), but additionally requires managing the complexity of the knowledge co-creation process—as an insider, or sometimes as an outsider, in multiplex roles.

PDR process required working with participants as co-creators of knowledge, which was a slow, time-consuming process (Minkler, 2004; Spinuzzi, 2005; Whitaker & Archer,1994; Riecken & Strong-Wilson, 2006). Building relationships required an extended time commitment from all involved. Thus, issues related to time constraints became problematic for me working on a deadline during graduate studies. Furthermore, managing diversity can also become a challenge. "Flexibility and reflexivity" are highly recommended for forming and maintaining partnerships (Bergold, 2014, para. 48). Developing collaborations through practicing these

approaches added to the already lengthy process of my study. Figure 3.14 shows the complexity and messiness of the my PDR project.
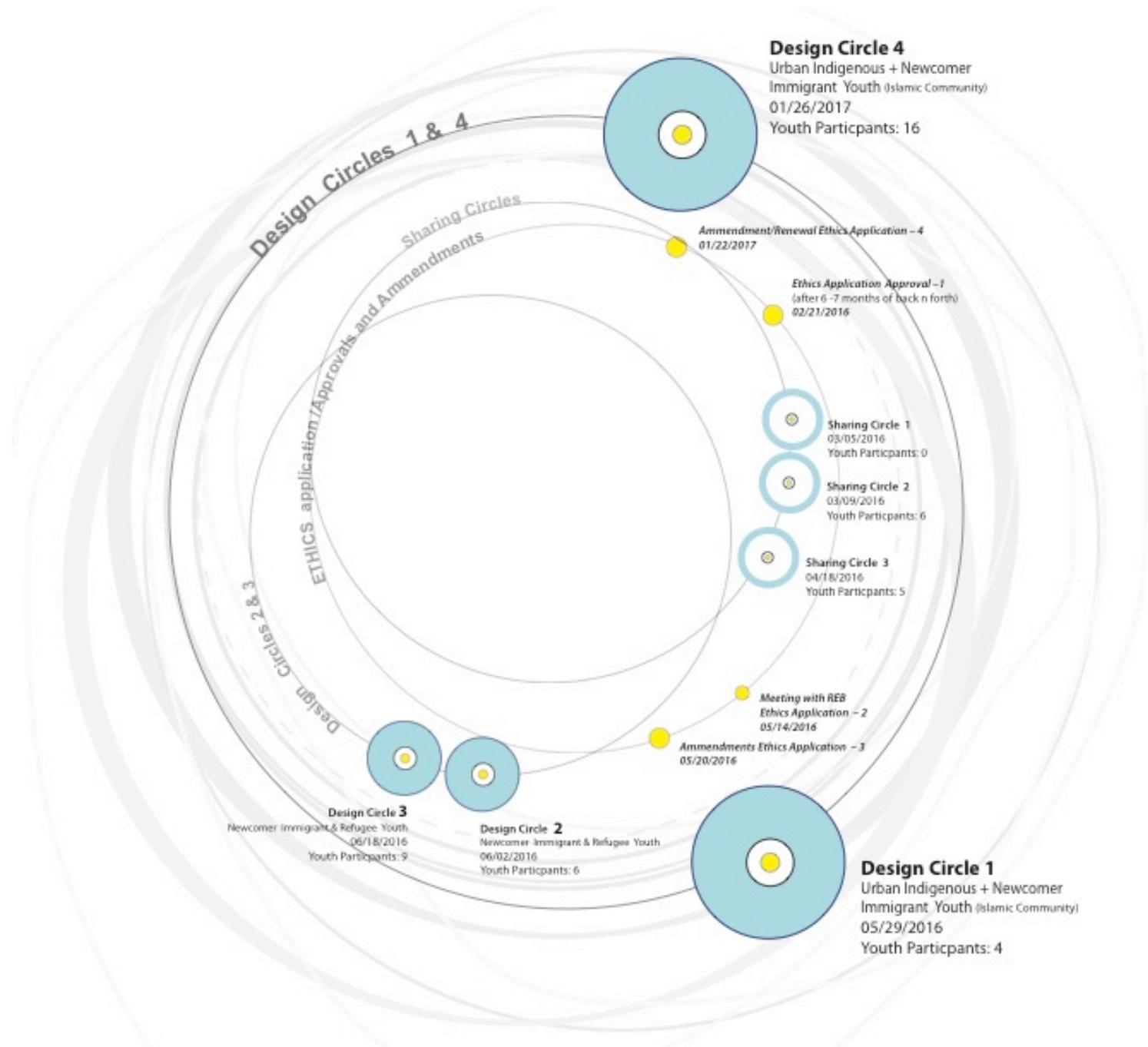
Figure 3.14: Complexity and messiness of various cycles of in my PDR journey

Navigating bureaucracy and negative gate-keeping attitudes. Engaging youth from marginalized ethno-culturally diverse communities required me to develop sincere collaborative connections with various community youth organizations, both at the grassroots community and at the municipal government levels. In participatory inquiry projects, it is not uncommon that such connections can help the research facilitator gain access to participants from different communities. At the same time, success in such endeavours is not a straightforward path. People in community organizations often act as gatekeepers, informed by their own, sometimes justice or unjust agendas (Minkler, 2004). In the case of negative barriers, participatory research can be de-railed, or slowed down. My experience with the reality of gate keeping attitudes, of some groups at the City government level, in the early stages of my project confirmed this assertion. My first attempt at relationship building and collaboration with community partners adversely affected the overall progress of the project. The outcomes of the first attempt — loss of community networks for a time, along with economic and emotional pressure to move ahead — added roughly another eighteen months to the project before I could actually have my first design circle.

Coordinating community responsive ethics with academic research ethics. During my study, I learned that some of the common ethical concerns of academic research ethics review board (REB) could be overcome by maintaining open communication. For example, at two stages of my study (May 2016 & January 2017, see Figure 3.6) I requested amendments to my approved ethics application regarding the issue of youth and parental consent. In the earlier instance, my supervisor (Dr. Conrad, a well-respected PAR scholar) and I met with an REB representative to talk about some challenges that I was experiencing in my community-based work related to parental consent for youth between ages of 15-18 years old. The REB (personal

email communication, May 3, 2016) helped clarify that capacity to give informed consent should be based on the decision-making capacity of the participants and not on their chronological age. Youth assent (for youth under 18) and parental consent were required only when it was mandated by a relevant external body (i.e. school board regulations). Since my study was not being conducted through a school, youth between ages of 15-23 years could give informed consent to participate.

Later, I requested REB approval for converting the requirement of ongoing consent to a single informed consent form, since the original multi-day session evolved into a single day d.circle with youth participants. While research ethics guidelines are widely available for academic PAR researchers, they do not necessarily address the unique circumstances of all community-based research settings as Boyd, 2014 also clarifies. Navigating and coordinating community and academic ethics in this study with youth was an important part of knowledge making endeavour.

Managing multiple roles. One of the fundamental struggles in pursuing a participatory research is the maintenance of "dual roles as a researcher-practitioner" (Leadbeater et al., 2006, p. 15), or the complexity of managing the "triple roles of an organizer, educator, and researcher" (Maguire, 1993, p. 162). I had to be mindful of my role in that process, I was a facilitator of the design process. I reminded myself that I am neither a design teacher nor a designer and therefore I was not responsible for teaching youth participants, rather we were to learn together about the need of intercultural understanding through the design process, which I was facilitating. Thus, there was always an ongoing struggle to maintain balance between the design actions and research goals—both are of equal importance in a participatory research project (Hall, 1993; Kemmis & McTaggart, 2008; Sande & Schwartz, 2011; Sanders & Stappers, 2012). According

to Grant, Nelson and Mitchell (2008) PAR researchers require a specific skill set comprising of community responsiveness, reflexivity and willingness to relinquish power over the process, which may not be needed by other researchers. The need for this skill set corresponds to what Press (2016) says the future design researchers also require as "resourceful social experts."

Managing the multiplicity of roles in participatory inquiry requires the trust of collaborators and participants in the research process as well as their trust in the researcher's abilities and intentions. I mitigated the above challenges by keeping my community partners well informed of the collaborative and creative nature of the study process. I made the extra effort as an initiator/facilitator to sincerely disclose any potential conflicts of interest on my part that may have compromised the positions or interests any way, of those involved. I facilitated the d.circles while frequently responding and adapting to participants' needs. I managed to minimize my power over the process and yet maintained a meaningful structure for the project and youth's participation. I adhered to the rules of respectful and ethical conduct to help safeguard the concerns of all involved in the process.

As a facilitator of the design thinking process and a community-engaged researcher, it was my responsibility that all participants could share and be heard, unequivocally, through the various phases of the d.circles. I learned that the design thinking process, when facilitated understandingly, can catalyze capacity development in the participants as they learn and develop skills to claim their voices, to affect or inform meaningful change/improvement in the social structures and systems in which they live. I also learned that the collaborative dialogical process could break the "culture of silence" (Freire, 1970) between Indigenous and Muslim youth through empathy building exercises and creative visualization projects. The process offered rich prospects for bridging minds and hearts through intersubjective exchange for meaningful

change-oriented actions. Reflection and deep thinking were woven into the process of the d.circle. The participants repeatedly used the word 'healing' in view of how participation in the process affected them. Though I was not focusing on this aspect of the outcome but in view of their input I learned that collaborative participation of the youth from diverse communities served to stimulate, a kind of healing from some of the damage caused by the patterns of cultural segregation.

It became clear to me after the first d.circle that balancing the traits of flexibility and innovation while keeping the work progressing in a structured way was one of the most challenging aspects of this undertaking (Leavy, 2017). In this way my participatory undertaking for knowledge creation was an "epistemological struggle" (Mira, Garcia & Morrell, 2016), which helped me to truly embody a participatory design researcher's role and the question of control. It would be unjust for me to assume that my interactions with the youth participants were based on equality (Comstock & Fox, 1993); the role of project initiator accorded me more control and responsibility for numerous tasks—logistical organization and leadership, setting timelines and agendas for meaningful participation of all involved, and consolidating and share findings of the study in a timely manner (Leavy, 2017). Participants' roles were central in the process as they were possessors of the lived-experiences we were exploring, while my role was pedagogical in our collective interaction during the d.circles. Each of us had our unique background, set of skills and roles which we brought to our collective PDR work. The participants and I each had our own spheres of power and control regarding what we brought to the process and similarly what we learned from our participative engagement.

Getting participation of youth participants from two diverse communities. Bringing together youth participants from two diverse communities which have a history of racialization

and marginalization was a significant challenge in this study. There was no dearth of government and non-government organizations serving youth populations from these two communities, with whom I aimed to collaborate. However, working through the layers of gatekeeping, history of inter-group misrepresentations, along with socio-economic politics of a perceived competition for the same funding (governmental) pool, had harmfully affected the state of inter-group interactions and hence trust between these two communities (Ghorayshi, 2010). I developed an understanding of my struggles regarding the navigation of my way as a PDR initiator; belonging to one of the two communities, in addition to being from the academic world, added to the complexity of getting the participation of youth from these two diverse communities.

Challenges varied from getting commitments from community organizations, or the youths' interest to work with a person of newcomer origins, or simply getting their trust to even meet in the first place to build any relationship. There had been instances in the project cycle, when after getting a go ahead by the community collaborator and making all arrangements for the sharing circle or the design circle, no one would show up or instead of a big group only a few would turn up for the session. I documented some of these instances where either no one came or only two participants from each community came for the sharing circle 1 or d.circle 1, respectively (See table 3.1 for such details). Due to similar or related reasons, in d.circles 2 and 3 there was no participation from the urban Indigenous communities. In a project which was conceived in pursuit of fostering intercultural understanding for youth from the two communities, absence of one community's voice would not present a balanced representation of newcomer (refugee) and Indigenous perspectives. For these reasons, I am presenting here reflections and insights based on d.circles 1 and 4 where there was equitable representation of youth participants from both communities.

For example for d.circle 1, 12-15 youth participants were expected as per the information received from the collaborating community organizations. Arrangement for the session was made accordingly. On the day of the event, only two Indigenous and two newcomer youth (all girls) showed up for the workshop session. Facing let-downs and failures in getting participation in such PDR projects is a challenge for the researcher at multiple levels —mental, emotional, social communication, and project management skills. In reflection, I learned to push my skills in adapting to situations quickly and to transition seamlessly to accommodate unexpected situations. Such situations required me to think-on-my-feet to help make it a worthwhile experience for the participants who did come. I understand this adaptability and spirit of resilience was a valuable skill for my study.

Venue arrangements when bringing together "unstructured groups" for PDR.
Another significant challenge in a PDR project when one is working with unstructured groups of participants is that of arranging suitable venues which are accessible for the individual participants. Since such groups form organically, the number of participants is not confirmed until the last minute. Also, a PDR researcher does not walk into an already running group to facilitate a workshop session for a project, for that reason there is not a set space for the group. Catering for these circumstances requires planning for plan A, B and in some instances even a plan C. For d.circle 1, upon reaching the venue, we discovered that the person responsible for providing us access to the room for the session could not attend due to a personal emergency. She forgot to delegate someone else to help us. There was no designated staff member at the community centre (our venue) who worked during the evening hours. After repeated phone calls and talking to different officials at the Centre we were assisted by the Imam (leader of the Mosque congregations) himself, who offered us an alternate room. That room was available for

only one hour. After an hour we had to vacate that space and shift to another room. During a design workshop, such relocation involves not only shifting and setting up design supplies, but also resettling participants into a new environment. Relocating spaces can be a disruptive experience for the flow of work, discussion and for the mood of the participants and researcher.

Limited perspectives. I am conscious that working with small groups of youths from communities of urban Indigenous and newcomer youth will generate limited perspectives about the issues of intercultural communication disconnects. However, the literature on PAR practices illustrates that having a voice, and being able to claim a space in venues that may not have been accessible before the PAR engagement, is of benefit to participants in broadening their perspectives of the social issues being investigated. Moreover, a PAR project grounded in PD may reveal certain invisible socio-cultural perspectives, regardless of being limited, through the visually articulated artefacts/prototype (Leavy, 2009). Participating in design-based activities can help to raise the critical consciousness of the participating youth while building their capacities to design collaborative interventions (Irizarry & Brown, 2014; Park, 1993). An engaged and participatory study may be a step, however small it may be, towards subverting the historically imperialistic processes of representation of the marginalized youth in the common systemic practices in a multicultural society (Irizarry and Brown, 2014). In my study, the lived experiences of participant youth (expressed through sharing, dialogue, and creative prototyping, reflection) are foundational for discerning the tacit knowledge required to inform community responsive curricula that can foster better intercultural.

Ethical Considerations

I am aware that my work with youth from marginalized populations of Indigenous and newcomer immigrants mandated mindful consideration of ethical conduct. Following are some the important considerations which informed this study.

      Trust. Building connections and trust with all participants and valuing their humanity and dignity were a few of the core ethical considerations in my project. Literature indicates that participatory and learner-centered approaches are not alien to Indigenous communities, however, individuals from these communities are cautious of hidden agendas of research, owing to their history of colonization (Battiste, 2013; L. T. Smith, 2012; Riecken & Strong-Wilson, 2006), in which appropriation and misuse of collected information was a common theme. A basic building-block in community-engaged projects with socio-culturally marginalized communities is the development of a mutual trust (Leadbeater et al., 2006). Trust develops over a course of time—it is a time consuming and an ongoing process—which necessitates sincere commitment to relationship building based on honesty and empathy (Bergold, 2012).

      For my study, I spent more than two years and sincere effort in identifying and clarifying, for myself, the ethical dimensions of collaboration and participation with diverse community groups, specifically with regards to the Indigenous community, and adhering to them. I adapted my academic timelines, time and again, waiting to be invited to facilitate my d.circles. I was eventually invited to facilitate each of the d.circle sessions. The extension of these invitations by my community collaborators illustrated that they trusted in me as a participatory researcher/facilitator and in my abilities to adhere to the community principles we mutually agreed upon for the project.

Respect, empathy and equity. Experiential and participatory epistemologies offer prospects for building "engaged" relationships "in solidarity" with people while responding to social issues (Conquergood, 2002, p. 149). Such engagement mandates sensitivity, respect, and humility, which are foundational in participatory creative inquiry. While planning collaboration and participation for this study, I paid careful attention to issues related to respect for participating individuals' diverse ethno-cultural values, their cultural protocols and their input into the project. My facilitation practices during the d.circles were guided by the idea of developing respectful, ethical space where youth from culturally diverse backgrounds could comfortably come together for dialectical and creative engagement.

As I was a regular participant and attendee at numerous Indigenous knowledge creation and sharing forums, I was aware of the importance of the protocol of consent from Elders in any knowledge creation process, especially where youth may be involved. These values resonate with my personal ethno-cultural background where permission and respect for Elders is an essential tenet of socio-cultural ethics. I worked diligently to develop a clear understanding for the ethical values set down by the Assembly of First Nations (n.d) and the guidelines related to research involving/engaging participants of Indigenous backgrounds (Government of Canada, 2018; Rieken & Strong-Wilson, 2006). My d.circle facilitation protocols, informed by the core principles of ethical participatory research involving humans, was demonstrated by my sensitivity and mindfulness towards the welfare and equitable participation of all participants during the various sessions.

Transparent and democratic dialogic process. Transparency and openness with collaborators and participants in this participatory process were foundational aspects for fostering viable relationships with the community organizations as prospective collaborators. My

clarity of intentions to sincerely contribute to finding ways to address issues resulting from the inert state of multiculturalism through fostering intercultural understanding to dispel exclusion and discrimination to promote social justice, helped me in gaining respect and the confidence of the groups in this inquiry. I made efforts to explain my intentions for the project, by giving complete information about how I will be using unique insights and learnings from the project, in future. Such transparency is an essential element for social justice focused knowledge creation work through community engagement (Duncan-Andrade & Morrell, 2008). Throughout the different stages of collaboration and workshop sessions, information regarding the project was openly shared at multiple levels of the study. The objectives of the project and my role in it were clearly explained at the onset of our interactions. This helped me in gaining my collaborators' confidence in the project and me as a facilitator, acknowledging their cognizance of my concern for the well-being of all involved. During the participant engaged d.circles an environment of collegiality was developed; all participants were aware that they were valued active partners in the knowledge creation endeavours for promoting intercultural understandings.

Emotional and physical well-being of the participants. Most discussions during the project focused on the design thinking and communication project goals. I was aware that sharing experiences related to marginalization, racism or stereotyping may have caused emotional distress among the participating youth. I enlisted the help of program leaders/Elders from the collaborating community organization, so that they were available to talk one-on-one to youth if the need arose. By doing so, I ensured that participants were safe and cared for during the entire participation process. Additionally, periodic debriefing and reflective sessions, embedded in the inquiry process, were offered to foster continuous dialogic reflections in action, as well as to check on participant wellness.

Co-ownership of the inquiry outcomes. Central to the process of this study was the creative input of participants as they worked individually on their projects. In PDR projects, the ownership of outcomes (specifically the prototypes) needs to be mutually negotiated (Riecken & Strong-Wilson, 2006). To this end, at the beginning of the d.circles, I negotiated with the participants that as the design workshop facilitator, co-participant and initiating researcher for the project, I would be referencing the outcomes of their work in my writing. It was made clear that creative outcomes of the d.circles would be shared, discussed, analyzed and reflected upon by participants and later by the researcher/facilitator, to gain insights into the participatory process. Participants were made aware that knowledge developed from the artefacts/prototypes along with the emergent participatory process of the d.circles would be significant for making recommendations to inform future curriculum decisions on transformative pedagogical practices with youth. The creative ownership of artefacts/prototypes was to belong to the creators while I would share with them the intellectual property as those were an outcome of the PDR project; I was a co-participant as a project initiator and the facilitator. Moreover, the collaborating community partners and the participant youth were also informed that they would have access to any academic publications resulting from this research and the final dissertation.

Dissemination of the outcomes. During the liaison and networking stage, collaborators and I deliberated on topics of ownership of outcomes and the dissemination of findings in diverse academic realms. A statement regarding this was included in the information letters I shared. A clear understanding amongst the participants was developed about different levels of individual and shared ownership. In this context, a critical aspect of this PDR study was also to build awareness and sensitivity amongst all the participant youths about protocols for knowledge sharing and dissemination. In adherence to Indigenous ways of knowing and

sharing (L. T. Smith, 2012), we collectively agreed that the resulting artefacts and findings from these participatory design-led learning interactions would be treated in respectful and non-exploitative manners.

Privacy and safety. The privacy and safety of participants were significant concerns in the study process. Highest care was practiced in saving the visual and audio recorded information from the PDR cycles, in line with the guidelines of the Ethics Board and community ethics guidelines. To this end, youth were encouraged to choose pseudonyms for the study to protect their privacy. The d.circles process was visually documented while keeping the identities of the participants safe. The identity of the participants was kept safe by using pictures in which they were either not recognizable or by blurring their faces where it was unavoidable to not take pictures without compromising the activity being documented.

Summary

To summarize the chapter, PDR was appropriate for my transdisciplinary (design studies and curriculum) study as it equally valued the process of inquiry as well as the resulting outcomes (Conrad, 2004; Kindon et al., 2007; Leavy, 2017; Sanders, 2016). The epistemological stance of experiential and engaged modes of knowing through PDR, as I experienced it in this study, allowed me to participate in, co-create and witness an emergent process comprised of an exchange of complex ideas for our collaborative meaning-making. The design thinking approach in PDR helped me to identify and represent tacit dimensions of intercultural understanding (discussed in Chapter 4) that would otherwise have remained hidden or invisible, had I not adopted these designerly and collaborative ways of knowing. This methodology was a good fit for my inquiry objective, as in this PAR aligned approach, the aim was to provoke change in the attitudes and perceptions of the participants, and simultaneously to

allow us to explore, describe, reflect and unsettle the status quo. I was mindful that the main goal of participatory action research, and by employing design-led ways of knowing, is not to create theories; however, the tacit knowledge—implicit and holistic rather than bounded or systemic—does eventually contribute to theory through learning from action for change through generative thinking. Therefore, as I detail in the next two chapters, creation of new knowledge about an action and a process can be an important contribution in the quest for advancement of intercultural understanding amongst the communities of youth.

In the next chapter (chapter 4) I share findings of the process based on what youth participants "said, did and made" together to activate multiculturalism by promoting intercultural understanding. As with the method of this study, my analysis approach to synthesize findings, resonated with PAR and PDR as a way to meaningfully engage with the insights of those who identified the "needs," and for whom the design processes and the outcomes of such a project would influence the most. I highlight and focus on the topics of discussion that emerged from both the process and the content of the study. I provide images of the process in action to give a visual feel of the project process, in addition to sharing images of the design artefacts that the participants visualized.

In chapter 5, I present a discussion of the findings of the study presented in chapter 4. I further respond to the guiding research questions in light of our collective learnings from the process of this study; with a hope that learning about our learning may be generative of positive social change, as critical pedagogy scholars Freire and Horton remind us (1990).

CHAPTER 4: PRESENTATION OF FINDINGS – BRIDGING THE STORY OF

PARTICIPATION AND KNOWING

"It is not our role to speak to the people about our own view of the world, nor
to attempt to impose that view on them, but rather to dialogue with people view and ours"
(Freire, 1970, p. 85)

Introduction

In this chapter I share the finding of the study accomplished in collaboration with urban

Indigenous and newcomer Muslim immigrant youths. I aim to honour the voices of the youths

who took part in this participative journey which employed design process-based ways of

knowing. The results discussed in this chapter do not account for every action, utterance and

experience within our collective experience; however, it captures a more holistic look into issues

relevant to our intercultural groups that include youths belonging to marginalized ethnic

communities within Edmonton. The partial accounts of our collective experiences, through

multiple discussions and brainstorming sessions, resulted in designed artefacts and subsequent

display for audience feedback. Following the reflective circles with the youth, all led to

advancing my personal knowing, our collective knowing and the individual knowing of each

member of the group. These 'knowings' relate to the process that we engaged in as well as the

destination of our journey—to promote better intercultural understanding amongst youth

belonging to culturally marginalized ethnic communities. In order to honour our process and the

resulting artefacts, I elaborate upon the highlights of each.

The findings are compiled from my observation and reflection notes, listening to audio

recordings/transcripts, going through participants' individual and collective mind maps, their

d.circle notes, their final artefacts/prototypes, and my visual documentation of the processes. My

reflections are based on individual phases in the process as well as, of the overall d.circles'

process. Analysis process involved reviewing my observation and reflection notes, listening to

audio recordings, and going through participants' individual d.circle note taking, their final

artefacts and photos of the events. Since the d.circles process emerged based on a combination of

techniques in a design process which are also commonly employed in a DT approach (sharing

circles, informal interviewing, brain storming, mind mapping, sketching, making of artefacts and

so on), it was important to analyse what they 'said, did and made.' PDR researchers recommend

to assess the outcomes in relation to their relevance and suitability for the context for which they

are envisioned; to understand how they respond to the needs of those most affected by the issue

which was under investigation.

I paid particular attention to the experiences and views expressed by the youth with

regards to intercultural understanding and communication. From my reflection notes, I drew

mind maps with distinct themes that highlighted youths' experiences and their design

communication responses. I collated participants perspectives with what I observed and

experienced in the d.circles' planning and facilitation process. By paying attention to multiple

perspectives it was possible to guard against viewing events in a simplistic and self-serving way.

Maintaining a reflexive approach provided me opportunity to see patterns in youths' 'thinking

and making' which contributed to my knowing about the PDR process and about topics related

to interculturality and marginalized youth. In a participatory research the process to reflect on

action is integral and is built in (Anderson & Herr, 2005); it helps to analyse the results of action

and in synthesizing outcomes towards future change practices (McNiff & Whitehead, 2006;

Kemmis & McTaggrat, 2005). As with the method of this study, my analysis approach to

synthesize findings, resonated with PAR and PDR. It became a way to meaningfully engage with

the insights of those who identified the "needs," and for whom the design processes and the outcomes of such a project would influence the most.

In PAR, as well as PDR projects, the process of the work—the participatory journey— is as important as the destination (tangible products) (Conrad, 2004; Fine & Torre, 2008; Nygreen, 2009; Reason & Bradbury, 2008; Sanders & Stappers, 2012; Simonsen & Robertson, 2013; Spinuzzi, 2005). In this spirit, first I explain the process outcomes of the two d.circles and the emerging matters; then I share the findings based on the topics addressed by the participants in their artefacts/prototypes.

Circles of Participatory Design Research (PDR)

By the end of January 2017, I had opportunity to facilitate four d.circles. As explained in the previous chapter the second and third d.circles lacked participation of urban Indigenous youth. Therefore, owing to the focus of the study I selected d.circles one and four, which had participation of youth from both the identified ethnic backgrounds, to analyse outcomes of the PDR process. In the following sections I provide a "thick description" of participants' responses to the series of activities and discussions in this project (Geertz, 1983), as a way to give readers a glimpse and context of our collective work in the d.circle processes. For both d.circles, I subdivided the findings on the basis of a few main topics which emerged from the conversations, resulting design artefacts, feedback of the audience about the display of artefacts and finally, the reflective insights that arose during the reflective sharing circle with participating youth. I wanted to know what the participants recognized as a way to shift understandings that would promote interculturality among them, specifically how their attitudes and perceptions about their communities changed during the time we worked together. The overall d.circle process enabled me to observe their interactions with one another and their responses (sometimes unvoiced)

during the participatory process as it unfolded, based on their collaboration, leadership and respect towards each other. The reflective sharing circles approach at the end of the d.circle enabled us to learn together about our individual as well as collective shifts in thinking. I noticed their comfort level and confidence to talk about their own intercultural experiences and to ask questions about the others changed over time; for that I observed their interactions with on another, their reaction to difficult questions and their focus and energy toward the overall goals of the d.cricle.

The d.circle activities and discussion were planned around, but not limited to, topics of immigrant and Indigenous cultures, experiences, identities and values. Experiences of living on the margins of the mainstream society and intercultural communication and education were also brought up. Some conversation topics emanated from questions that I posed, while others emerged from the discussion, during the circles, amongst participants. Images of the artefacts are incorporated throughout this chapter, as appropriate, to complement and provide a glimpse into the participants' discussions and visualization processes.

The Process of d.circle 1

I facilitated the first d.circle at a local Islamic Centre[41] where four youth participants from the Islamic youth program and a local Indigenous youth organization, took part. This was the first d.circle and the venue selection was based on two simple criteria, that is, which collaborating organization offered suitable space for accommodating the design process based engagement for 12-15 youth participants and whether the venue was accessible for youth belonging to different ethnic communities.

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[41] In reflection I could see the selection of context/space may influence the outcomes because one set of youths would feel comfortable in a location representing a particular ethnic/cultural/spiritual group and others from a different background may not. By having the session at this a centre may already establish a context that leans towards one way of thinking and being.

Developing a group of participants and about the venue. The Imam (leader of the Mosque) of the Islamic Centre had offered a space for our d.circle. Event posters were displayed within the Mosque's community programs' announcement space. There was some interest for participation in one of the youth programs. Correspondingly, an Indigenous youth program coordinator offered this design circle opportunity to some of his youth program members. Another youth program facilitator from a local multicultural organization, in response to my presentation about the project, communicated interest for participation of a few youths from his programs. I made arrangements for the d.circle with an expectation of 8-10 participants, as per the community collaborators communication. All design artefact visualization materials and supplies were arranged and food was ordered for the prospective participants. A graduate student from the department of design studies joined to assist me during the d.circle. We reached the venue an hour in advance of the given d.circle time.

Setting the mood and planning time commitment for the d.circle. We decided to start the session with four participants who were enthusiastic about getting on with the d.circle. Due to some challenges with the confusion in space allocation for d.circle and last minute announcement of four participants not being able to reach the venue, led us to begin 30 min late. Starting with a simple icebreaker activity in which an imaginary energy ball was passed around amongst participants got everyone relaxed and ready to begin our work. Later, each participant was asked to choose a pseudonym and write it on their name tag in order to maintain the privacy of individual identity. Together we decided and reached a consensus regarding a time commitment for the d.circle—whether we would have a single session or spread it over 2-3 days. We agreed upon a single session of 3.5 hours duration in response to the reality of availability of the participants,.

I provided participants with background on what visual communication design is and how design visualization can be used to communicate messages for community audiences. I also introduced them to basic information about the design thinking approach for designing solutions. The main activities of the d.circle were based on the format of a common design thinking approach employed by the Stanford d.school model (Both & Bagger, 2015). In a typical design thinking process there are six main steps, and I employed similar to that for our d.circle. I will explain the rest of the process by sketching a narrative of the d.circle activities through those six steps which helped the participants arrive at their design concepts and prototypes. For the ease of recording their progress from the first till last step of the d.circle I used tabloid paper size workbooks, commonly employed for design thinking workshops, in which they could record all their thinking and reflective work till their design visualization of the prototypes.

Identifying and framing the problem. Most design thinking activities during the d.circle involved 'pair and share interactions.' Participants were asked to pair as one newcomer and one Indigenous youth for the first exercise. Each person was provided with a workbook style folder of tabloid size (17 by 11 inches) paper which had prompts for the different workshop stages. They were asked to make notes and write their responses to five questions in relation to their partners: Where do you think this person is from? What language does this person speak? What kind of books does she like to read? What kind of music does she listen to? What hobbies do you think she has? What is her favourite food?

This simple exploratory activity aimed to provoke the interest of the participants and through an engaged process introduced them to the topic of the d.circle—how do we think about individuals from cultures different then our own? This was a basic introductory exercise which led to many interesting dialogues, about cultures, diversity and experiences. While answering the

questions, participants were asked to write their responses, without speaking to each other, by only making guesses. For the ease of participants, I wrote the questions on a flip chart. They were given five minutes to respond. The participants were visibly uneasy; one whispered: "This is not easy!" Later, while they were sharing their guesses with one another, I could hear a lot of surprised gasps and embarrassed sighs. When they were done, I asked them what did they think we did in that exercise. Youths' responses included the following:

Fiona: We stereotyped!
Luna: We assumed a lot of stuff.

Fiona: Some of the information we guessed somewhat correctly and most we could not. So, this led us to assume some stuff about each other. While we are doing that, we believe or assume some stuff we like about the other and some we don't. Then we form our own boundaries and ideas.

I explained to the group that the purpose of our d.circle was to explore ways to break such boundaries. Many assumptions that we make about each other are loaded with stereotypes associated with different cultures and regions of the world. So, through this design thinking approach, which involved dialogue and design visualization activities, I further clarified, we would try to design visual communication artefacts (prototypes) to address this issue which leads us to stereotype and ultimately end up in forming communication and understanding boundaries amongst youth from newcomer and Indigenous communities.

Gathering experiences and emotions to create a narrative. The next activity involved interviewing, which was a way to get to know and to develop empathy about each other's reality. Participants were asked to interview their partner about their culture, aspirations, and their experience of living in a multicultural urban reality. The interviewers were asked to record their findings in their folders. In the second stage of the interview, they were asked to probe deeper with their questions to develop a better idea about the lives and experiences of their interview

partners, regarding who they were as young individuals. This was a timed activity, in which

participants would switch roles of interviewer and interviewee upon receiving a prompt from the

facilitator. During the interview phase, participants got a chance to get to know each other and

ask questions which they found relevant. While they were talking, I observed that they

organically developed conversational rhythms, while carefully framing their questions in ways

that were sensitive to the other's emotional and cultural experiences and vulnerabilities. They

quickly became comfortable with each other's questions and responses. The following excerpt

shows their progression from general to specific questions to understand each other's

culture/traditions. I noticed there was some interest from newcomer youth to know about

Indigenous culture and events. They asked each other basic questions about some of the

commonly heard traditional terms.

> Fiona: Do you attend any Indigenous events?
> Lily: I once attended a pow wow.
>
> Fiona: What is a pow wow?
>
> Lily: It is like a little …you go to a pow wow event where people are dancing in their traditional costumes and stuff.
>
> Fiona: Do they dance in a circle?
>
> Lily: Yes, there are many different dances…It's kind of difficult to explain. You have a lot of fun.

The initial phases of the d.circle were aimed at creating together an environment of involvement,

since cultivation of empathy involves an immersive and engaging experience through which all in

the process become more observant and responsive. Participants asked questions to develop

contextual understanding of each other's cultural background, which helped them later in the

design visualization exercises. During the interviewing phase, participants were encouraged to

take note of what they were learning about their partner and their culture/traditions and ways of life.

Next, they were asked to identify key insights about their partners and their experiences of living in a multicultural environment by reflecting on their collected information. They were given highlighters to circle or underline words or ideas they discovered during the interviews which were either new or unexpected or something that was in contradiction to their earlier assumptions. This activity was a quick one, followed by a swift move into the following stage. Focusing on the insights they gained, a set of guiding questions helped them identify important learnings towards designing visual artefacts:

1. Based on your insights how will you address some of the stereotypical knowledge or assumptions, which you have just discovered through your design ideas?

2. What will you do to remove the disconnects between the real and assumed information for wider audiences?

3. What do you envision needs to be done?

That activity focused on brainstorming whereby they were encouraged to freely jot down anything that came to their minds. My work as a facilitator was to assist the youth to explore their insights and to facilitate them to develop a problem statement for their next activity of design visualization. I encouraged them to think of verbs related to what they envisioned needed to be done, given what they had learned, to promote better intercultural understanding amongst youth from different cultures. They could think of as many verbs as they felt were appropriate for addressing the issue which would eventually lead them to pinpoint the "need(s)" to tackle issues hindering intercultural communication. Participants were urged to identify as many needs as they thought necessary to foster better communication amongst youth. Employing written input from brainstorming exercises, not only assisted the participants in thinking clearly, but proved

beneficial for my later reflection on the process. Such details are crucial for developing

knowledge about participatory, generative processes (Lee, 2008; Lupton, 2011; Sanders &

Stappers, 2012).

Participants identified the following needs from their interviewing and reflective thinking

processes. They felt there is a need for developing their unique understanding about the different

cultures; this necessitates that they have more information about each other, which can be

acquired through more opportunities to engage, meet and talk to each other. They discussed that

many youths, unlike them, do not get a chance to meet others from different cultures one-on-one.

Additionally, most live in neighbourhoods which expose them to minimum diversity. So, these

youth hang out only with those who are in their social circles and communities. They considered

education to have a significant role in achieving and communicating better understanding about

each other's cultures, beliefs, ways of living and socializing. Their notes showed they mostly

agreed on a need for focused actions to promote a just, a more interactive and inter-culturally

communicative, multicultural society.

Subsequently, based on the needs identified, they started to work on defining their

individual problem statements. Articulating an issue through a problem statement lets the

participants articulate their findings in an understandable, approachable and actionable design

task. The four problem statements that emerged from the process led them to develop their

corresponding caption statements, noted below, which they used for their subsequent design

visualizations:

> Ashley (Indigenous youth): Individuals from Indigenous and newcomer cultures strive in
> promoting individuality but they need to understand that different is not bad; media
> creates a blindfold of false opinions on these cultures.
> (Caption statement: Individuals from Indigenous and newcomer cultures strive in
> promoting individuality but they need to understand that different is not bad.)

Luna (Muslim immigrant youth): Urban Indigenous youth need ways to express their views because there are many stereotypes that somewhat define them for us (the newcomer youth); they should get a chance to tell their part of the story and bring to the table who they are and what they feel.
(Caption statement: We need to hear voices of Urban Indigenous youth!)

Lily (Indigenous youth): Urban Indigenous and immigrant/refugee youth need a way to explore their own culture and let others learn about theirs; because it will open mindsets for both and enrich their connections amongst each other as well as strengthen connection to their own culture.
(Caption statement: To explore and let your own culture be explored!)

Fiona (Muslim immigrant youth): Urban Indigenous youth need a way to personally interact with newcomers because this way they will learn the true facts and discover the lies.
(Caption statement: More media coverage to stop perpetuation of false information about urban Indigenous youth.)

The primary aim of this activity was to help participants to consolidate their insights from their interactions. Secondly, they were required to articulate their understanding to develop a design statement that would guide them in their subsequent design visualization activities.

Generating design concepts. The next stage for the participants was to converge their thinking by ideating and generating design concepts to respond to their developed design statements. In this exercise, they were usually asked to generate 4-5 different concepts to convey their messages. This was again a rapid thinking and sketching activity. Participants were advised not to worry about their drawing and sketching abilities. The main focus of this activity was to generate conceptual solutions for a visual communication design artefact. As long as they could communicate their ideas through their rough doodles and stick figures, it was enough (see Figure 4.1).

Figure 4.1: d.circle 1— participants engaged in interactive discussion and note making in their workbooks

A wide range of visual design communication propositions emerged from their thinking and visualization during this segment. Though they were not given any specific instructions regarding prototype/artefact specifics or media avenues, I noted with interest that each of the participants was thinking above and beyond visualizing just a design prototype/artefact. They were thinking about different ways to communicate their messages through their artefacts, but their workbook inputs alluded to the fact that they were also thinking of design systems—how to develop interconnected ways to widen the reach of their messages. For example, Fiona's workbook showed that she was visualizing an intercultural understanding, promoting event with news coverage and posters to invite youth participation. Her other idea was to initiate a YouTube

channel which could be promoted through posters at universities and in different locations. Another idea was to initiate a collaborative comic strip project—based on stories of youth from different cultures and their interaction—by youth for youth. During that idea generation phase, other concepts which emerged were: using Facebook/social media to initiate awareness; creating a blog to collect and share youth stories about different cultures; involving diverse youth through summer camps or educational engagement activities; creating a YouTube cooking show about cultural foods and aspects of life in different cultures for youth by youth; designing T-shirts by youth for youth; and initiating a poster campaign on public transit based on the views and voices of Indigenous and newcomer youth.

Peer feedback and discussions were woven into the process of design thinking throughout the d.circle. After discussing and receiving feedback from their peers, each youth selected one of their five ideas, or combined different ideas from their sketches to generate a new solution for designing a prototype/visual artefact. While further developing their ideas iteratively, they incorporated feedback and responses from their peers. Doing a peer feedback activity together, midway through their design thinking process, created an effective setting for exchanging stories and talking about what could work while creating and sharing information, to change ways of thinking around intercultural communication. They moved from divergent thinking to a convergent approach to reach their final concept—a common approach in design thinking pedagogy (Ambrose & Harris, 2015; Sanders & Stappers, 2012). Such divergent explorations of ideas with the incorporation of feedback, assisted participants in developing further insights about the viability of their design concept, which marks a critical point in collaborative design thinking—as in this case, to promote intercultural understanding "for and with" youth.

Design visualization of artefacts/prototypes. Before participants began working on their final solutions, a quick overview was given regarding how to design an artefact based on their initial ideas and concepts. I shared with them some of the primary considerations in a visual communication design project — the importance of text and image designed for the target audience. They began by roughly sketching/outlining their ideas. Meanwhile, they were encouraged to consider thinking about the possible venues for displaying their design outcomes, so that the message is conveyed to their identified audiences. The last 40 minutes of the d.circle were spent in a quick artefact/prototype creation activity.
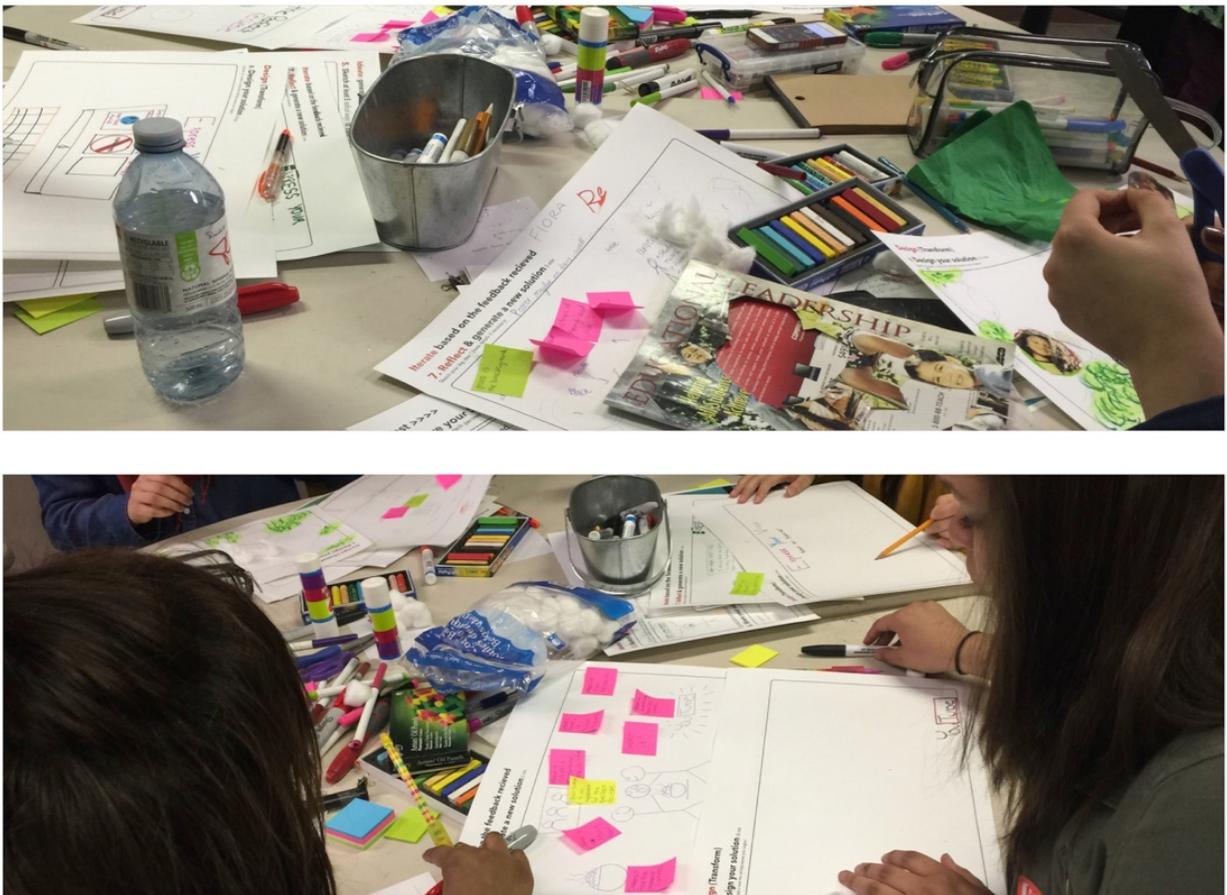
Figure 4.2: Youth during design visualization in d.circle 1

With the help of the design research assistant, I introduced participants to the available design materials. Most of them were initially overwhelmed by the prospect of creating a finished design artefact as the exchange below suggests:

> Ashley: I can't draw and really want it to look good.

> Research assistant: Don't stress and get self-conscious. This is how mostly our [designers'] work looks in ideation and brainstorming stages [during rough prototyping] of a project.

However, the participants were reminded that it was the concept and the message that we needed to focus on for the visualization of their design artefacts in order to get feedback from their peers in the group and/or a public audience. Periodic iterations in refining the design concept were explained as an important step towards designing a solution which would best address their identified "needs" for fostering intercultural understanding, through their designed artefact/prototype. The final feedback process was expected to help the participants see how their designed solution could be improved and how successful they were in communicating their desired meanings.

While the youth were busy working on their projects, background sounds of other activities taking place at the venue could be heard—recitation from the Quran from one room, giggling youth in another room, a couple of kids running in the corridors. The overall ambiance of the place was shaped by the animated energies of the youth participants. They reorganized their working spaces for their comfort. Some of them filled their plates with food again, while they were working on their individual projects. It was evident that the participants felt committed to the work they were engaged in; I observed them putting sincere effort into their creative design work. They complemented each other and asked questions about details they were unclear about

in each other's work. The youth participants adjusted quickly to the room change which had to occur midway through the d.circle and got on with their work somewhat smoothly.

Figure 4.3: Design artefacts/prototypes visualized by the youth participants in d.circle 1

Sharing for audience feedback. Sharing for audience feedback. Once the participants were done working on their individual artefacts, they prepared to display those. As in design studio pedagogy, this was an opportunity for them to see their work reflectively and discuss the experience and the outcomes. We had requested the venue manager if we could invite some individuals, already present at the Mosque, to come and see the work produced by the d.circle participants. The audience, comprising of participants from other Islamic centre programs, anonymously commented and gave feedback about the displayed design prototypes at the end of

the d.circle. The comments received on each item gave participants an opportunity to reflect on what changes might be required in their proposed designs so as to make them more effective in conveying their messages to improve intercultural understanding.

Figure 4.4: Display for community audience and their feedback

Reflective sharing circle. Reflective sharing circle. At the end of the session we had a reflective sharing circle. As we had already run over our allocated 3.5 hours for the d.circle, upon the insistence of the participant girls, we continued for another 15 minutes. As a facilitator, I felt the process was rushed; ideally, such a d.circle would be spread over a few days. In total, we spent 3 hours and 45 minutes together in the d.circle. Participants' reflections on the process confirmed having more time would have been beneficial as they would have had more time to

explore ideas further and visualize additional prototypes/artefacts. In the participants' own

words:

> Lily: I think for the process . . . We would love to do this kind of a workshop over a few
> days.

> Ashley: Thinking about our own creative process, (pause) I feel I have many other ideas
> which I would like to work on.

> Fiona: Yeah, maybe can make more prototypes.

> Luna: I don't know. I think it was a good thinking and doing experience about an
> important youth issue.

They further pointed out absence of voices of other genders in their d.circle. They stressed a need

for equal gender representation in such future interactions. Also, for some of them, it was their

first experience to interact and engage in any sort of an interactive dialogue with youth of the

Muslim faith (newcomer immigrants) or of urban Indigenous backgrounds, as Fiona explained:

> We need to have guys as well in these kinds of interactions. All in all, this was a good
> experience for me, [as] we got to interact with Indigenous friends as well. I am happy it
> was not a segregated [that is] Indigenous only or immigrant only group.

The participants acknowledged the value of feedback and critique at different stages of the

d.circle for improving their visual messages. It is well known within design education that

critiques are central to the thinking and visualization processes. It helps designers conceive

communication concepts which are inclusive of diverse voices and resonate with audiences.

Regarding the experience of receiving feedback at different stages of the d.circle, Ashley

expressed it well:

> It was difficult as I have never had strangers critique my work. Especially being in an art
> school where I would only work with my teacher and I had my comfort zone. With so
> many people as in my partner and peers in this workshop and then the public coming in to
> give feedback about work was a new experience. I think I appreciate this opportunity as
> now I see my work from so many different perspectives too. I can see how much I can do

to improve my work after incorporating and thinking about all the different responses to my work.

Selection of a venue was an important logistic decision in the planning for a d.circle. When participants were asked about their response regarding the suitability and accessibility of that d.circle venue, they did not share any notable concerns. They shared that it was noisy, but then all agreed that Friday nights are generally noisy at most community centres where many activities take place simultaneously. Though the participants did not voice their concern, I realized that the venue/context does have an influence on the participants responses. Participants in the d.circles knew that we were studying intercultural stuff and they also knew that I, as the facilitator of the process, was connected to that community. It is possible that for this reason they did not voice concerns about the venue. On a weeknight the centre is a very busy place, therefore having a diverse range of people present at the venue ensured the possibility of audience feedback at the end of the d.circle.

Progressing to d.circle 2: An Emergent PDR Process

In the first week of October 2016, I finally received a response to my email sent out a few months earlier to a local Indigenous Friendship Centre (IFC). Around the same time, the leadership at a local Muslim youth centre (MYC) again expressed interest in taking part in a d.circle with Indigenous youth. As mentioned in Chapter 3, program leaders at IFC invited me to facilitate a d.circle with youth leaders at their annual provincial Indigenous youth leadership conference. They also extended an invitation to participate to the MYC. After the conference schedule was confirmed and reasonable interest from prospective participants was received, IFC shared with me the tentative number of Indigenous youth participants (10-14) for the forthcoming d.circle. Shortly thereafter, the MYC group also communicated a possible attendance of 5-7 youth in that d.circle. There was multilevel and multidimensional participation

of collaborating community organizations along with the participants who are engaged in the hands-on action-oriented activities. During the collaborative working for this d.circle, I felt that the IFC community partners were totally committed to the project objectives. They took on many important responsibilities to support the facilitation of the session. Space, for the d.circle, was arranged at a hotel, where the Indigenous youth leadership was hosted; moreover light dinner for the participants was also provided by them.

Iterations for play, participation and possibilities. David Kelley (2018), design professor and the founding member of IDEO, as well as Liz Sanders and Peter Stappers (2012), write about playfulness being an inherent part of design thinking for prototyping ideas for transformative futures. They concur that playful, participatory dialogic exploration and visual experimentation in collaborative situations are powerful approaches for arriving at meaningful, community-responsive visions for the future. For d.circle 4, I refined my activities to ensure more fun, participatory experiences that would lead to interactive design thinking. I combined presentational and participative styles to facilitate this d.circle.

Earlier in the first d.circle, I had introduced the d.circle workbooks as a way to guide participant youth to navigate the design thinking and visualization processes smoothly. For this d.circle, I retained some design thinking prompts from the workbook that I had created for earlier d.circles, but instead of focusing mainly on the workbook, this time I employed a cyclical, more interactive and engaged dialogue approach to stimulate design thinking. We worked through various stages marked by diverse activities: a multicultural game; a few collective mind mapping activities; a dialogue and discussion period to identify needs; recording of individual findings in the form of notes; and developing a problem statement for their individual projects.

Reflecting back at the previous d.circle facilitation experience, I realized that I had been facilitating d.circles more as a teacher, rushed to deliver the required curriculum, rather than as a participatory facilitator. During the earlier d.circle, I presented a small lecture style introduction about design and communication principals to familiarize participants with visual communication and design with the aim of creating meaningful creative learning experiences for them. My facilitation technique in those d.circles became prescriptive as I would want to teach them some of the basics of visual communication design. My teacher-self would take precedence over the PD researcher-self. That understanding about my facilitation style guided me to modify and improve my approach. For the fourth d.circle, I designed a presentation aimed at briefly explaining the project, but mostly to provoke thinking. Then I delivered prompts to help facilitate their work from one stage to another to allow participants to explore, think and create. I collaborated and discussed my d.circle prompts with my research assistant, an accomplished visual communication designer and a graduate candidate in the department of Design Studies.

CYCLES OF DESIGN THINKING DURING THE D.CIRCLE

1.	Identify your Goal	Lets Play A Multiculturalism Game
2.	Frame the Problem	Capture Findings; Define a Problem Statement
3.	Idea Generation	Visual Concepts; Doodle Brainstorming
4.	Visualize Design Prototypes	Visual Equations
5.	Display & Audience Feedback	A Public Display/Exhibition
6.	Reflection Circle	Let us Reflect

Figure 4.5: A slide presented during the d.circle 4 to give participants
an overview of the process

In earlier d.circles, I used examples from my own experience of intercultural communication while explaining the design concepts. Upon realizing that reference to my experiences might influence the thinking of participants, I minimized such examples and rather kept them more general. I was aware that the participation in the d.circle made significant demands on participants' time (Macguire, 1993), so I carefully timed the flow of activities. The essence of design thinking exercises involved quick thinking and visualization processes, which proved to be an effective strategy for this PDR study. Introducing concepts and activities through playful exercises made the process more engaging and stimulating for introducing critical thinking and reflexive creativity.

As in past sessions, the community organizers were not participants in the d.circles; this was agreed to avoid any undue pressure (e.g. from organization leaders or Elders) on participating youth. However, I did invite them to take part in the exhibition/display session with other audience members. Figure 4.5 shows the distinct stages of the process as it happened in the d.circle 4, with corresponding activities in each phase.

About the venue and the ambiance. We had a big comfortable hall for this d.circle. The room was equipped with an overhead projector and audio-visual system for presentations. Space in that room was separated in three areas, with a conference presentation style area at the front, four big round tables with chairs arranged in the middle of the room, and tables at the end of the room where supper was served. For the first part of the d.circle, we all came together to the front of the room to go over the informed consent procedures and to set the rules for participation in the d.circle. Then the youth were asked to self-organize themselves into four groups of 4-5 participants each, with 1-2 individuals from the newcomer immigrant group and 3-4 members from the urban Indigenous communities in each group. Tables were labelled as A, B, C and D as

illustrated in Figure 4.6. Marking the tables helped in smoothly facilitating the d.circle and later

it was helpful to organize the collected outcomes for reflection and writing.
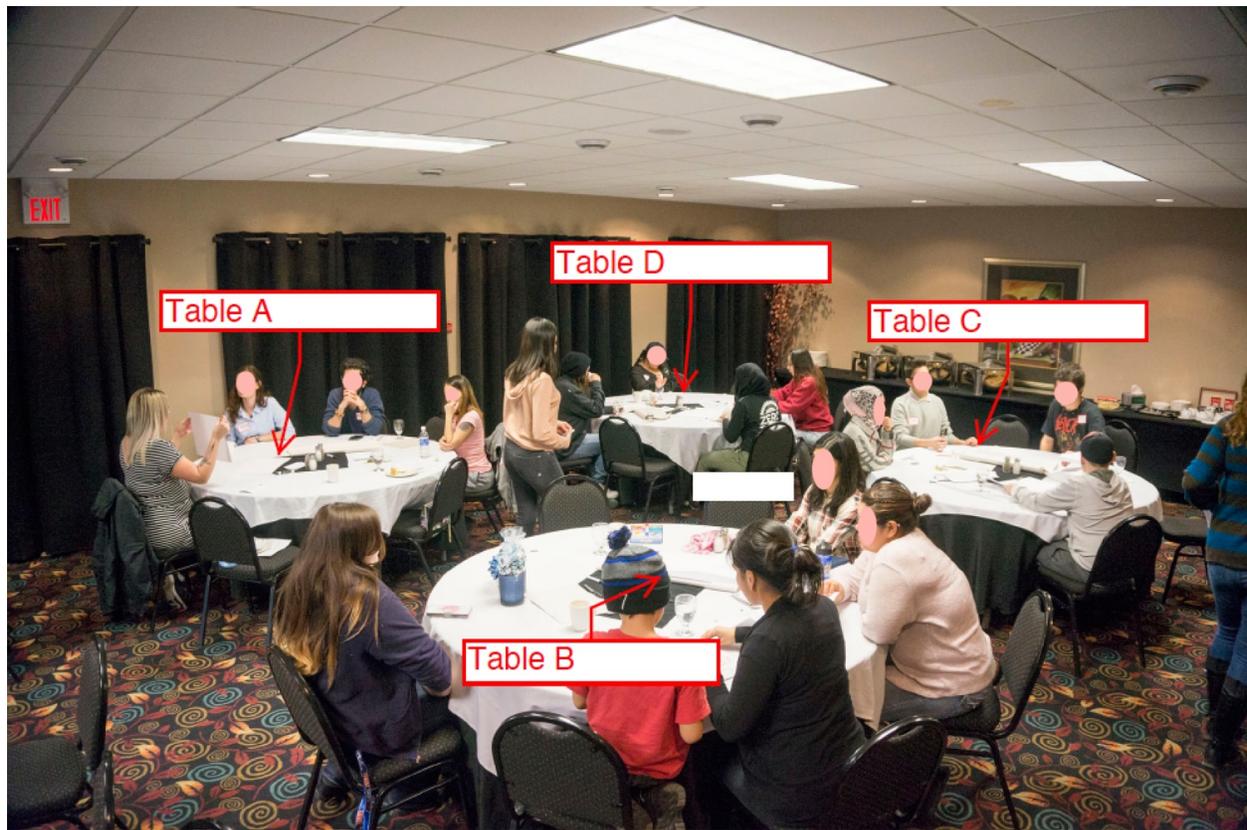
Figure 4.6: Different groups during the d.circle

Identifying goals: Playing the multiculturalism game. The "multiculturalism" game was

a variation of the introduction activity from the first d.circle. Participants were asked to respond

to questions written on four cards at each table. After writing their responses, participants shared

their answers at their table. The questions focused on exploring personal knowledge about the

others (such as perceived identity, experiences, values and aspirations). Discussing and reflecting

on the discrepancies between their initial perceptions/assumptions and what they learned revealed

realities to them. In addition to breaking the ice between participants, this exercise proved to be

useful as it initiated thinking and encouraged mindfulness about intercultural understandings. As

a facilitator I tried to keep the process playful and engaging so that it could evolve organically with active participation of the youth. Majority of participants, as a result of the initial activity, realized that there was some intercultural disconnect evident in the limited or incorrect knowledge they had about each other.

To learn more and gather further information about what needed to be done to address the underlying issues, we moved to the next game-based activity. A set of two cards, each with an image or word from one of the two distinctly different cultures, was passed around the table. The words/images were Powwow, Mosque, Beard, Sacred Drum, Tipi and Hijaab; these words arose recurrently during discussions in the previous d.circles. Upon receiving the cards, participants were asked to share what they knew about the words/images and their relation to it. I employed these words/images as a way to provoke dialogue relevant to the topics being explored. In design research sometimes images, words or artifacts are employed as design probes to facilitate a conversation to gain deeper understanding about the research participants experiences, behaviors or cultural understanding.

Capturing findings for framing a problem statement. Throughout the initial activities, participants were asked to record their answers about what they were learning from each other on their individual sheets of paper. The participants were engaged in the form of mental research employing brainstorming techniques commonly employed in design research, which Lupton (2011) associates with the opening of one's mind to unleash the power of thinking for new and ideas. Recording ideas, significant experiences, and relevant words and sentences that resulted from the discussions was a useful step in this process. Subsequently, through reflective discussion, they generated mind maps about their understandings or gaps.

Once they had collected information from their card game prompts, they were asked to develop a word bank for the next activity. For this, they did a quick 'scribble and slap' exercise. Participants quickly wrote a word or an idea on post-it slips and posted it on a common sheet of paper, for their respective groups. The choice of the words was to be informed by any new insights and learnings they had developed about the people and cultures, other than their own, during the previous two activities. Participants were told that they should feel free to put out any relevant word or idea that emerged from their discussion during the earlier cards game. This recapping was an effective way to brain dump and to develop a common word bank.

Figure 4.7: Brainstorming and mind mapping during the design thinking process

Figure 4.8: Word bank developed as an outcome of brainstorming and mind mapping

The rapidly paced "scribble and slap" exercise (see Figure 4.7) energized the participants. The room was instantly filled with excited laughter and whispers. This activity not only encouraged them to reflectively think about what they learned from conversations provoked by the card game, but it also assisted in developing better team dynamics. Creating word/image banks to frame a design problem and ideate for possible solutions is a common approach in design research as well as education processes. Moreover, the process helped participants to develop a word pool which they could refer back to while visualizing innovative possibilities to communicate their messages for advancing intercultural knowledge. Through playing design

exploration games, youth engaged playfully in a process that was interactive and helped them

through their thinking and gleaning insightful words for their designs.
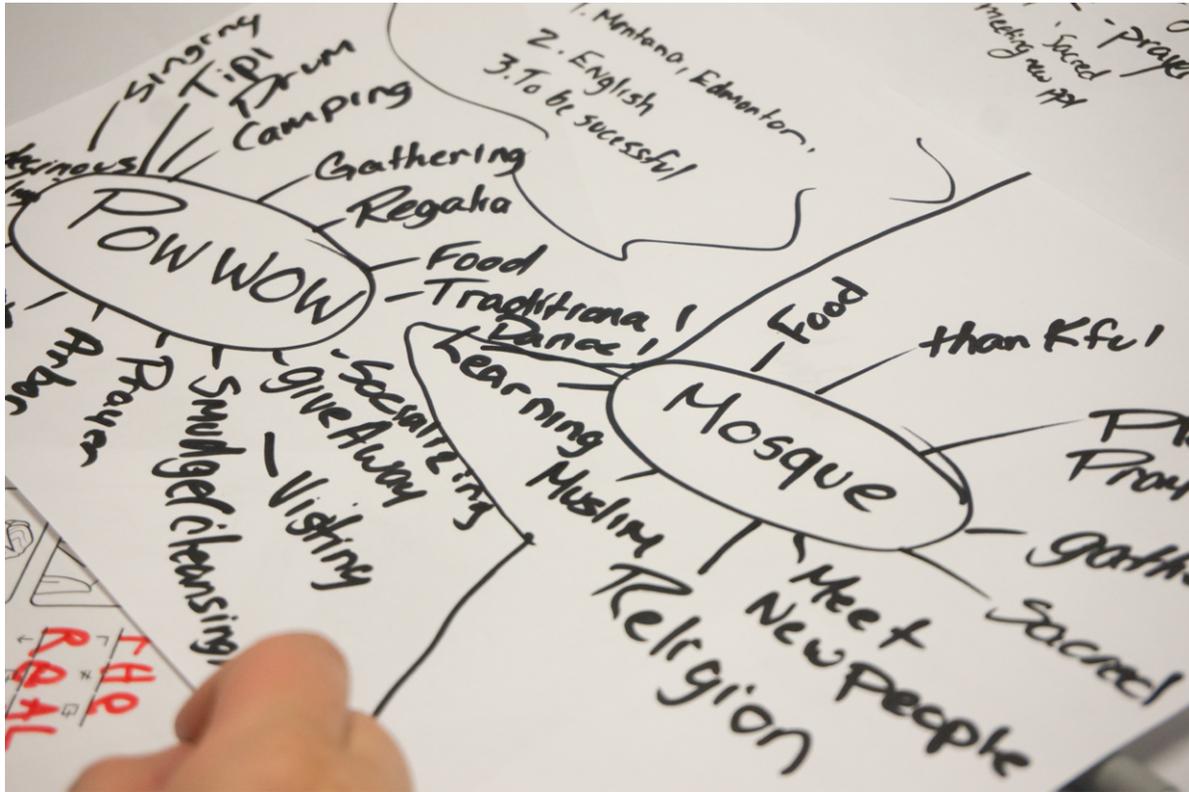
Figure 4.9: Mind mapping to develop quick understanding of the two significant
terms in each culture—Pow Wow and Mosque

Dialogue, interaction and design thinking. Attention to what the youth participants

said, did, made and reflected-upon in their interactions had meaningful implications for moving

their ideas forward. The conversations during the d.circle activities influenced the outcomes of

their design visualization. In this subsection I share what topics I heard the participants

conversing about in their dialogues. These will help to develop a connection between those

conversation topics towards shaping their ideas for visualizing and making artefacts/prototypes.

The dialogues that took place during the d.circles were important ideational links that engaged

minds and hearts of the participating youth to develop their individual critical perspectives. Such

critical viewpoints allow participants to sharpen their understanding and comprehension of cultural patterns and practices.

Following are the recurring topics in the youths' conversations about their common experiences of intercultural engagement and interaction.

Misunderstood, misrepresented and misconceived. As it happened, youth participants in this d.circle were from urban Indigenous and newcomer Muslim communities of Pakistani and Indian origins. A common theme in their discussions was the experience of being misunderstood. The majority of youth in d.circle acknowledged that their initial responses about their group partners were informed by what they knew about the other through popular media, mainstream school curricula and electronic/print news stories. That secondary knowledge formed the basis of their 'presumed familiarity' with the others' cultures. Learning through their participation in the various multiculturalism games, in the d.circle demonstrated to them how misplaced their assumptions were about each other. Arriving at this understanding made them a little uncomfortable. Within their uneasiness, they bonded while reflecting on their experiences, to explore the reasons for having the knowledge they had or did not have, about each other. After the first stage of discussions, in the process, some of them expressed how they assessed the situation to be leading to disconnects of knowledge about each other's cultures and realities. This is exemplified by Umar and Chelsea's summarizing comments:

Umar: But then we all have our cultural baggage.

Chelsea: Cultural misconceptions!

Due to the lack of knowledge about the others and the minimal opportunities to socialize, they unconsciously developed mental barriers that prohibited them from knowing or understanding the experiences and realities of the other. They could observe, from their interaction, that since their

communities were isolated from the other, it gives space for misplaced postulations and stereotypical knowledge. As Hope explains:

> Hope: I feel like that both [communities] are misunderstood, misrepresented, misconceptions. Definitely there are differences, but then there are many similarities. I would just say that we are misunderstood when we are isolated. When we are talking together we understand, and we are understood, but when we are not connected and talking separately, we are misunderstood.

The lack of relations that exist between these two groups reveals the seclusion that keeps them separated. Participants' conversations duly highlighted these issues as a reason for their lack of knowledge about the other as Saad conveys:

> Saad: During the discussion, I discovered that there was a lack of education between the two communities. This was evident through the limited extent of knowledge we each had about the Scared Drums or the Hijaab [related to two cultural probes in one of the games played]. Any knowledge that we did have, came from secondary sources, [like schools, textbooks, etc.

The participants mostly connected the prevailing problems of racism, misinformation, isolation and lack of inter-connectedness between groups with the splintered knowledge they had received through their formal education in schools as well as through the prevalent public information.

Fears and apprehensions. Another important topic that emerged was the fear of unknown cultures. Participants' conversations confirmed that individuals in each culture had heard negative stories about the other and that they had received cautionary advice from within their communities about the other. They laughingly shared some of these realities which had made them hesitate to participate in cross-cultural events. Several of the youths' comments imply this sense of apprehension:

> Raven: We've done so much to get people to our centre for different events. We would try all sorts of things to get people's attention. Free events, everything, put it out there— Facebook and everything. People wouldn't show up. Even for our free events, it is so hard to get people from different cultures. So, I don't know what and why….

> Hope: definitely its ok, if you see an event like Powwow. I know. For example, I never knew any white people who would go to Powwow. I mean it is on a Reserve, it is on a Sacred place, so they might feel they are not welcome! Or they may feel uncomfortable.
>
> Umar: they feel… they are not supposed to be there!?
>
> Hope: Yeah! That they shouldn't be there. Or they may feel that they are impeding on their Land.
>
> Chelsea: Most of them are scared that they are gonna go to a Reserve and they are gonna get beaten up! *Laughter.*

I observed a shift in the conversations in the groups when participants playfully started introducing each other to the cultural symbols, norms and practices. They shared personal stories and experiences about some common cultural representations, which led them to determine 'fear' as one of the main barriers in their social engagement scenarios. Correspondingly, they agreed that attention was needed to address the issue. In their conversations they shared some of their views to overcome:

> Hope: We need to have open minds. We need to be able to ask each other questions without judgement of ignorance and fear of being rude.
>
> Chelsea: There is a need to create safer, more welcoming environments for others, in order to have misconceptions broken down.

I noted with interest how these youth came together, animatedly talking, enjoying telling their stories that are not told by the newspapers or textbooks or by television or films. They interacted as living beings rather than learning about each other through library books. They shared stories they wanted to share and intently paid attention to what others had to say. Many probing questions emerged from the participants.

Normalize diversity. The explicit and implicit effects that media and media representations have on intercultural communication were important topics of conversation in one group. Umar, a 22-year-old male university student who immigrated to Canada with his

family at the age of 4, referred to the alienating experiences of media during his years of growing up in his new multicultural city/country. He shared:

> I think media matters as well. It suggests a couple of things where you are growing [up]. One was like when I was growing up, in school, the friends I had were from all around the world like Eastern Russia, South America or Africa or South Asia. So, we all grew up exposed to different cultures and beliefs; multiculturalism was normal for us. And the other thing is when growing up, in popular culture for an 18-year-old, all their role models were usually white guys. So that is not very race diverse or gender diverse. So, the bottom line is that it is important to normalize diversity by having more ethnic diversity involved in films and TV shows and political fields.

Umar's emphasis on the need to "normalize diversity" was an interesting addition to the conversation, alluding to an underlying problem. Diversity is a unique selling point in Canadian immigration efforts, but the experiences of those who live within that diversity show they do not feel it portrayed as normal in the media. Upon receiving the enthusiastic endorsement of his idea from his peers, Umar further voiced his ideas and compared representations of diverse individuals in politics or sports to media-personalities and their relatability to people in multicultural societies. He stressed that more diverse representations in the public realm could help create role aspirational models for younger ethnoculturally diverse audiences:

> Umar: I think a lot about that. Since people vote also! By having more ethnic representation of people on media gives audience exposure to the different ways people tell stories and they feel they are also part of them … So, it is like show biz where you have some models that you look up to. You strive to accomplish that [when you see someone to relate to in such a position]. When I was growing up, I could never think I could accomplish anything like that. I had no role models who looked like me, spoke like me or dressed like me. But I think things have gradually changed or are changing for the better. Maybe that's what it makes a difference.

> Hope and Chelsea, in the same group, concurred with these observations; they felt more

ethnic representation in the media could play a role in overcoming common stereotypes. Over-representation of mainstream ethnicity in the media obscures other ethnic communities. Raven

shared that while growing up as a Canadian, she did not know about the struggles of many others

of different ethnic roots. She further expressed:

> Raven: Having them represented on media and knowing their stories could contribute to
> better understandings of those you are growing up with.

According to her, such simple familiarity helps make connections with others' backgrounds so

that it becomes easier to connect with ethnically diverse individuals when one meets them in

social, work or academic circles.

Understanding respect and appropriation. During our discussions, youth participants

showed their clarity about the distinction between showing respect for, or appropriating different

cultures. The superficial portrayal of Indigenous cultures or exoticization of Eastern cultures was

an important topic in the d.circle. Participants acknowledged that ill-informed representations of

different cultures gave false impressions, distorted reality and contributed in the creation of

stereotypical views. Lack of respect towards cultural symbols and wisdom systems could result

in conscious/unconscious vilification or misplaced romanticizing of ethnic, cultural values. Such

representations are sometimes used as marketing hooks to promote corporate or, at times,

government agendas. Umar and Chelsea's conversation excerpt is interesting:

> Umar: I think a lot of this is also experienced in Indigenous populations – like the white
> world mainstream culture appropriating the Indigenous culture in many ways. Like if you
> go to the Coachella festival, everyone there is wearing a hat with a feather on or
> something without knowing the significance of a feather at all. Or like the Red Skins
> name, I think this is still a thing?!
>
> Chelsea: Well, it is like there is a tribe called Red, they wear a shirt called Caucasian. It is
> a money sign …
>
> Umar: You mean it is like reverse racism!

Affirmative laughter from other participants indicated that rest of the group either agreed or did

not differ with what Umar was pointing out regarding appropriation of cultural symbols. Umar's

mention of "reverse racism," was compelling. While technically, Umar's comment was inaccurate[42], he and Chelsea made a point about the issue of sophisticated re-appropriation of symbols of race by the oppressed to resist racism that resonated with the other youth. Participants did not expand the idea of "reverse racism."

Knowledge about proper cultural nomenclature and terms. A question that one youth participant was interested in clarifying with the assistance of his peers was about the correct and respectful term with which to refer to the Indigenous peoples of Canada. He shared his confusion regarding what is the right term Indian, Aboriginal, First Nations or Indigenous. It was interesting to observe that youth from both communities were navigating their interactions in the discussion by first respectfully inquiring of the other group, in order to gain the appropriate knowledge as the following exchange demonstrates:

> Umar: I am curious to know about something. What is the preferred way that First Nations and Métis people like to be called? Aboriginal, Indigenous, First Nations, Indians?
>
> Raven: The further you get away from the word Indian the further you get away from the Treaties.
>
> Hope: Ok interesting. For me, it varies with the context whom you are talking to. For example, for my grandmother it is Indian. She doesn't take it in a derogatory way, as this is what she grew up with. So, with that I don't get offended by it. I grew up with it. And if you talk to somebody…I don't know somebody new generation, they might say I don't know this something very …
>
> Raven: It also matters how you are using these words. If you are pretty respectful then it is ok to use most of these words to refer to us but if you use it in a damning way then of course people are going to get offended.

---

[42] For racism to transpire, there are two conditions necessary — privilege and power (Miles & Brown, 2003). In North America, the term "reverse racism" is commonly used in the context of presumed discrimination faced by dominant populations (Whites). There is a wide-ranging consensus about reverse racism being a myth with claims of it being an advanced tool of racism in the neo-colonial world (Chang, 1996; Fetzer,1993; Tevanian & Bouamama, 2017). Allegations of "reverse racism" correspond with the concept of the subaltern (Spivak, 1988; 2005), whereby the oppressed is silenced, and their legitimate responses to oppression are invalidated and diffused by counter-allegations.

Umar: It's like a black person or white person word politics. I just thought that there is a bit of difference like some white dude gave you guys this name? Or you guys like to use your cultural nomenclature.

Chelsea: like Blackfoot, Cree?!

Hope: like me being one of the First Nations.

Umar: So, it means that these are personal preferences?

Chelsea: It is like that you are a type of Indian confuses people.

Umar: Like I get confused all the time. I know a guy who is actually from India!

Hope: East Indian! Oh, that is like you are a type of Indian but then what kind, confuses people.

Umar: Then there is a guy who says I am a North American Indian!!

Chelsea: (laughingly) Which India?

Although I posed no direct question or prompt regarding continuing colonial practices, some participants in each of the two groups brought it up candidly to gain a deeper understanding about the other's point-of-views about continuing unjust practices:

Chelsea: Did anyone read that buzz feed that went viral during Thanksgiving days talking about the North American Thanksgiving? Everyone was like . . .

Hope: Well I am hoping that many people would think about it.

Umar: I still do not understand why people still celebrate Thanksgiving. Why would you be celebrating Thanksgiving? You took away somebody's home?

Chelsea & Raven laugh.

Hope: I know, right?

Umar: I don't know. Why do you have to give thanks at all?

Hope: Yeah. It is good that someone thinks about it, at least.

As a facilitator, I observed that my preliminary guiding prompts provoked participating youth to reflect and take part in their initial conversations, but then gradually they took charge of the subsequent dialogic explorations, as per the practice of PAR (Irrizary & Brown, 2014;

Reason & Bradbury, 2008). The first two cycles of the d.circle, where participants explored and

delved deeper into exploring their understanding of interculturality through conversations,

formed the foundation of the design thinking process. Periodically, in the process, they were

reminded to record their findings on post-it slips (see Figure 4.8), and develop mind maps to

collectively highlight their emerging insights. Hearing their animated discussion and later

looking at the participants' documented experiences I notice that those initial cycles of the

process marked a phase in the advancement of their individual and collective understandings of

each other's cultures and struggles.

From identifying needs to visualizing solutions. "Needs" identified by the participants

in this d.circle ranged from general to more specific. General needs signified universal or

widespread social conditions, while specific needs focus on more explicit requirements. In the

general needs category, youth in d.circle 4 recognized the need: to have open minds; to facilitate

cross-cultural friendships; for a welcoming culture of asking questions without fear of being

misunderstood or being called rude; to create a comfortable environment that allows intercultural

communication; for more diverse representations and role models in media, politics, the arts and

sciences; for more opportunities to interact with each other; and to break ignorant narrow-

mindedness of believing one race is superior to another.

Examples of specific needs pinpointed a necessity: for education to understand diverse

cultures; the need for experience-based education about cultures, wisdom and spiritual traditions;

to dispel hate; to create conditions to stop labelling and stereotyping people based on their

physical appearances; for acceptance of differences; for more opportunities to participate in each

other's cultural/spiritual events; and to facilitate understanding of diverse cultural traditions.

Overall, the most significant need which emerged from the dialectic design process, was

identified as education—specifically, the need for intercultural education based on encouraging openness to accept new perspectives, cultures and communities. The participants recognized the need for popularizing accurate information about different cultural positions in the Canadian contexts. So that truthful and genuine information is made accessible to all so that people could develop their understandings based on facts rather than being misled by secondary sources of information.

To address the need for education, the participants embarked on a process to develop their design problem statements. At that stage of the d.circle, participants transitioned into working individually to develop their design statements. Based on all the information they had collected, the question was how to define a challenge for their design communication artefact/prototype visualization. Participants came up with succinct one-liners that encapsulated a need and a call for action in response. Since the identified needs and the design solutions were coming from youth similar to those for whom these messages were being designed, they mirrored the intended audience's authentic realities.

In the spirit of design research and design thinking, defining a design problem is a significant task (Dorst, 2011; Frankel & Racine, 2010; Fallman, 2008); it requires cycles of reflective conversations through diverse modes of communication, which involves verbal exchanges, sketching, concept visualization towards solution finding through artefact/prototype creation. As Dewey asserts, "a problem well-stated is half-solved" (Lupton, 2011, p.15 cites Dewey, 1933); the process of assessing needs was significant in visualizing possible solutions for the promotion of intercultural understanding.

During the facilitation process, I noticed that some of the participants were hesitant about expressing themselves on paper. In response, we (with assistance from my RA) modified our

approach by becoming more involved in their design visualization by talking to the youth about

their stories and experiences as a way to strategize their thinking for conceptualizing a design

idea. By engaging with a group of participants through a focused interactive exploration of ideas I

allowed them to concentrate on their understandings and recognize that their insights were

starting points for them to visualize their design prototypes/artefacts. I share here some of the

design-guiding statements that the youth developed to address the needs they had identified:

> Education and expression through cultural items can ignite a new level of consciousness and awareness of all peoples.

> Come together as one to express each other's background and culture.

> Accept people for who they are.

> Juxtapose stereotypes versus reality.

> Don't judge, take time to actually talk to someone — YOU COULD LEARN A LOT.

> Attend each other's religious ceremonies to deepen your understanding of different communities.

> Get involved in cross-cultural education. Embrace our differences.

> Others' mistakes should not define who I am.

> Educate people about my culture.

> Hijab's are not symbols of Hate.

> Bring others into our cultural activities to create understanding.

While diagnosing and framing a problem, participants uncovered other social complexities

embedded in the original problem. The preceding statements indicate the participant group's

noticing of other interconnected issues which they seem to identify as connected to intercultural

disconnects. For example how some cultural symbols (Hijaab, head dresses etc) can become

instruments of racist provocations. In the design thinking processes it is not uncommon that the

participating individuals may end up reframing the initial problem in view of their specific position and through a particular lens.

Bridging experiences through design visualization. Through generative thinking and design visualization, the participants then explored possible design communication solutions for their developed design statements. The collective research process in the earlier cycles of the d.circle was characterized by an interactive dialogue among participants who had ethnoculturally diverse perspectives about intercultural understanding. Later, visualized outcomes revealed their distinct views to address issues inhibiting creation of interculturally connects. Consequently, a diversity of views and ideas made the process somewhat messy—a characteristic of PDR.

In the following sections, I have separated the d.circle artefacts/prototypes outcomes into emergent topics corresponding to a range of little ideas, new views, and ultimately contributing to a big picture that can inform practices and pedagogies for promoting better intercultural understanding.

Different cultures: Accessible and interactive. Participants' stories testified to the lived realities and experiences of the disconnectedness of living in multicultural communities. A recurring theme from their problem statements was the necessity of having more opportunities for youth from Indigenous and immigrant Muslim communities to engage in each other's ethnic celebrations and religious events. Lack of experience with each other's cultures kept them from seeing the positive aspects of Indigenous or Muslim ways of life. Social distance amongst the youth from these diverse communities bred unfamiliarity, which distorted their understandings and led to the formation of misleading opinions. The following design artefacts characterize these concepts, which the participants visualized as reminders and invitations for their audiences.

Mason's poster in Figure 4.9, captured his thoughts about the importance of understanding other people's backgrounds and cultures. In his notes he had expressed the following:

> We need to understand that we cannot just put words on people based on how they look or how they act. We need to be a community. Need to join as one and respect other peoples' culture. We need to mainly accept each other and connect with each other. Need to know better rather than assuming things.
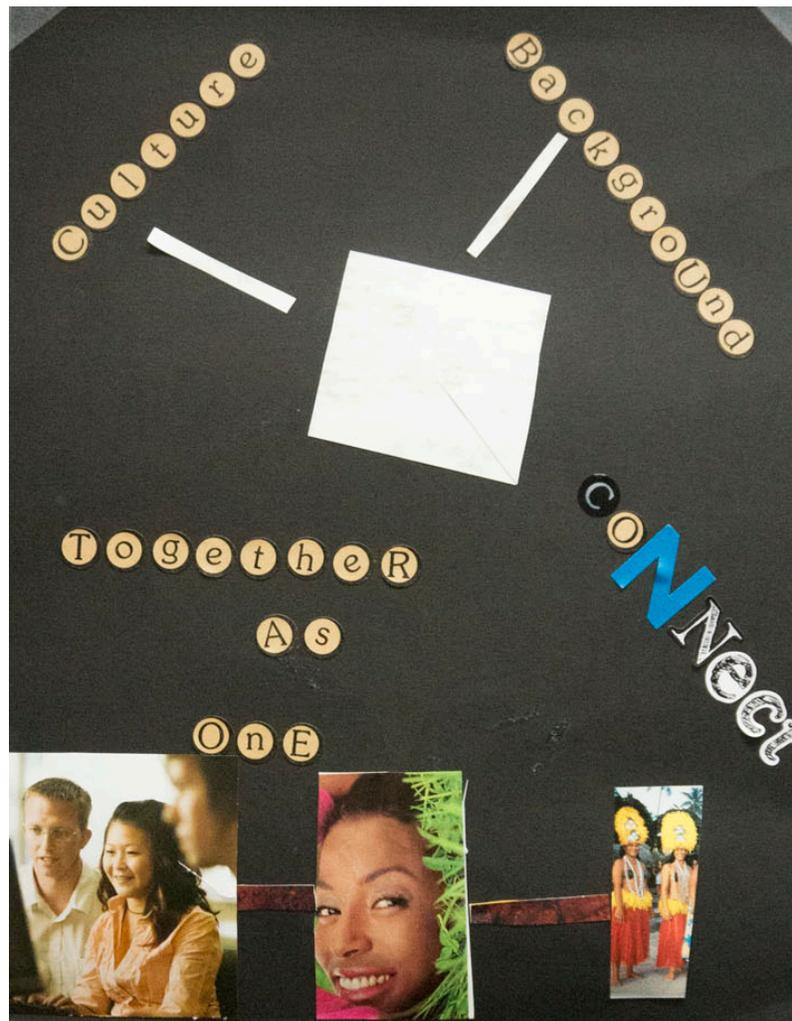
Figure 4.10: Mason's poster calls for developing connections

Two participants, Sismis and Nabiha (one from each culture—Indigenous and Muslim) decided to join together to visualize a prototype design for a poster campaign (Figure 4.10). They

had corresponding thoughts regarding the need to invite fellow youth from both cultures into their spaces. The word "space" was a construct which they used to represent specific cultures, and similar traditions and values. Their decision to work on this project as a team, rather than individually, also revealed an interesting aspect of design thinking process. While it was not the intent of the d.circle to observe if participating youth would form teams or not, seeing the capacity of the process to initiate such small group-based thinking and visualization was encouraging. Both girls, by working together in this way, contributed to co-creating an impactful call through bringing their diverse voices to an invitation to share space to promote understanding and learning together.

Figure 4.11: A collaboratively visualized (Nabiha and Sismis) poster concept where they enacted their concept while they visualized it together

Drums and hijabs: Relevant education. Participants translated their need statements into solutions through form, colour, and ultimately into visual communication artefacts/ prototypes embodying, at times, non-verbal codes or messages. Having heard their conversations and looking at their design outcomes, it was clear that they recognized the necessity for education which is relevant and responsive to the needs of ethnoculturally diverse communities. Their envisioned responses suggested, foremost, a need for experiential immersion in learning about each other's cultures as essential.

Figure 4.12: Saad's design solution points toward making change through education

Saad, through his poster message in Figure 4.12, invites his audiences to deepen their understandings beyond what they see or hear about others. Saad's writing articulated his understanding that a lack of education was the foundational reason for the isolation of youth from immigrant Muslim communities (such as his own) and from urban Indigenous communities. His poster emphasized the need for developing knowledge about basic practices and symbols in each other's cultures to guide our lives. He emphasized the need for knowing about some basic practices and symbols in each other's cultures and concepts to guide their intercultural understanding. Saad and his fellow participants learned from and informed each other about the sacred significance of drums or the practice of Hijab in their respective cultures.

In a similar context, Halima's experiences as a 15-year-old young Muslim girl, born and raised in Edmonton, observing Hijab (covering the woman's head as per the Islamic way of life) reflected on her interactions with wide-ranging ethnocultural communities. Her poster (Fig 4.13) supported the assertions made by different participants that when other youth did not know about certain cultural or spiritual symbols, it converts those representations into symbols inviting abhorrence or aversion.

Although participants were either of high school age or were university-going, they demonstrated a complete unfamiliarity and lack of true understanding of the cultural practices of drums and hijab. Conversations in the d.cirles process gave participant youth an opportunity to get to learn about some of the cultural representations while they could highlight such missed blind spots in their artefact/prototype designs. Their identified information disconnect, according to them, necessitated active participation and immersion in each other's cultures through taking part in cultural and religious events to deepen their understanding beyond the superficial and stereotypical knowledge.
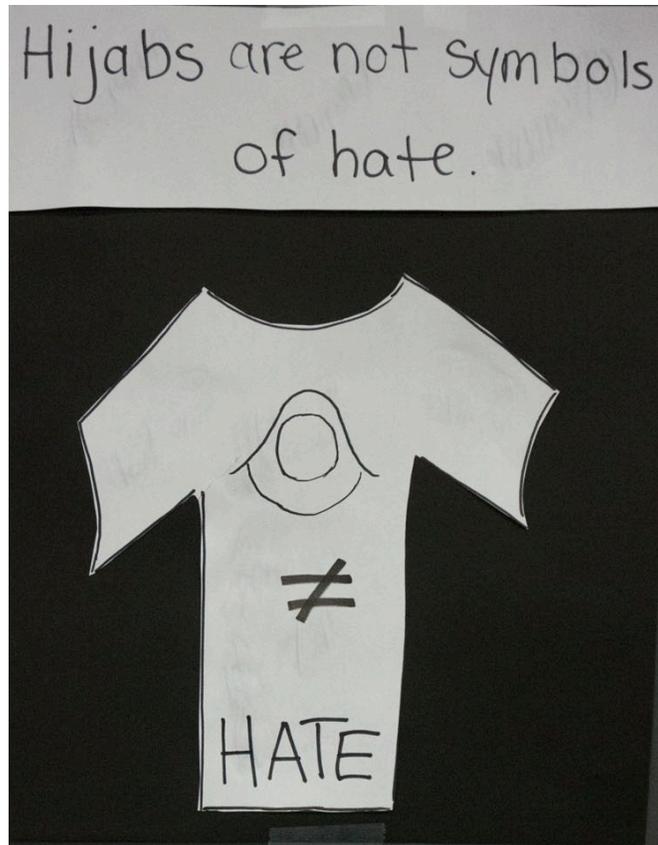
Figure 4.13: Halima illuminates a wide-spread misunderstanding of the significance of Hijab in mainstream as well in some marginalized communities

Stereotypes, labelling and social stigmas are shared experiences that contribute to and are also outcomes of, the social construct of race (Bell, 2010). Stephen J. Thornton (cited in Kridel, 2010, p. 202) reminds us that when education and curriculum materials portray individuals and communities "unfavourably or sanitize controversy," it implicitly disadvantages individuals and groups along lines of race, class and ethnicity (Noddings 2005, 2006; Greene, 1995). Participant youths' discussions pointed to their experiences of such explicit or hidden curricula in the traditional education system, as well as in the public pedagogy of popular media. Visualization of design solutions to contribute and spread relevant information about general thinking of their fellow youth communities, beyond the common stigmas associated with their respective

communities. One such example is Figure 4.15, visualized by a participant youth who did not sign their poster.

Cultural identities and tensions: Unravelling the cultural biases. Cultural identities was a theme in the participants' discussions. They primarily talked about the ethnic, race and religious aspects of culture, rather than other factors such as gender or sexual orientation. During the d.circle, as the youths were researching and brainstorming proposed solutions to overcoming the causes of intercultural disconnects amongst their communities, reference was made to identity tensions that many of them had experienced as a result of misinformed knowledge or their personal ignorance about their own histories and realities. I could see youths' responses to their experiences of tensions resulting from their cultural identities, led them to use words like 'to heal' or 'to recover' by strengthening their knowledge base. I share below three of their poster concepts to exemplify how they envisioned to overcome such frictions and pressures.

For youth participants of Indigenous origin, the need to strengthen their knowledge about their cultural traditions and ceremonies was a high priority. For example, Shaelynn's poster, in Figure 4.14, rejects the unfair and common practice of criticizing all in a community for the wrongs of some. She suggests a counter approach of taking charge of one's own identity. Similarly, another participant advanced the concept of developing personal knowledge of one's own culture. The visualized message in Figures 4.15 & 4.16 (by two participants who did not write their names on their artefacts) urge for the development of cultural confidence in one's own ethnocultural identity. Simultaneously, it sends out a message propagating empathy for other cultures. Participants' concepts in these artefacts illustrate that for them the idea of upholding confidence in their cultural roots was essential in developing open and empathetic approach towards other individuals with racialized experiences.
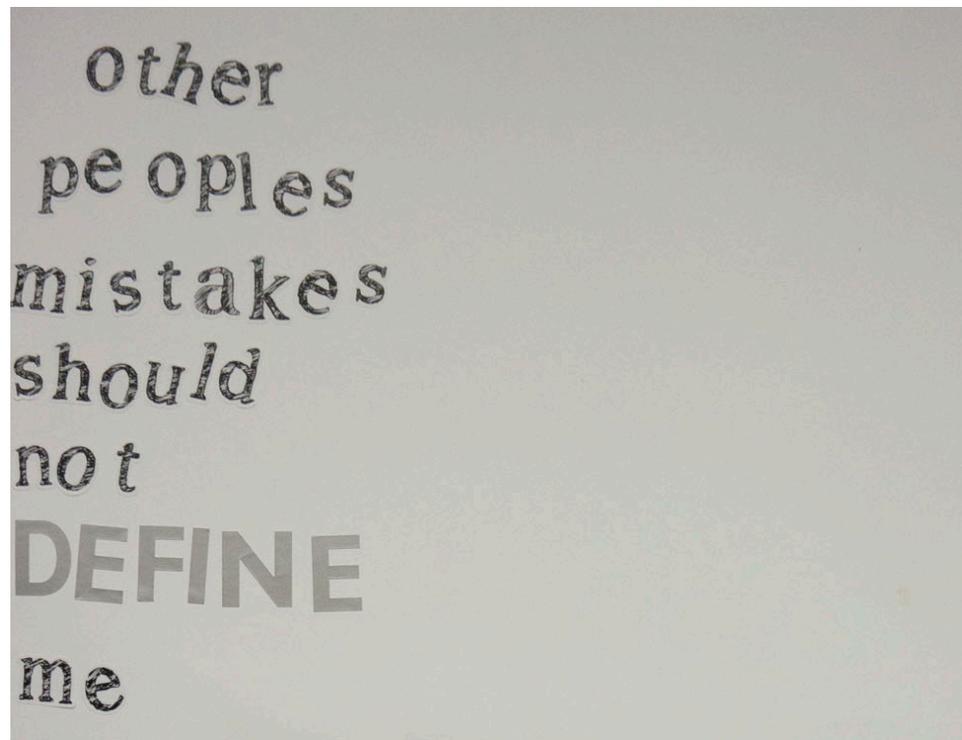
Figure 4.14: Shaelynn's poster concept highlights an unjust social response of stereotyping and naming certain communities

Figure 4.15: Another design visualization outcome communicating confidence and empathy through cultural interconnectivity
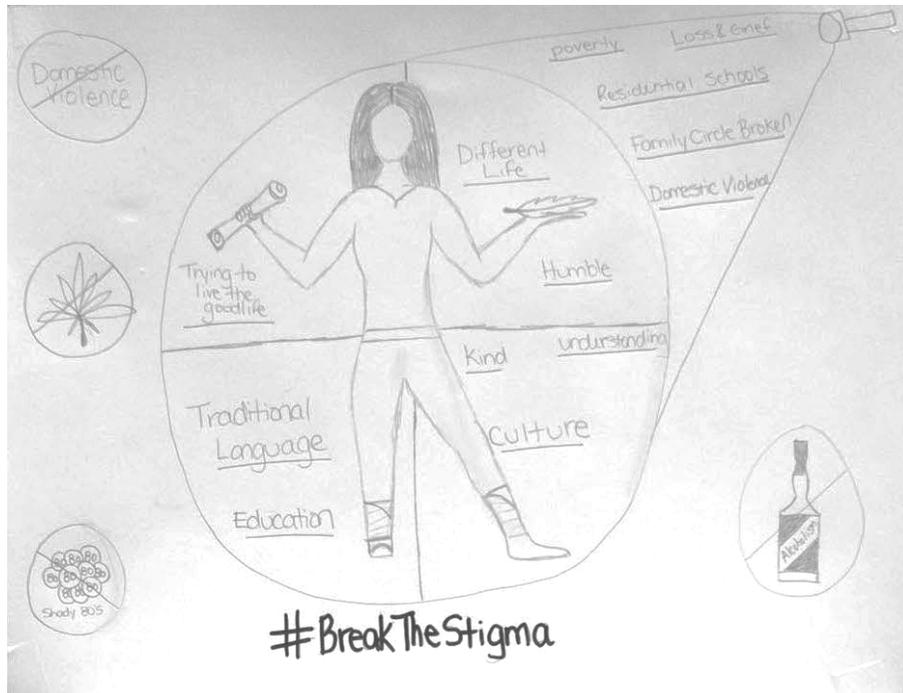
Figure 4.16: "hashtag break the stigma"—proposed by a participant as a series of posters and accompanying social media feeds

The role of popular culture: Towards normalizing diversity. The need to "normalize" diversity" was another recurring topic in youths' work. Popular media and arts are recognized as vehicles for the production and reproduction of cultural identities. The participant youth, in their attempts to visualize ways to normalize diversity focused on learning from their experiences. They talked about achieving that normalization by having more ethnic representation in popular media (such as social media, TV shows, films, advertisements, prints media).

These participants, as in the previous d.circle, were convinced that popular media could play an essential role in realizing their goals of making diversity a norm. They spoke of how fashion shows were promoting different ethnic trends in apparel. Participants shared their examples of Indigenous fashion trends and Muslim vogue styles as a recent phenomenon gaining popularity. Advancing these ideas further, they brainstormed ways to employ fashion to provoke thinking and communication towards better intercultural understanding. Some interesting ideas

related to fashion, entertainment, music and food emerged. One participant described such strategies as "a soft-sell of cultural diversity as compared to hardcore pressurizing." They all agreed that although those were some thought-provoking avenues to explore vis-a-vis furthering intercultural understanding, they felt designing messages for vast audiences seemed tricky.

With regards to the topic of popular fashion, Hope shared her thoughts about designing information tags for various fashion items with roots in various ethnic cultures, such as Vietnamese, Chinese, Punjabi, or Indigenous. She suggested fashion tag designs could be a medium for education and information sharing about a culture. She envisioned these tiny information labels as vessels for communication with varied audiences. According to her, this would be like educating buyers about the historical or traditional significance of the fashion article being sold, thus making the implicit fashion creation decisions explicit for public education. This notion of educating through fashion would help explain design concepts of those fashion artefacts; additionally, it would ensure that corporate intentions would not subjugate those designs. This idea reminded me of Schubert's (in Kridel, 2010, p. 272-246; see also Dewey, 1927, 1980; Addams, 1927; Greene, 2004) encouragement that curricularists should turn their gazes to public spaces for curricula—places that are not traditionally referred to for curricular discussions. According to Hope's suggestion, design communication could play a role in critical pedagogy in spaces outside of educational institutions. Hope excitedly shared:

> Hope: It is like putting some sort of impression, something very short …… Something simple. Something traditional. Like some sort of a long skirt [inspired by] Indigenous, First Nations or Indian people. It is something very traditional, something which shows connectivity to the Mother Earth, it is very womanly whatever. You can wear it just for fashion or for spiritual reasons. It is worn in ceremonies. It is used for ceremonial purposes. Maybe something like that.

This idea of linking fashion advertising with culture was very well received in the group; they found it to be an exciting avenue to explore. Umar said it was like "citing your sources;" through designing and selling such artefacts, information could offer cultural perspectives about the artefact. Such a design communication system would help buyers to understand the cultural significance of any one of these fashion items, thus provoking interest in knowing what had previously been obscured.

Figure 4.17: Umar's poster about fashion as a venue for intercultural connectivity

It was noteworthy for me that participants were visualizing systems of communication beyond focusing on designing one artefact/ prototype only. Umar's poster, in Figure 4.17 takes up this fashion and popular media theme. His concept promoted the idea of maturing popular media as a site of advancement of socio-cultural interactions, whereby ethnocultural identities,

traditions and art experience will become a norm in a multicultural society. He communicated

this idea by sketching a composition of scenarios — hijab clad fashion models walking the

ramp, electronic entertainment channels and music industry supporting culturally diverse artists.

     More is similar! A reassurance for building bridges. While the d.circle participants

explored ideas, they developed a common understandings about issues related to racism, social

injustices and experiences of marginalization. Important learning that arose from their

conversations was the reassurance that they were connected at some level, which resulted from

their recognition of the many commonalities in their experiences and cultural practices. They

recognized, "when talking together we understand and we are understood." Another participant

pointed out, "there is a need for us [youth] all to realize that we all have roots somewhere. It is

important for us to know where we come from and where we are going."
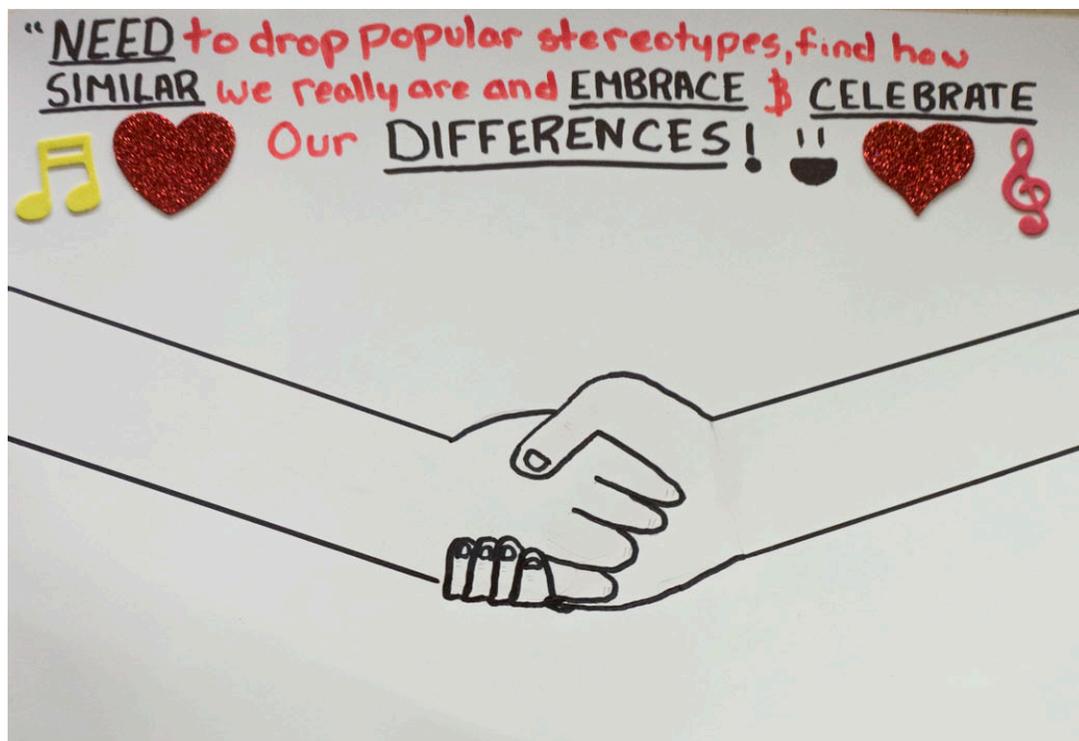
Figure 4.18: Similarities across the differences
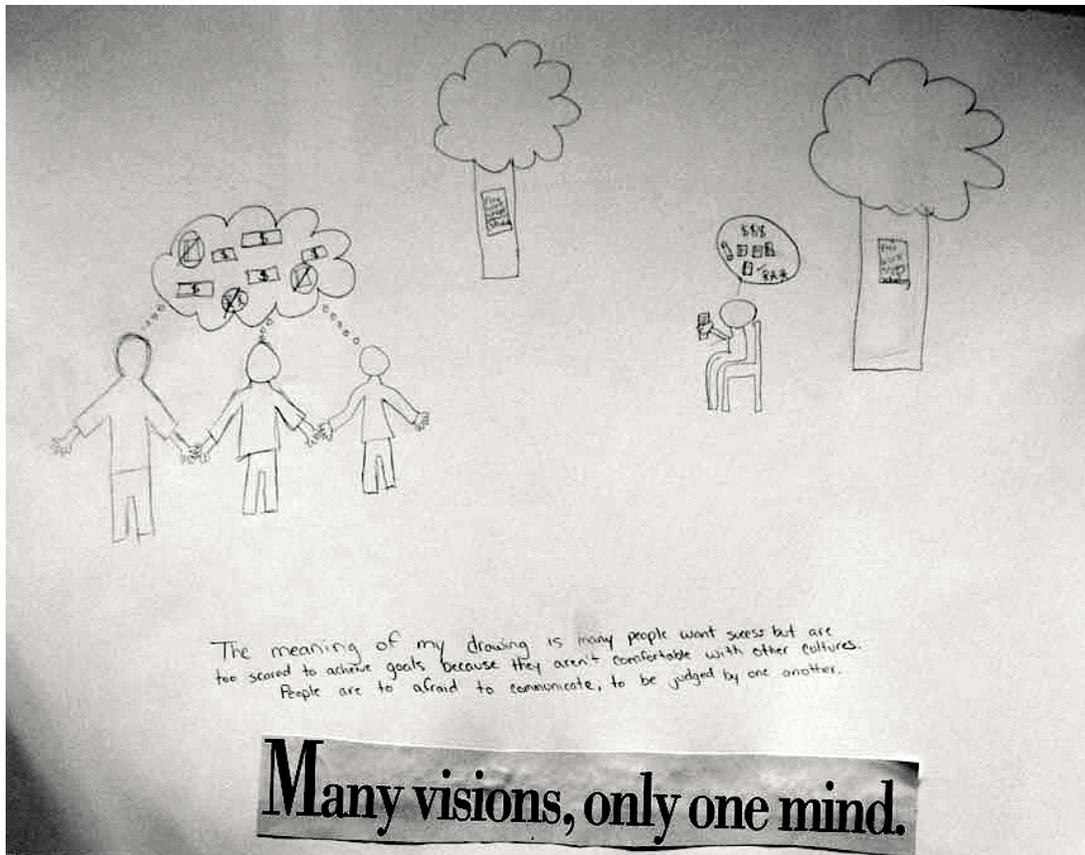
Figure 4.19: Beyond the fear of differences in unknown cultures lies intercultural communication success

The discussion then shifted to the interconnectedness of their respective experiences. As Hope declared, "definitely there are differences, but then there are many similarities." During their discussion about the varied topics related to living on the margins of mainstream society, they discovered their experiences of marginalization resonated at many levels. They all had lived through taking defensive stances about negative stereotypes inflicted upon their communities. Through looking at similarities, the youth seemed to have discovered a way to bridge their differences.

Images depicting interconnections in the form of connecting hands or warm hearts, along with recurring ideas communicated through words such as "embrace" and "drop stereotypes" in some artefacts/prototypes, showed an openness in the participants' approaches towards building

associations and links across cultures. While their artefact designs upheld the idea of similarity, they did not show any fuzzy emotionality that could convey they were oblivious, in any way, to the differences. I observed they were mindful of their historical positions resulting from the histories of their communities. For example, though colonialism was a common experience in their communities historical trajectories, acknowledging that parallel did not make them to naively equate their reality with each other. The calls to action in their designs employed strong visual equations — combinations of words with related images, to repress the noise of mainstream media which popularizes differences. Pictured in Figures 4.18 – 4.20 are some of the poster concept designs that presented such transformative ideas

Figure 4.20: Shania's poster — A call for embracing differences is contingent with just and honest intercultural education

Display to engage audiences. Engaging community audiences for feedback is an established practice in design pedagogy. The main aim of getting input from public audiences for design concerns is getting responses about contradictions and questions rather than pursuing answers about the proposed concepts (Davis, 2017). Similarly, in participatory design practice, there is an emphasis on audience/user/stakeholder engagement for gaining relevant insights. The idea is to align design solutions with and refined according to the needs and realities of the concerned communities (Sanders & Stappers, 2012). In order to get the authentic responses from our audience for the work done by the youth in the d.circle, audiences were asked open-ended questions. Their response gave us a sense of how they experienced the messages and concepts advocating for ways to encourage intercultural understanding.

As this d.circle session took place at a venue where an Indigenous youth leadership conference was in progress, many Elders from Indigenous communities were present at the location. Participant youth were interested in inviting some of them for their feedback and input. This activity also proved to be a noteworthy collaboration to get intergenerational input for their design exercise. The overall response from the Elders was encouraging; they generously spent time writing their responses to the following prompts: What works in these communication artefacts/prototypes? What could be improved? Any question or suggestions?

Due to my design studio teaching experience, I was aware that although receiving feedback on one's creative work is an exciting experience, it can also be unnerving. I explained to the participants that receiving input for their proposed concepts was a standard way of informal consultation with diverse audiences to ascertain which communication messages were working (concerning message impact, colour, form, and composition), and which of them need further tweaking for more significant changes. While the idea of the group displaying their work was

finalized with participant input, I clarified that if anyone felt uncomfortable in sharing their outcomes they had the option not to participate. None of the participants stepped out of this activity. The artefacts were displayed and the participants' excitement to see how the audiences would receive their design concepts once again transformed the energy of the space. Elders, who made an enthusiastic audience for that work, were provided some time to engage with the displayed artefacts before they gave their anonymous input (see Figures 4.21 and 4.22). The range of the comments varied from feedback about the conceptual ideas and solutions to also paying attention to the aesthetic elements of the produced outcomes.
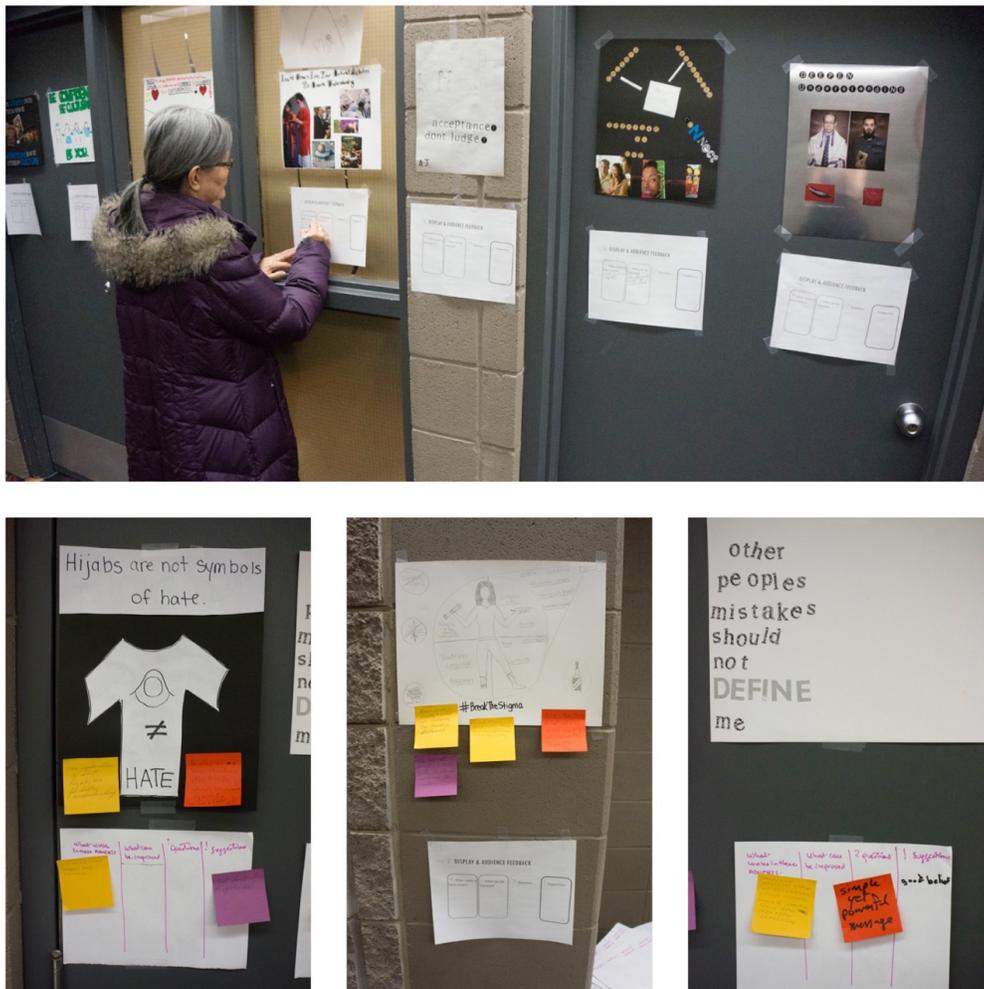
Figure 4.21: Display for anonymous audience feedback

Responding to the question of what worked in the displayed concepts, most comments supported that getting rid of stereotypes and misconceptions was central for making progress towards collective growth as healthy and interactive communities. There was a consensus that not knowing enough about each other's cultures and practices stimulated fear of the unknown. It was recognized that such ignorance-induced fear prevents respectful interactions, thereby inhibiting any collaborative actions for co-creating a society grounded in the values of tolerance and equality. One of the comments particularly appreciated an artefact which linked treating others with respect, to self-esteem.

Another concept that got positive attention from the audience, concerned advocating for embracing differences which were explained to be contingent with just and honest intercultural education (see Figure 4.20). Feedback explained that the reason for finding it an effective and powerful message was because it cleverly stated the problem and the solution together: "Awesome! It provides a solution action." The caption of the poster "Get Involved" elucidates the segregation and separation between the two cultures, while the call to "embrace differences," supported by images of individuals in a circle, encouraged thinking about multiple routes to do so — such as through acceptance, by welcoming, by holding and supporting. The powerful action-oriented words at the centre of the poster layout, which connected the individuals in a circle, were culture, learn, tradition, history and religion.

Responses to the first question showed that the audience agreed the strongest concepts were those that had a clear message and action statement written in clear bold print. In response to the question of what could be improved in the concepts and layouts, the main suggestion was to clarify certain terms/ideas portrayed in the artefacts/porotypes, which may not have been common knowledge in different cultures. For example, in the visualized concept shown in

Figure 4.13, the primary recommendation was: "Not sure what Hijabs are, explain." Similarly, the advice for the poster concept shown in Figure 4.12, asked to expound the idea of "deepening understanding further." It was suggested more words could have been used in that design concept to give more actionable ideas to the audience with regards to how to develop more in-depth understanding.
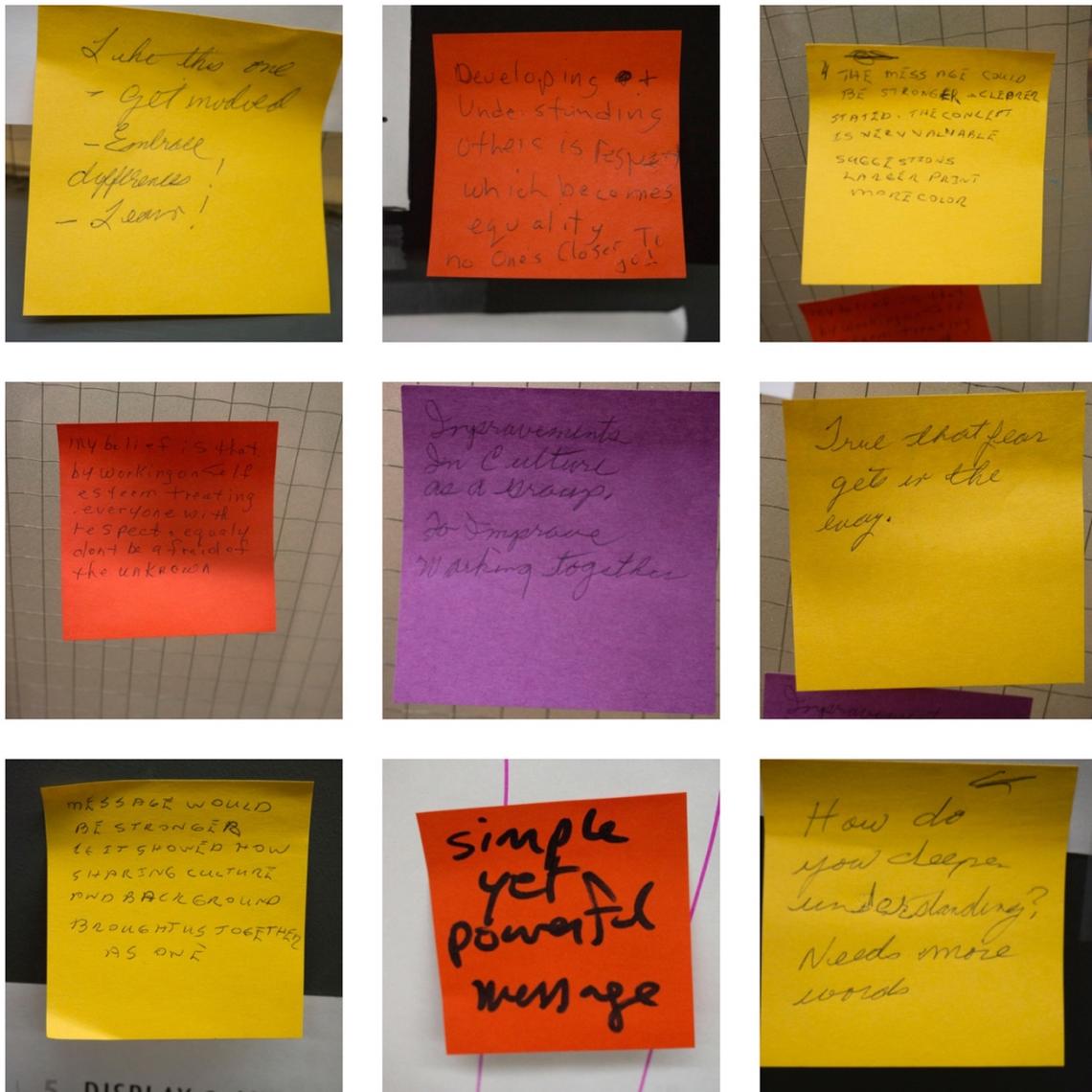
Figure 4.22: Some of the anonymous comments from the audience

From the Elders' comments, I observed, that a key concept that resonated with them was the value of interconnectivity amongst diverse individuals and communities. They strongly encouraged views concerning personal growth of youth in harmony with their surroundings. For them, the proposed goal of intercultural understanding was an action that was vital to sustaining harmonious balance, wellbeing and growth in multicultural communities.

Reflection for learning and new possibilities. After displaying their outcomes for audience feedback, participants got together in the hall for reflection. With the help of my research assistants, they arranged chairs in one big circle at the front of the hall as illustrated in Figure 4.23. The ambiance transitioned into a place of lively, exciting exchanges. I overheard participants telling each other about how intense the past 2.5 – 3 hours had been, and how they felt they needed to do more such focused creative thinking. Generally, participants were excited; some were anxious, and others were tired.

This final sharing circle provided a chance to collectively reflect on the experience of the d.circle approach for promoting intercultural understanding. This reflection on the process offered valuable learning for all who took part in the engaged thinking and creative activities. It not only helped us to see what worked well, but also allowed participants to examine, collectively, what could be improved in the process. As a design educator, I am aware of the value of observing together what we had observed individually. To summarize, reflection on action allows moving individual learnings to the next level of mutual understandings, which is valuable for PAR projects aspiring for change. Because designing thinking is a participatory and collaborative undertaking, the aim was for all participants to have an opportunity to voice their feedback regarding the process in which they had taken part.

Figure 4.23: The reflective sharing circle

For the discussion, we decided to go around the circle to give everyone a chance to speak.

However, it was also explained that individuals did not have to speak if they did not want to. The

discussion was guided by a set of questions I developed, and youth also posed some questions. I

asked the first question: *What is something new that you learned here, today?* They shared how

they discovered the meanings of many cultural symbols and traditional practices in different

ethnic cultures; and how navigating these understandings across cultures because of prevalent

negative encounters adversely informs their knowledge. Despite being aware of each other's

presence in their city, the group shared that they had minimum knowledge about the other. They

learned about common practices in each other's cultures. For example, Raven said, "I learned the

word Namaaz, which means a prayer that Muslims do five times a day." Other individuals in the

group exclaimed, "Wow! We did not know that!" For Saad, learning about sacred drums in

Indigenous culture and their significance in helping to connect to the spiritual world was very

interesting. On a similar note, Hope added:

> Hope: In our group we learnt about the importance of "direction" in different spiritual
> traditions. Like in Indigenous cultures direction means different things to us but in their
> [Muslim belief] sense direction is important for praying… Ah, or the idea of giving
> thanks! This is related to a very humbling experience for both the cultures. This is
> something similar.

They were fascinated at discovering more similarities than differences in their cultures. Nabiha

had similar views about their different cultures:

> Nabiha: Our cultures are very similar. We think we are different, but we are not! Every
> one of us has our own values. Every culture has its own core and its center. So, it was
> very interesting.

Connected with this idea of similarities was the realization that they have minimal opportunities

to interact with each other as A. J. articulated:

> A. J.: It is really important to acknowledge that we do not usually get a chance to meet
> such groups normally.

Another noteworthy reflection was that one's ignorance of others' cultures is an underlying cause

of misconceptions. For many participants, the fear of asking incorrect or offending questions kept

them from learning through engaged dialogue. Shania voiced her viewpoint:

> Shania: One thing I learned was not to be afraid to ask questions.

> Chelsea's comment also supported Shania's comment about fears:

> Chelsea: I think it is so much easier to assume like . . . in the beginning by just looking at
> someone I would just assume that this is what they must want to do with their lives, but

no, we don't know what they want to do, whether it is furthering education or having a big family or whatever the person wants to do. All these assumptions keep us from asking questions and knowing the reality. In the beginning, we were all very hesitant to learn about the different cultures and to know about the way things are. We shouldn't be scared. We should be able to express our inquisitive questions respectfully to learn about the things we don't know about each other.

The awareness that they were not alone in experiencing injustices in their daily day-to-day lives was reflected in the experiences of many youths. They agreed that being judged negatively was an uncomfortable feeling. For Halima, learning that there were similar stereotypes in different cultures confirmed to her that Muslims were not the only people who have to endure misconceptions. She said:

Halima: It is interesting to see that I am not the only one who is stared at weirdly on a bus ride. I am not the only one who feels afraid to walk home alone late at night as I am afraid people will judge me or something.

She went on to compare this situation with that of mainstream youth; she exclaimed:

Halima: Obviously, like Caucasians don't have the biggest problem with that but for the immigrant youth and Indigenous youth these are real-life issues related to misconceptions and stereotypes.

Hearing the group members' responses, I observed that these youth were forming connections with each other through the commonality of their experiences and realities. A few of the participants admitted their struggles with expressing themselves through drawing and visualization exercises, but they were happy to have learned some handy skills, which they also referred to as craft, to translate their thoughts visually. It was encouraging to gather from their responses that they generally appreciated the knowledge exchange opportunities they had had during the d.circle. Mason, was pleased to share his views about his experiences:

Mason: I enjoyed my group a lot. They are all so knowledgeable; I enjoyed working with you [referring to me as research facilitator] a lot too.

Another question which I posed to the circle participants linked to the first one, was about what they unlearned during the process of their engagement. The question led to some light-hearted, but respectful exchanges about general ignorance with regards to cultural norms. An interesting outcome of the youths comments and exchanges was that many ill-informed ideas were brought out in the group and were answered with cheerfulness. For example, the practice of wearing a beard amongst Muslim men was a topic of interest for some youth. They unlearned the biases associated with the practice and learned about its spiritual significance and traditional value. Muslim and Indigenous participants felt comfortable discussing and sharing information to clarify different perceptions linked to religion. Moving on to other things that some of them unlearned, Umar shared:

> Umar: I unlearnt many of the negative stereotypes about the Indigenous youth and people, which I feel have been there due to the lack of communication. I think I really learnt about them in my junior high curriculum, but that was all bookish. I didn't have any chances to interact with them. Later at the U of A I came across some of them in my routine life and learned more about them, rather unlearnt some of the misconceptions I had developed from my bookish knowledge. I mean to say that today has been a good opportunity for me to unlearn most of those misplaced ideas.

Correspondingly, Colton responded:

> Colton: That is true! There are minimal opportunities for us to communicate or to interact face-to-face. Yeah honestly.

Generally, the unlearning experiences were related to limited or fictitious knowledge that they had consciously/unconsciously gathered from their school texts or through popular media. Moving on to more specific questions related to design thinking (DT) I asked: *Did this DT process help you in any way to understand or highlight issues related to intercultural understanding?* The resulting discussion showed how the participants open-mindedly embraced the process of assessing needs and visualizing solutions for social change. For Nabiha, the DT

process exemplified interactive engagement which she valued as encouraging for taking charge of one's learning beyond what is taught through public and academic programs. Umar expressed:

> Umar: [DT is] a very tangible way to communicate not only to each other's cultures but also to those people who are outside both cultures to clam-down the ignorance being spread, which is being spread purposefully or ignorantly, to bring about a bigger change.

Chelsea's response was comprehensive. She appreciated the safe and welcoming environment which had been created through the d.circle. She felt it was not often people from such diverse ethnocultural backgrounds felt welcomed in a shared space. Explaining her point further, she shared the experience of taking part in a d.circle would influence their future social interactions. She felt that learnings from participating in the d.circle have sensitized them towards differences; therefore it would make it less stressful to interact with different individuals in school halls or other places of social interface. She thought most places, such as academic institutes, have their overarching agendas which control communications and exchanges taking place in tacit ways. Additionally, she felt another factor which had impact on youths' intercultural relations were the ways of thinking of their parents or Elders. She welcomed the opportunity of participation in a design thinking workshop which afforded her a chance to engage with young people like herself from other cultures to "learn from [them] by bouncing ideas off of each other."

Additionally, Chelsea referred to her participation in the d.circle as a healing and a collaborative experience. For her, the values of equality, empathy and social justice, which were being promoted through the metaphor of the circle, while working on design assignments or reflecting together, were important guiding elements. She further elaborated:

> Chelsea: It is like the idea of a Medicine Wheel circle is very effective in creating a collaborative environment where we all are learning together with each other, rather than one person lecturing and other listening. This is very democratic. We all have a voice we all can see into each other's eyes and talk and listen to each other and have an equal voice.

I mean, I mean I am 22, it doesn't mean that I have a better voice that this young one here. We all share ideas which are valuable!

Mason agreed that it was a healing experience for him too:

Mason: It is healing because we get to know about each other. We are learning missing parts of the information. Getting to know the things we didn't know or didn't know correctly or the ones we ignored.

To conclude the circle, my last question welcomed *any suggestions to improve the curriculum of a d.circle if it were to be facilitated in the future for similar groups of youth*. Some of the suggestions for facilitating the circle were quite constructive. They proposed: maybe showing results/images of such earlier engagements at the beginning the d.circle; instructions could be made easier; instruction could also be displayed on the board; having a timer sound could have helped them during their timed activities. Some participants also suggested other activity formats. Nabiha proposed that rather than working on individual artefacts they could work on one big project. Raven's suggestion was to bring small individual projects together and then work collaboratively on one big project. There was another proposition to experiment further, "to let the other do the poster of a culture that is not theirs."

They were unanimous that the time allocation was perfect, "as it gave them enough time to think and design, but not enough to wander off." Overall, in this reflective discussion, participants got a chance to collect their thoughts post-participation; to voice their individual and collective understandings and visions to address the complexity of intercultural understanding.

Summary

In this chapter, I have presented findings from my PDR project with youth from urban Indigenous and Muslim newcomer immigrant communities. While organizing the information, I have been mindful of weaving in the voices and images of participation in a way that respects the

contributions of all those involved in this co-creative design thinking process. What I shared here was based on my experience of the process as a research initiator and d.circle facilitator. I remain conscious of not conflating individuals' views with representations of their entire communities.

The subjects covered in this chapter outline the discussions and topics which emerged as a result of the collaboration, participation, and engagement of diverse youth in design thinking workshops or d.circles in this project. Questions explored during the d.circles focused on topics that were relevant to the lived realities and experiences of the youth involved in the process. Importantly, participants were able to put their personal experiences of intercultural communication into a broader social context. Based on their insights they identified needs and developed problem statements. Their problem statements addressed the complexity of intercultural understanding, while examining the state of multiculturalism in their urban settings. The critical nature of PDR and the fact that it engaged youth in reflective social analysis, I hope, marked a distinctive phase of their co-creation of an interculturally communicative environment.

The findings shared in this chapter illustrate that the process allowed participants to question themselves and their relations to others in society. Looking back at what I observed during the process confirms that youth participants were mostly unaware of many commonalities in their experiences of isolation and marginalization in their multicultural communities. This ignorance conveys a message contrary to the popular idea of multiculturalism, which is supposed to promote interconnectivity, tolerance and social justice.

Participants and I, were aware that their participation was not going to inspire an immediate change, rather, it was going to be their personal development as critical thinkers and youth leaders that would contribute to a cause greater than themselves for interculturality and enhancing education and social change. I observed the participants internalize this message quite

fittingly. Nabiha and Sismis (Figure 4.9), in their collaborative message, recognized that intercultural isolation could only be broken when others are invited into each other's cultural spaces. Similarly, Saad (Figure 4.10) channelled his creative thinking through a solution proposal with a call for "deepening understanding" and ultimately developing cultural confidence and empathy through relevant knowledge development. Development of awareness, to think beyond what had been popularly taught, was one of the goals of my participatory project.

Participatory inquiry researchers, whether in the field of education or in design (Brown, Harris & Russell, 2010; Conrad, 2004; Fine & Torre, 2008; Frediani, 2016; Pain & Francis, 2003; Nygreen, 2009), agree that in such studies the process is as important as the outcomes of the process. With respect for these values, in my PDR study, my facilitation of the d.circle sessions, youths' responses to the process and the design prototypes/artefacts are all outcomes of this study.

The next chapter focuses on the discussion of the findings presented here. I will reflect on the themes which emerged from the findings to address the research questions that guided this study.

CHAPTER 5: DISCUSSION AND CONCLUSION – TOWARDS THE ROAD AHEAD

"…whereas moral courage is about righting wrongs, creative courage is about discovering new forms, new symbols, and new patterns on which a new society can be built." — Rollo May (May, 1994, as cited in Jacobs, 2009, p. 249)

Introduction

This chapter presents a discussion of the findings and my experience of facilitating the PDR study; it concludes with implications and recommendations that can guide future participatory research through design methods, specifically the ones commonly employed in DT (Lupton, 2011). My participatory research study was based on the contention that while Canadians celebrate multiculturalism, there is a need to move beyond mere surface celebration to create conditions which can support intercultural communication. My intention was to learn about creating intercultural knowledge in collaborative and participatory design processes through engaging youth from a growing population of newcomer immigrant and urban Indigenous communities. The questions that guided this study were: *How can engagement with a participatory design research process for youth from urban Indigenous and newcomer immigrant communities foster intercultural understanding? In what ways may findings from this study influence transformative pedagogical practices?*

Thematic Discussion

The conceptual framework of my study, through which I discuss the findings in this chapter, was rooted in critical pedagogy and critiques of colonialism, postcolonialism and economic globalization. My background in design studies informed the practical application for strategies to challenge social justice goals through design-based knowing. Furthermore,

my findings on intercultural communication realities, based on the collaborative work in the d.circles with youth from urban Indigenous and Muslim immigrant communities, are examined through a series of overarching themes. Insights from this content and process-based study will deepen understandings in relation to the research questions posed. I am mindful of not speaking on behalf of the youth participants, instead, I share from the perspective of a co-participant and a facilitator of the process. Attention is paid to how youth participated in the design process (do), what topics emerged through their participation (say) and I discuss what they deemed was important for fostering interculturality (make).

"Othering" and its effects on intercultural communication. According to Statistics Canada, individuals from immigrant Muslim communities are categorized as visible minorities based on Canada's multiculturalism policy (2013a, 2013b). This kind of categorization creates implicit boundaries between the collective citizen population, which Légaré identifies to having had an ostracising effect on Muslim community youth (2010). In the multicultural Canadian context, Indigenous people's status of 'otherness' is also accentuated. There is substantial evidence to support the notion that individuals from these two communities face similar issues related to socio-cultural and racial marginalization in the Canadian multicultural reality (Bauder, 2011; Berry, 2006; Kymlicha, 2003). Moreover, whilst their cultural differences are often exoticized for the sake of surface celebration of cultural plurality, their communities are also stratified and segregated into separate cultural groupings, pushing them into their "parochial and tribal shells" (D. G. Smith personal communication, Oct 20, 2018; see also Day, 2002; Chazan et al., 2011; Portera, 2011).

In our study, the participant youths' lived-experiences as expressed through our d.circles' projects and reflective learning circles, confirmed the effects of the official multiculturalism as

essentializing the otherness of Indigenous and Muslim communities. Participants' insights during the multicultural game and ensuing discussions clearly illustrated that their experiences were guided by ideas of "exotic otherness" (defined in Said, 2003). In Nabiha and Sismiss's collaborative poster (Fig 4.10) they used images that they found synonymous with multiculturalism—vibrant colours, sacred events, exotic costumes, places and all. They contrasted those images with a call to 'invite others into your space to [actually] understand each other's cultures.'

On a superficial level such exoticization may come across as celebrating diversity, but as decolonial scholars rightfully caution, such exoticization creates disconnects which leads to creating distinctions and divisions that mark socio-cultural segregations—such as centre-periphery (L. T. Smith, 2012; Battiste, 2000; 2012)—as well as ghettoization within the peripheral communities (Mathur, Dewar & DeGagne, 2011; Sharma, 2011; Vardharajan, 2000). Participants duly recognised that when the emphasis is on celebration of diversity without in-depth understanding, the familiarity of the different cultural phenomenon does not hold any meaning or relevance. For example Sismis shared, while reflecting on her experience of the multicultural game, (as also reflected in her mind map in Figure 4.9) "… I learnt here about so many similarities between Pow Wow and Mosques." Youth from Indigenous and Muslim cultures were familiar with the words Pow Wow and Mosque but they shared about not having any idea what those words meant or what was their significance other than these terms being associated with the 'others' culture.

The youths' experiences of isolation from each other's communities located at the margins are understandable given Grant and Brueck's (2011) explanation of the construct of "other." According to them, in the formation of the "other," we and us or we and them equations

are influenced by social processes rooted in human relationships involving politics and power. Within these relations, they point out, insider and outsider dynamics come into play that may implicitly contribute to the complexity of inter-group communication issues. Therefore, in the case of youth from marginalized communities, cross-cultural differences are heightened, which creates intergroup communication distances and ultimately build unspoken barriers among individuals. Participants at different stages of the d.circles acknowledged such hinderances that keep them from asking questions. Chelsea named some of those barriers, as "feeling of not being welcome; uncomfortable to be in another cultural space; not feeling ok to ask questions and feeling unsafe." As a result, these blockades not only perpetuate ignorance of each other's realities, but also contribute to fostering inter-community isolation, that leads to misdirected notions provoking feelings of insecurity and being unwelcome in other the space. Moreover, Umar also pointed out the. 'word politics' associated with common designates such as Brown, Black, Desi, Indian, White, Indigenous in a multicultural society. He identified these as fueling intercultural divisions and segregations. In his poster design (Fig . 4.17) he explained not choosing to add any colour to his drawn figures was his way to resist assigning colours to people. On an individual level, it was his attempt to refuse a divisive way to represent and 'other 'people.

During the interactive and dialogic design process, I witnessed attempts by participants to explore invisible borders. They asked each other questions about drums and hijabs, pow wows and mosques; feathers and beards. Hope articulated her experience of asking such question in these words, " In the beginning, we were all very hesitant to learn about the different cultures and to know about the way things are. We shouldn't be scared. We should be able to express our inquisitive questions respectfully to learn about the things we don't know." I noticed their progression through the d.circles process was divergent, emergent and convergent corresponding

to designers ways of knowing (Shea, 2012, Strickfaden & Heylighen, 2010; Resnick, 2016). Their discussions evolved from general stereotypes held towards each other's cultures to their lived-experiences and finally towards reflecting on what role prevalent information played in effecting their interactions and communication; how overcoming the disconnect could be imagined in view of the tacitly imposed divides. Through the various stages of the d.circles, they moved towards generating visual representations in active and engaged processes making sense of their differences. The youth used visual means to generate discussion, create concepts, share feedback and to reflect—frequently employed in a generative design process (Sanders & Stappers, 2012). It was the process of mutual sharing and listening to each other's experiences that brought about renewed awareness of the commonalities of their existences at the boundaries of mainstream culture. Their awareness of isolation from each other's realities emerged through their mind-mapped images and later during their conversations. Their experimentation with generating visual messages was an engaged curriculum making process which, subverted boundaries and borders that endorsed "otherness." Umar aptly summarized the d.circle process as an effective approach to " share, hear and spread the change."

Themes emerging from the dialogue segments of the d.circles clearly reflected the presence of disengagement and disconnect amongst the youths from the two groups, which, they expressed, had resulted in isolated cultural groupings and exclusionary trends. Inevitably, these tendencies contributed to feelings of mistrust, unfamiliarity, and resentment amongst these young people. The accounts of youths' lived experiences brought attention to the paradoxical concept of "multicultural coexistence" (Kymlicka, 2003). Participants agreed that living side-by-side was not the same as living together with each other. Harmonized and responsive ethnocultural diversity was not reflected in their realities. Additionally, they recognized that

being "others" or interacting with Indigenous or Muslim youth as "others" contributed to widespread misunderstanding or misrepresentation. Participants' conversations confirmed feelings of unfriendliness and separation amongst diverse ethnocultural groups consistent with Grant and Brueck's notion of alienation, whereby individuals experiencing it are either rendered "abnormal or inferior" to the other (2011, p. 32).

Cultural dimensions of globalization and its impacts on intercultural understanding. Another recurring theme which emerged during the d.circles identified popular media as a site advancing explicit and implicit disconnects amongst the youth of diverse cultures. Research shows that media (print, film or electronic) in our globalized and apparently more connected world plays an important role in cultural production (Appadurai, 1996; Beck, 2012; D. G. Smith, 2006; Giroux & Giroux 2008; jagodzinski, 2007). Participants' discussions confirmed Beck's reminder of the interconnectivity of Appadurai's ideas of different "scapes," whereby eduscapes affect ethnoscapes, or mediascapes impact ideoscapes, or produce an interrelated complex of these "scapes" that simultaneously impact and drive each other in public and cultural pedagogies. Cultural production, resulting from the interactions of these "scapes," functions as a source of education which shapes values and constructs identities (Archibald & Dewar, 2010; Brown, Harris & Russell, 2010; Cerecer, 2010; Ellsworth, 2005; Giroux & Giroux, 2008; Portera, 2011; Slattery, 2013). A group of participants (Colton, Saad and Umar) acknowledged that "bookish knowledge" does not dissipate stereotypes. Though they shared about learning regarding each other's cultures in their junior high curriculums but they unanimously agreed that "bookish" knowledge rather instilled misconceptions as it was not supported by practical (real-life) interactions neither in their academic environment nor in social scenarios. As a result they carried those misconceived understandings in their social, educational, political and social

media-based interactions. In tying the conceptual conversations about globalization back to the youth participants' lived-experiences, the effects of media operating at local levels cannot be ignored. As Giroux (2004) and Kincheloe (2003), Darts and Tavin (2010) also report the consequences of such media effects precipitate through public pedagogies to covertly influence intercultural communications and understandings amongst populations of youth.

D. G. Smith (2010) warns human understandings of self in a globalized world are lived out in tension between "the local and the global." Participant Umar's concern regarding the alienating experience of media during his growing up years in his new multicultural city/country (Edmonton/Canada) was also echoed in the experiences of Chelsea and Hope. Their collective concerns revealed tensions resulting from the various forms of cultural confusion and the homogenizing pressures of the globalization[43] phenomenon. Participant youth shared that since they did not see themselves reflected in the popular media, despite the fact they were living and growing up with a mix of multicultural youth, they did not see themselves and the cultural diversity of their realities as the "norm." Participants' call to 'normalize diversity' corresponded with D. G. Smith's Globalization Three, in which various socio-cultural and socio-pedagogic conditions (involving crises around language, identity, and belonging) have the potential to subvert the effects of Globalization One and Two. The awareness that emerged for the youth in this study was that they could take steps to make cultural diversity a norm through participating in developing social awareness and creating conditions for peace and understanding in each new experience they encountered.

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[43] Globalization one (G1) conditions evolved due to the exertion of neoliberal power of North American and British regimes of the 20th century — immigration, migration, refugee influx, international students, giving rise to various forms of cultural confusion. G2 involves the acts of accommodation and resistance to G1 conditions through, for example, curriculum changes to accommodate neoliberal agendas (D. G. Smith, 2010, p. 35).

The dialogic encounters between the youth from these different ethnocultural backgrounds, followed by their visualization of concepts, elucidated emergent possibilities. Their engaged interaction demonstrated prospects for changing the way they perceived of the other. Engagement in the process offered possibilities for them to move forward towards change, the first step being able to critically analyze their intercultural experiences informed by various historically constructed assumptions. Their willing engagement in dialogue to subvert the effects of popular public pedagogies pointed towards their sense of responsibility to re-examine and re-interrogate the way they understood each other's cultures and realities. Their eagerness to reflect, share and create showed a mindset that envisioned "a new kind of global dialogue" (D. G. Smith, 2010, p. 35), which modelled the building of relationships and creation of opportunities for fostering conditions to advance a pedagogy of interculturality.

Decolonizing multiculturalism for intercultural communication. In postcolonial scholarship, as in Indigenous and critical studies scholarship, there is a recurrent call for challenging social inequalities and improving societal conditions (Battiste, 2000a, 2012; D. G. Smith, 2010; Giroux, 2004; Quayson & Goldberg, 2002; Kincheloe, 1997; L. T. Smith, 2012; Spivak, 1998). "Decolonization" involves a dynamic process of forming identities and approaches to overcome controlling colonial ideas and practices (Hudson, 2003)—it is about changing the way of thinking towards transforming attitudes. Moreover, it requires forming connections with community so as to work as allies for change while continuously reflecting on one's actions for confronting overt or hidden colonial practices (Battiste, 2013, L. T. Smith, 1999). Impulse for activism through participatory research shares its framework with the urge to challenge social inequalities and endeavours for improving conditions through engaged and reflexive participation (Paris & Winn, 2014). Therefore developing empathy

for and sensitizing behaviours towards others to disrupt cultural pedagogies of alienation and essentializing divisions through PDR is analogous to social justice action towards decolonizing common perceptions.

Understanding intercultural communication, or a lack thereof, amongst visible minority youth of Muslim communities and Indigenous youth, living in cities together, requires comprehension of various factors rooted in colonial information and education systems. Youth participants, in their conversations, revealed their experiences related to race, and the hegemonic or imperialist practices of the media. While the participants delved deeper into making sense of their realities, they made references to prevalent communication design aesthetics and to the cultural epistemologies and public pedagogies. Their reactions and discussions indicated that popular media and education perpetuates "othering" and hence keeps them disconnected from each other socially. The effects of such experiences are shown in various dimensions in their social interactions. For example, when Hope, was trying to figure out why the youth organization with which she was connected could not engage individuals from communities other than Indigenous communities for collaborative awareness-raising; participants in her d.circle group responded that individuals from other cultures may carry subconscious feelings of not being welcomed or of being unsafe in that invited space. Supporting such feelings of being "unsafe or unwelcome" by one group and the reciprocal perplexity of the other group that why aren't individuals of other ethnocultural groups willing to participate in Indigenous events are indicative of underlying issues influencing the state of interculturality.

Similarly, Umar's mention of the term 'reverse racism' is significant in response to Chelsea's mention of the story of a satirical response of a group of Indigenous music band

members (A Tribe Called Red[44]) who wore t-shirts printed with the word "Caucasian" in reaction to some of the North American sports teams using Indigenous names and icons for their promotion. The two participants were talking about racism and its effects and different reactions in their observations by using terminology which was prevalent. Using commonly employed terms in their verbal responses could be informed by their conscious or unconscious cognizance of the way the overall society uses those terms. There is evidence in literature pertaining to Indigenous and newcomer individuals that they adopt mainstream perceptions, not only in developing corresponding pejorative attitudes, but their vocabulary over time also becomes similar to the biases-inducing mainstream language (Chung, 2012; Mathur, Dewar & DeGagne, 2011). It is not atypical that while being engaged in conversations about racism or social justice issues, such individuals may become implicated in the colonial practices of silencing the other.

Since the group did not continue to discuss this topic of 'reverse racism' further, it was unclear if Umar clearly understood the relevance of the term other than how he had previously heard it being used in media. Perhaps he meant to say that those who are usually appropriated or racialized are accused of 'reverse racism' when they counteract. I found this instance noteworthy as it, indirectly, illustrates the enduring colonial influences in the contemporary era, where the racialized young individuals develop their vocabularies comprising of words and myths from the mainstream which has an effect on their attitudes toward issues of social equity, discrimination and racism. The conversation also reflects the pressure of being politically correct that can make them use the same terms and expressions that can indict them as racializing. In this particular discussion, the d.circle participants were just sharing examples of different instances pointing

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[44] A news article reporting a story of an Indigenous activist, Ian Campeau, a member of a musical band "Tribe called Red." His activist work focused on raising awareness about objectionable cultural appropriation of Indigenous signs, symbols or icons. He was accused of committing "reverse racism" when he was spotted wearing a shirt printed with the words "Causcasion" (Ostroff, 2014).

towards systemic racism which they believed shaped the causes of static cultural diversity fuelling racism. But as their discussion emerged, it showed that they ended up indicting themselves in the same ostracism. Umar's quick response to an incident Chelsea shared about racist appropriation and reaction by the Indigenous youth raises some questions. When racialized youth tend to share their point of views in a group about such incidents, were their responses informed by the fear of being labelled as contributors to racism as well? And, do the individuals from racialized and marginalized communities actually believe that those who react to cultural appropriations or covert racist slurs become reverse racists?

In their reflective conversations, the youth determined that much of their comprehension of the other was based on distorted and controlled information being delivered to them through popular media pedagogies. Due to limited opportunities of direct interaction amongst individuals of diverse ethnocultural communities, youths' dependence on media for the construction of the realities of others is typical. Ignorance or misinformation are starting points in the construction of stereotypes, which influence what is deemed right or wrong and acceptable or unacceptable in a society. Proliferation of media images in making visible minorities invisible, or essentializing, or stereotyping them (see Fleras & Nelson 2001, p. 202-208) is not a new phenomenon; rather it is consistent with the historical role of media in subtly strengthening colonizing attitudes and resulting behaviours (see MacKenzie, 1984, 2003; Ramamurthy, 2003).

Additionally, the phenomenon of disconnect is also reflected in curricula in formal academic settings (Fleras & Nelson, 2001; Noddings, 2005, 2006; Mathur, 2011; Mukerjee, 1992). Fleras and Nelson (2001, p. 239) emphasize schooling's complicity in "the reproduction of the ideological and social order . . . without much public awareness or open debate." It is important to note that the youth participants who shared their experiences of multiculturalism

had been through the Canadian education system in elementary, secondary, and/or in some cases

higher education. Their ignorance about each other was indicative of assertions in postcolonial

and Indigenous discourses[45] that colonial ideologies persist in the mainstream curriculum.

The youth confirmed there is a need for well-meaning educational projects in academic and

community realms that create opportunities for them to connect to different communities which

will let them develop their critical understandings about each other.

For youth participants of Indigenous origin, the need to strengthen their knowledge about

their cultural traditions and ceremonies was a high priority. This emphasis is particularly

highlighted by the concepts in figure 4.14, 4.15 and 4.16. Bell (2010) states that when people

enter into dialogue, they interface at two levels, as an individual and as a member of some social

identity group(s); their interactions are informed by underlying issues of power, privilege and

historical/institutional oppression. She warns that these issues may or may not be acknowledged,

yet their influences affect conversations at some level. I noted that participants were cognizant of

their community histories and some decided to use that knowledge to send a call to action to their

audiences to restore confidence in their cultural orientations despite what they or their

communities had endured in the past. I observed, that for them

their resilience to take charge of their knowledge for cultural identity development was an

important step for promoting intercultural understanding between them and youth of newcomer

Muslim communities.

A glance at the overall messages communicated through the participants' envisioned

design concepts shows how their solutions focused on dismantling the cultural barriers

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[45]For more on diasporic and Indigenous discourses see Chung (2012), Suleman (2011), Kasparian (2012) and
Vardharajan (2000).

that may be blocking their interactions across ethnicities. In view of the voices of the youth and the given crisis of multiculturalism in Canada, as address by Galabuzi (2011), there is a critical need to reimagine a more just and equitable society. Their dialogic reflections of the Indigenous and newcomer Muslim youth participants calls attention to decolonize and reconceptualize the notion of multiculturalism for social transformation. Within a divided and detached multicultural situation, developing collaborative alliances to advance intercultural understandings is part of decolonizing practice.

Fear breeds isolation and "muted others" – its effects on intercultural understanding. Acknowledging the centrality of ethnocultural pluralism in Canadian cities means not only accepting but also "embracing human differences" (Agha Khan, 2009). Fear of what is different or unknown is not uncommon in human reactions. Lack of inter-group communication is a factor that propagates fear in multicultural societies such as Canada (Grant & Bruek, 2012; Longhurtst, 2007; Vardharajan, 2000). With more information and better education this fear of the unknown could be overcome (Suleman, 2011).

During the d.circles, youth duly acknowledged their intercultural disconnect resulting from living in isolation from each other's realities. Chelsea, echoing views of many others in the d.circle, reflected that owing to the lack of real-life interactions between young people of Indigenous or Muslim origins, assumptions and stereotypical knowledge about the other take root in the way their attitudes take shape. From this place of ignorance about fellow youths' perspectives and experiences stem reactions, opinions and personal decisions which are generally devoid of empathy. Thus, resulting in incidences similar to those mentioned in the first chapter where individuals in work environments or young boys in public spaces can unremorsefully emit hate and intolerance for visible ethnic differences in a multicultural society.

Postcolonial literature emphasizes the need for creating conditions for the voice of the silenced to emerge (Spivak, 1995). In this respect, I refer to young people from socio-culturally marginalized communities as "muted," since they commonly do not have a say in how they are being perceived in the cultural and public pedagogies of their multicultural cities. Participant youths' input in the d.circles made it evident that in order to truly decolonize multiculturalism, it is imperative to bring their voices and insights into the purview of curriculum and design studies research for the purpose of designing community responsive curricula and information systems.

According to Freire, a humanistic approach to knowledge creation "emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other" (1970, p. 88). Acknowledging that curriculum is an engaged and a creative process, I also recognize it necessitates an "analysis and investigation of the global issues" concerning individuals of the society (Slattery, 2013, p. 286). Involving youth in design-based research process and exploring ways to promote interculturality, not only brought their voices in shaping the process but it also facilitated their critical understanding of issues related to intercultural disconnects. In essence, the opportunity for youth to participate in transforming perceptions, attitudes and beliefs in which they existed, created a space for them to be unmuted, breaking the fear and seclusion of cultural divisions.

Emphasis on relevant information and education. The absence of intercultural understanding and communication amongst urban Indigenous and newcomer Muslim youth implicates current educational approaches. Bauder (2011) asserts that despite Indigenous and immigrant narratives of marginalization being similar due to each community's experience with colonial hegemony, they are generally explored and analyzed in isolation from each other. This disjointed approach contributes to the creation of a split in public, as well as academic discourses

concerning the two communities, which Bauder refers to as a "parallax gap" (see also Chung, 2012; Wallis, Sunseri, & Galabuzi, 2010). Youth participants' invigorated consciousness via design research led them to recognize the absence of relevant information in their educational experiences as a main reason for their ignorance and misinformation about the other. Realizing how little each one knew about the other's culture and true history, they could see gaps in their formal and social education. Outcomes of the youths' conversations around different cultural practices and spiritual orientations clearly demonstrated aneed to educate widely, to bridge differences rather than erase them.

There is a critical need for the advancement of pedagogies of intercultural dialogue in formal as well as informal learning environments. According to Satre "learning is a moment of praxis" (1963, p. 92); I would conjecture that the participants' visualized concepts encapsulated their learning moments, informed by their lived-experiences through which they made connections outside themselves and their communities as conveyed through their conceptual designs (see Figures 4.10, 4.11, 4.12, and 4.20). Engaging with practical and current issues of importance within their social realities led them to arrive at solutions which were meaningful and profoundly represented their demand for community responsive curriculum.

Interactive dialogue, creative visualization and healing from isolating multiculturalism. From the outset of the study, a guiding aim of the d.circles was that participants would generate prototypes for solutions and reflect on learnings from their journey. Addressing racism and discrimination was a critical issue they identified towards fostering better intercultural understanding. Participants were reflective of their own experiences and considerate of others while exploring design communication concepts to transform attitudes towards better intercultural understanding.

The emergent process of their collaborative participation focused on the needs they identified. In PDR such generative approaches play an essential role "to explore ideas, dreams and insights of the people who will be served through the design" (Sanders & Stappers, 2012, p.20). Through their engagement in the design process youth participants had opportunities to reflect on the world, the way they exist in that world. Reflexivity afforded through the process steered them to think of ways to how to improve the existing state of being part of culturally diverse cities. Additionally, as a result of this kind of a process their capacities to understand the understated and subtle injustices, whether those are in their own attitudes or the surrounding society. Freire says, "simultaneously reflecting on themselves and on the world, increases the scope of their [participants] perception and then they begin to direct their observations towards previously inconspicuous phenomena" (1970, p. 151). Participants' dynamic interactions and conversations during the d.circles created a space in which they could focus and reflect on the state of intercultural communication with informed consciousness. The depth of their understandings evolved through various steps in the process that mandated empathic mindfulness and sensitivity while staying critically reflective of the overall situation of multiculturalism, along with being self-reflective of their own approach towards it. The discussions and the ensuing artefact outcomes, in the d.circles, alluded to this awareness as indicated by the youths' reflections in the final sharing circle.

In our study approach, dialogue was a fundamental element in advancing critical reflections; it served as a facilitating tool for the co-creation of ideas to intervene in their fragmented intercultural understandings. The process became a knowledge creation exploration through which the youths' voices provided a sense of hope and excitement. Their articulations highlighted their challenges in developing their hybrid identities (straddling their home cultures

with the mainstream) and locating their places within the multicultural reality of their city. Their voices reverberated confidence, and at other times caution, due to the awareness of commonplace stereotypes and their realization of ignorance about each other's cultures. Participants reached the conclusion that they needed more interaction and information about each other. They spoke eloquently about the need for change which they saw linked to the need for relevant education. Unlearning and learning about each other was a significant topic that emerged from our dialogic interactions.

The collaborative dialogue and interactive design visualizations allowed the participants to better understand the emotional and practical relationships between them and their cultural identities, to identify common ways of perceiving each other's realities, and accordingly, to develop an understanding of the need for promoting intercultural knowledge. Our dialogic interactions proved to be a suitable means to challenge conventions and led to the creation of genuinely sensitive design solutions reflective of their realities.

While the aim of the d.circles was not to create healing exeriences, however, by the end of the d.circle, some participants referred to their participation as "healing." They shared, unlearned and made space for new learnings, which made them conscious of each other's ongoing challenges with mainstream society and revealed some of the underlying barriers impeding communication between their communities.

Responding to the Research Questions

Answering the key questions that guided the research, focused on issues significant for both design studies and curriculum research. The first question brings attention to participant youths' positionality as co-researchers and expands on why and how the problem being studied should be explored through a participatory design research approach. The second question

concerns utility and relevance of the produced knowledge beyond design studies. In the case of this project, the significance of the understandings gained, also draws attention to how the participatory design research process could be instrumental in informing transformative practices in the realms of community responsive curricula and pedagogies. In addressing the two questions below, I concentrate on developing understanding from the content (artefact/prototypes) that was generated as a result of the participatory design process, and then I look at the value of the approach for promoting intercultural understanding for youth from marginalized and culturally diverse communities.

Research question 1: How can engagement with a participatory design research process for youth from urban Indigenous and newcomer immigrant communities foster intercultural understanding? In Chapter 2, I established that there was minimal literature available addressing the subject of urban Indigenous and newcomer immigrant youth interactions (Longhurst, 2007; St. Dennis, 2011). Moreover, I explained the lack of any specific studies where Indigenous and Muslim (newcomer immigrant) youth were engaged together in any such work in Edmonton. Findings in chapter 4 demonstrated the dynamics of the youths' social interactions, and how they were affected by the lack of interculturality. Reflection on the PDR study approach points to many ways this method could be beneficial for engaging youth from these communities to explore cross-cultural communication and understanding. Employing a research process informed by a set of methods commonly used in Design Thinking (DT) (Ambrose & Harris, 2015; Dorst, 2008; Dorst & Cross, 2001; Lupton, 2011) was a fairly unique aspect of this study. The knowledge developed through this study "deepen[ed] understanding" (Herr & Anderson, 2005, p. 86) about the participatory design research methodology

employed for addressing issues of intercultural understanding for youth from socio-culturally marginalized communities.

Engagement with a participatory design research process for youth from marginalized and culturally diverse communities fostered intercultural understanding in the following ways:

Understanding concepts of interculturality. The set of design research processes with community youth proved to be an effective medium for development of young people's abilities to imagine and understand concepts of intercultural interactions in a multicultural environment. With increasing cultural diversity in our cities, the complexity of designing solutions for social problems connected with that diversity is also growing. Urban Indigenous and Muslim newcomer youth participants' engaged participation through the different phases of the d.circles ensured that their solutions spoke to their understandings of culture, cultural diversity, identity and community in ways that were convincing and relevant to their realities. By being together in their endeavours to envision intercultural understanding they observed, described and reflected upon not only their own cultural identities and values but also those of the others. Exploring cross-cultural knowledge and practices gave them a chance to look at their differences and commonalities. Learning about differences in a collaborative environment sensitized them to see each other's point of view and promoted development of respect for the diversity of cultures and related experiences of fellow youth.

Participants' conversations highlighted that interculturality is directly related to learning about each other's lived-experiences; therefore, interacting and empathising with individuals of different cultures emerged as a central need of intercultural understanding. Empathy contributed in humanizing the 'others', who may be portrayed negatively; it helped in cultivating a sense of

connection between individuals by giving them an opportunity to identify each other's perspectives, experiences and inspirations. Themes emerging from their engagement also revealed that the success of developing intercultural understanding between youth of these ethnocultural communities lies in valuing principles of reciprocal respect and social justice.

The artefacts/prototypes created by the d.circle participants were authentic representations of their individual voices. In envisioning ways to promote intercultural understanding 'with and for' youth from marginalized communities, presence of their unique voices was essential for any advancement in this sphere. Topics of discussion between the youth, which transpired as a result of the PDR process, assisted them to reflect on their intercultural experiences. In the process, they could reflect on how their behaviors and responses were influenced by the popular public pedagogies. Their solutions for fostering intercultural understanding through their envisioned concepts indicated emergence of a new perspective. Their concepts showed mindfulness towards intercultural experiences and an urge for taking responsibility of their own interactions with individuals from across different cultures. Their conversations and artefacts illustrated their growing understanding of the central elements foundational for fostering interculturality: cross-cultural relations/ relationality; respect; empathy; inquisitiveness to know the other rather than to stereotype and judge; and valuing humanity. Developing such understanding of the central concepts of interculturality (as understood by the youth participants) was a noteworthy outcome of this PDR study.

Identifying relevant issues. In this study project, employing design-based research approach evolved as an effective technique in developing participants' confidence in taking a lead in naming issues which they recognized as hampering advancement of intercultural understanding. Participant youth, by critically reflecting on their experiences of living in a

multicultural urban environment, were able to assess for themselves what was needed to move towards a state mutual understanding and interactions. They collectively developed awareness of various issues that they identified were causes of stagnating multiculturalism. Based on the insights developed through the initial phases of the d.circles, participants generated ideas to visualize solutions for the problems they identified with the present situation of multiculturalism. Their solutions were not necessarily new, in some cases their solution concepts presented an improvement from the existing state of the issue they were all trying to tackle—bridging intercultural divides. Typically the generative phase in a design process, in visual communication design realms, mandates designers to know the needs, wants, aspirations and goals of the audience for which the message is being visualized. Since in this PDR study the prospective audience of interculturality promoting design messages was youth with similar ethno-cultural backgrounds, therefore the diversity of their perspectives which emerged as a result of the process was a critical outcome of the process. It allowed for factual and relevant issues to surface that were important to be addressed in advancing interculturality. The PDR process, and the content generated, pointed towards the lack of real information as the core issue in creating the divisions that hinder cross cultural understanding. Almost all participants in the d.circles expressed a desire for opportunities for intercultural and interfaith dialogue. They agreed such opportunities are rarely available in their social or school lives.

Creating counter-narratives. The PDR process offered a space for creating counter-narratives to what is popularly portrayed in the media and in education regarding "who they are." In the field of design studies research the resulting artefacts/prototypes are acknowledged as solutions which, while reflecting the lives and values of individuals from the concerned communities, also have a credible influence on those communities (Fuad-Luke, 2009; Joost,

2016; Koh, Chai, Wong & Hong, 2015). Creative outcomes of a design process are known to serve as conduits for negotiating change, as Bertelsen reminds, by altering "the way we act by changing the way we perceive the world" (2000, p. 3). Participants' interactions resulted in multiple articulations of their understanding in the form of visualized artefacts (posters or concepts). Their envisioned visual communication ideas were, at a certain level, attempts at breaking the intercultural seclusion of their social realities.

Insights resulting from d.circles, and reflections based on their social experiences were interwoven in their envisioning and designing of artefacts. For example, the symbol of the "Hijab"—head scarf worn by Muslim women—is a popularly misconstrued image that generates myths about the Islamic belief. Halima's poster was a loud statement: "Hijabs are not symbols of hate!" While her concept communicated how this particular issue about Muslim girls' way of dressing up was negatively perceived, the poster statement also implied feelings of frustration associated with such stereotypes for those who wear hijab. It represented their experience of being targeted by undesirable attention. As the group conversations progressed and participants' developed their artefact concepts, it became clear that being targeted for the way someone looked or dressed were common unpleasant experiences between youth of different ethnic cultures. Halima's concept was a response to common media messages, which in her experience, unfairly promoted her head scarf (hijab) as a threatening symbol.

The insights from the process also confirmed, both the Muslim and the Indigenous youth felt stereotyped by the way popular media represented them because of their beliefs or cultural practices. The space created through the d.circles for reflection and generative thinking demonstrated that the youth actively collaborated to create a counter-narratives to what the public pedagogies had popularly created about their ethnocultural communities. Indigenous

youth repeatedly shared similar experiences of being labelled negatively for their traditions, as reflected in their design concepts. Nabiha and Sismis, collaborated to envision a collective response to provoke a counteracting response to address intercultural seclusion as experienced by Indigenous and Muslim youth. Their artefact solution, called for inviting others into one's cultural activities to create understanding. In order to offset divisive or stereotypical ideas, which tend to engender derisive attitudes in their fellow youth, they proposed to create a welcoming socio-cultural environment. They proposed that youth of different cultures should interact and develop intercultural understanding by participating in each other's ceremonies and social lives. As a result they will generate their own understanding about diverse cultural knowledge and practices.

Fostering empathetic listening. The study created favourable conditions for fostering empathetic listening. Employing a design workshops-based approach encouraged youth to collectively reflect on some of the real social problems they experienced associated with multiculturalism in view of their unique ethno-cultural positions. Integration of community-based participatory action (Grant, Nelson & Mitchell, 2008; Reason & Bradbury, 2008; Ross et al., 2010) and designerly approach to knowing (Hocking, 2010; Koh et al., 2015; Sanders, 2016; Strickfaden & Rodgers, 2004; Strickfaden & Heylighen, 2010), cultivated a critically reflective approach—doing-and-making that are purposeful, contextual and socially-embedded—for this study. Owing to the emergent and adaptive nature of PDR, the process moved towards a pedagogy of intercultural understanding as the participants developed mutual trust to share and listen to each other's experiences. Empathetic listening skills helped building relationships by inviting each participant to really feel and understand what the other felt or experienced. The design research methods in the d.circles were grounded in developing empathy about the fellow

partners in the knowing process for envisioning ways to change or improve the status quo (Ambrose & Harris, 2015; Brown & Katz, 2009; Buchanan, 1992; Dorst, 2011; Lupton, 2011). By truly engaging with the others' experiences of interculturality gave them a much deeper understanding of diverse perceptions. This profound learning of the realities and unlearning of myths about others contributed in fostering a successful relationship for collaborative knowing for promotion of intercultural understanding.

The d.circles process employed design methods through various cycles which linked reflexivity through playful interactions. Youth were observed to be committed to the process in all the phases of the d.circles, which indicated the project was engaging and responsive to their interests and social contexts. Therefore, the d.circle methods employed helped participants to better understand their current values and beliefs. Throughout the process they were highly motivated to take part in conversations and the ensuing design visualization activities. The content produced during the d.circles revealed that the process was conducive for building trusting relationships between the participant youth of diverse backgrounds which led them to share and listen to each other's point of views. Therefore, it allowed all engaged in the process to understand the complexities of multiculturalism by developing insights about the root causes for the socio-cultural issues by developing empathetic understanding as per the needs, wants and goals identified by those in the project.

Seeking ways to build bridges. Arriving at the conclusion that relevant education has an important role to play towards breaking assumptions about each other was one of the valuable understandings developed by the participants. The majority of their visualized artefacts pointed toward this realization. Participants' design ideas demonstrated a need for creating and promoting authentic knowledge about Indigenous and Muslim communities' cultures. With a

focus on wider education, they critically reflected on mainstream intercultural communication situations. Hope confirmed and echoed the opinions of many in the d.circles by declaring "assumptions keep us from asking questions and knowing the reality." Similarly, Nabiha expressed "we need to learn about why the things (situation of cross-cultural relations) are the way they are?" Success of any community-based design activity is reflected in how the participation of individuals from the community transforms their capabilities-set need to reflect and envision change through their actions (in this project's case through their design-based envisioning) (see Dong, 2008; Freire, 1970). Participants' responses in both the d.circles identified that irrelevant and misleading information had been the main reason why youth experience, in their multicultural society, was reduced to a state of inert cross-cultural interactions. The lack of interactions had widened the communication and understanding gap between them. As a solution to overcome this disconnect and related issues, participants repeatedly urged to develop intercultural knowledge that would focus on the commonality of values of humanity, rather than valorization of the distinctiveness of cultures and belief systems. Participants, Nabiha, like Sismis, were convinced that since "we all focus on similar values despite different religions and cultures," (as well as different historical experiences with oppression and marginalization) finding a point of commonality could be an effective approach to building bridges across different cultural traditions and individuals.

Building design capabilities to address social issues. With a focus on intercultural understanding and communication, the d.circles were structured around exploring matters and issues that influence them. Findings of the study confirmed these are complex issues, which are comprised of other interconnected problems such as racism, stereotyping or socio-cultural isolation (Fleras & Nelson, 2001; Sanders, 2016; Rittel & Webber, 1973). Issues listed here

concern the social set up of a society. Finding ways to address such issues require the inclusion of individuals from the concerned communities of the society. The design approach to finding solutions for matters concerning populations acknowledges their participation as necessary; it assists in designing solutions in collaboration for improving social structures. This designerly approach also suggests that all those partaking belong and have a say in the emerging solutions, thereby confirming design is a social transformation activity (Dong, 2008). An important aspect of any community-based design study is how the project conditions and processes encouraged the average community individuals "to transform their capabilities set needed to *do* design" (Dong, 2008, p. 82).

In our project while the aim was to create knowledge about ways to advance intercultural understanding through experiential, culturally relevant and design-based methods, it progressed naturally by enhancing the participants' capabilities to reflect, analyse and envision interculturality through design-based methods. The youth who volunteered to take part in the d.circles did not come with backgrounds in design projects. It is clearly evident that their progressive engagement in this PDR project has contributed in building their design capacities. In taking part in the d.circles, they collaborated with others in the process right from the beginning. They scoped the design problems and employed methods ranging from interviewing each other, sticky-noting to map emerging topics, mind mapping to visual layouts. The gained insights from the processes about: conceptual design and visualization of the artefacts; reviewing the concept designs by engaging audiences for feedback; and finally reflective sharing about the d.circle experience and process.

The development of a shared understanding of aspects of the design process as well as awareness of diverse perceptions and experiences related to the lack/or not of interculturality.

They reflected on their own knowledge about the youth from the other communities as they dove into the design process. Their collaborative work in groups was based on *defining* intercultural understanding, why it was important, and what were the factors that promoted or hindered its advancement. Their ability to develop *empathetic* understanding those who could be affected by the state of interculturality guided them to *synthesize* their overall grasp of the problem, under focus. Focusing on developing design statements to steer *generations* of ideas for *visualizing design* solutions (design communication-based artefacts/prototypes) urged them to expand their capabilities in envisioning change in conjunction with their critical thinking abilities. According to Sanders and Stappers (2012) such generative design skills equip individuals with a capacity that can lead them to imagine and articulate their thoughts and aspirations for a desired future. The framework of collaborative PDR work through d.circle sessions demonstrated as contributing towards building capabilities in the participating youth to do design-based explorations, to develop knowledge by combing diverse capabilities—to reflect, to analyze, and to assess needs towards envisioning possible solutions through their generated design concepts.

Catalyzing generative dialogues. In this study, PDR methodology, a project focused approach to knowledge creation, emerged as stimulating both dialogue and a greater awareness of the need for dialogue to effect change. Problem identification and action-oriented learning were central elements of the process and had a catalyzing effect in fostering generative dialogues. In design research, generative dialogues are the conversations amongst the participants in the process that produce ideas and insights (Sanders & Stappers, 2012). These are like the "thought-language" of the individual participants, to which Freire (1970) refers to as the vehicle to make sense of the reality and their view of the reality. Similarly, designing messages is not something that one holds in the head only (Gill, 2004). Rather, design process is a system or

a way of cyclical thinking that goes through different phases and the eventual design concept gets materialized into an idea. The d.circle participants views and insights emerged through their conversations and visualization reflected their situation in the milieu of their urban multicultural realities. It was through those dialogues and generated design concepts that the participants became aware of the misconception-creating and othering themes, a commonality of their interculturally disconnected realities. Their dialogic insights were consistent with the ensuing concepts in the artefacts/prototypes. The PDR process in this study had a catalyzing affect in advancing knowledge creation and critical awareness raising through collective and dialogic interactions. The participants were in-charge of their individual journeys towards intercultural understanding. Such generative design processes assisted them to realize their respective roles in order to transform their personal understanding, to make connections across cultural diversity.

Research question 2: In what ways may findings from this study influence transformative pedagogical practices? Answering the second question led me to further deliberate on what "running the course" of this project, together with the youth participants, offers to the field

of curriculum studies. In addition to reflecting on the knowledge developed regarding the design research methodology, through this design practice-led research-creation approach, considering the transferability of this methodology for understanding multiculturalism toward fostering pedagogies for community-responsive interculturality is a significant aspect of the study. The following generalizations are based on what I observed and experienced during this participatory study.

Findings from this study can inform transformative pedagogical practices in the following ways:

Creating participative space. Participatory studies are collective undertakings (Kindon, Pain & Kesby, 2007; Simonsen & Robertson, 2013; Spinuzzi, 2005; Tandon,1988; Zeller-Berkman, 2014). Exploring ways to undertake social change, creation or emergence of a participative space is foundational. The main features of such spaces, as learned from this study, include: a collaborative environment; a space where everyone learns together with each other; a democratic setting where everyone has an equal voice and is respected for what insights they have to share. An important characteristic for stimulation of participatory knowledge creation emerged as places which stimulate "learn[ing] by bouncing ideas off of each other. The d.circle participants repeatedly verbalised experiences of 'learning linked with unlearning.' They acknowledged such outcomes are possible when the creation of participatory environments are informed by, and resonate with, values of equality, empathy and social justice. The d.circles as sites of participative engagement evolved as fertile sites for social change-focused generation of design. Creation of a safe and inspiring environment was a group achievement which offered, those who participated, opportunities for meaningful and impactful engagement. The immersive participatory design process, due to its human-centred focus, allowed development of a shared, democratic space where diverse voices created ideas for affecting change.

Blake (2004) notes that participants from marginalized communities are pushed into "non-participative" existence (p.1). The PDR experience in this study offered a space for the youth participants from marginalized communities to engage in meaningful ways as they learned and unlearned notions relevant to their lives. The collaboratively created participative space of d.cirlces was observed to be effective in informing a learning that was connected to their specific ethnocultural identities and experiences. As a result, the artefacts/prototypes they visualized for promoting better intercultural understanding held specific meaning for them in context of their

experiences. The knowledge outcomes of their collective work changed their perspectives and positions, as acknowledged in their reflective sharings about their experiences of participation in the project. Their participation in the process exposed them to a new and an alternate way of seeing and understanding their experiences linked with intercultural understanding.

I will briefly reiterate in the following paragraphs what transpired as result of co-creation of a participative space in this study. Firstly, the youths' concepts in their artefacts/prototypes showed their openness to talk about uncomfortable subjects related to their experiences of being stereotyped and marginalized. Their engaged participation confirmed that no action for change could have been meaningful unless the problems were relevant to the participants' realities as corroborated in participatory ways of knowing. Their concepts demonstrated their hope and commitment towards enriching intercultural understanding.

Secondly, when the participants started the d.circle process they began from a place of 'not knowing.' Their conversations indicated that they were not much aware or educated about each other's realities—as urban Indigenous or Muslim youth. Towards the end of the design visualization exercises, they were discussing complex issues that could be the cause of their ignorance of each other's realities and experiences. This successful transition from 'not knowing to knowing the other,' created a safe interactive space where they could not only share about some of their difficult experiences of living in a multicultural city, but they also felt inspired to explore ways to dispel misconceived notions about each others' communities to promote respect for cultural diversity.

Thirdly, the comradery, that developed among the participants as they identified needs and visualized design concepts, was also an important change-affecting outcome of their reflexive work in the participative setting of d.circles. Development of such amity evolved to be

beneficial for building connections for promoting intercultural understanding. Finally, maturity

of the participatory space created as result of d.circles, supported simultaneous promotion of

reflection, assessing needs and design visualization in the participants as they explored concepts

of intercultural understanding. Their change provoking ideas—focused on stimulating reflexivity

about letting go of preconceived ideas and constructed assumptions—represented what they

deemed important. It could be observed, their actions in the participative settings of this PDR

process were as those of 'change-seekers' rather than subjects of transformation.

Making youth active participants. The participatory design research approach reinforces

a reciprocal and a complementary relationship between all the partaking individuals. This

approach to knowing, engages people for whom the knowledge created will be useful into the

study process. It shifts the focus from 'the researched' as in traditional approaches to "research

with"; by doing so this engaged study method advances towards an alternate way of knowing

which encourages inviting individuals from the relevant communities to be included as active

participants—to explore, to know and ultimately, to become aware. A participative approach to

knowing becomes an act of promoting solidarity and unanimity. While viewing this practice

through the decolonization lens it can have elements that correspond to "decolonizing" (L T.

Smith, 2009) or "humanizing" practice (Paris & Winn, 2014).

In this project youths involvement was based on their participation in the d.circles. From

the beginning of the d.circles engagement process, the youth were invited to participate in the

design process activities to visualize together ways to foster intercultural understanding. Their

socio-historical and cultural contexts informed their active participation and that allowed

understandings to emerge. Most of the d.circle participants were youth leaders in their respective

communities and they came to the project with a genuine interest in contributing towards their

shared futures as citizens of a socially just multicultural society. By choosing to participate in the d.circles they showed their willingness to play an active role in working toward improving conditions. The ability that participants displayed in reflexively initiating change in the understanding of their socio-cultural realities is similar to what Crouch and Pearce (2012) call activating "agency" through design-based knowing.

Active participation of youth helps them to "build relationships of care, reciprocity and dialogic consciousness" (Paris & Winn, 2014, p. xvi) with each other. For participant youth, in this study, the experience of taking part in this project provided two-fold benefits: 1) it provided them the opportunity for authentic interaction and dialogue in developing understanding in response to their questions and doubts about the young people from other cultures; and, 2) the process of sharing and listening gave them opportunities to express their identities with pride while healing from the damage of their previous fractured knowledge.

Insights from this project highlighted the necessity to focus on youth as active agents of change, rather than considering them as mere knowledge-receivers. Participants' authentic energies to learn and communicate guided their interactions towards finding common ground for envisioning promotion of intercultural understanding. Involving youth participants from marginalized communities in research-creation is a form of activism, which Irizarry and Brown rightly refer to as an "unapologetic tool for social change" (2014, p. 78). For the promotion of interculturality, it is of fundamental importance that youth are well-informed, optimistic and they are equipped to make their own judgments about the part they play as active participants in social change focused undertakings.

Working together for change. Engagement with the design process encouraged youth in this study to stay open to new pathways and possibilities for artefact/prototype design. The

knowledge they created and their visualized outcomes, based on participants' real-life experiences, as was the case in this study, have greater potential to move people to positive action than traditional research approaches (see Mumtaz, 2011; Wang & Burris, 1994 citing Sakamoto, Chin & Baskin, 2010).

Youth participants invested considerable energy in reflecting on the essence of the topic under investigation, to shift attitudes and the resulting behaviours. They designed positive imagery about how they and their fellow young people need to change for their envisioned future. Promotion of this capacity to envision aspects of individual and collective development as part of a vision for the future through a design-led approach was a unique aspect of this project. However small-scale efforts for social change may be, they are valuable as they lead to identifying core issues for future socially oriented efforts (Hocking, 2010). The d.circle participants' artefacts/prototypes depicting futures of equality, diversity, tolerance, and social engagement indicated that their capacity to envision social transformation was strong.

The youth in both the d.circles were not discouraged by their challenging experiences of socio-cultural marginalization and stereotyping, but rather, they demonstrated a strong activist will to co-create positive futures. Their shared values placed emphasis on people and relationships. The project process and its findings provided a glimpse into how the participants collectively made meaning of their varied experiences and how they drew connections between their challenging experiences and their understandings. Proponents of democratic and social justice education value the intrinsic link between the lived-experiences of learners and their education outside the traditional learning environments (Addams, 1961; Dewey, 1926; 1956; Illich, 1971; Greene, 1988; Pinar et al., 2004; Slattery, 2013). The d.circles marked a site of collective, co-creative action rooted in the lived-experiences of learners.

Our work indicated that young people welcome more discussion of contemporary socio-cultural issues and that they need accurate information to inform their judgments. The youth in the study wanted to be more involved, to develop their knowledge and to be active participants in working for change. Participatory design research with the youth is one way to work for change. The collaborative and design-based processes demonstrated to offer a potential to contribute to youths' knowledge development, and to bringing their visions for social change and innovation to research and design for community-responsive curricula and pedagogies.

Advancing designerly ways of knowing for addressing social problems. In this study, concepts informing designerly ways of knowing played an important part in cultivating possibilities for the emergence of shared visions, especially with regard to complex socio-cultural issues. This connection between the designerly ways of knowing and the sharing of vision was also noted by Cross (1982), Hocking (2010), and Joost, Bredies, Christensen, Conradi & Unteidig (2016). Four essential aspects of a designerly approach to knowing as advanced by Nigel Cross (1982) are: tackling complex issues; problem solving to be solution focused; action-oriented mode of knowing; and a capacity to convert the tacit learnings into unequivocal artefacts/prototypes.

The PDR approach in addition to employing elements of participative inquiry, drew on the nature of design research. A central focus in design research is conception or realisation of a design problem. In our study, design approach helped to clarify what was problematic in the intercultural understanding experiences of the youth. As noted by Press (2016), while the importance of design research in knowledge creation is for accomplishing solutions to social problems, it is also significant for "actively, critically and reflexively contributing to their construction" (Press, 2016, p. 25). The d.circle participants went through elaborate yet quick

cycles of reflexive learning about the issue of intercultural understanding. They learned about the nature of this problem by trying out various visualized solutions, backed by engaged dialogues. Their problem solving approach was informed by synthesis practices. Moreover this approach to knowing encompassed the art of planning collaboratively, visualizing, making and doing. Creativity, empathy, practicability and contextuality and ethical relevance were the core guiding values that informed this design-based inquiry.
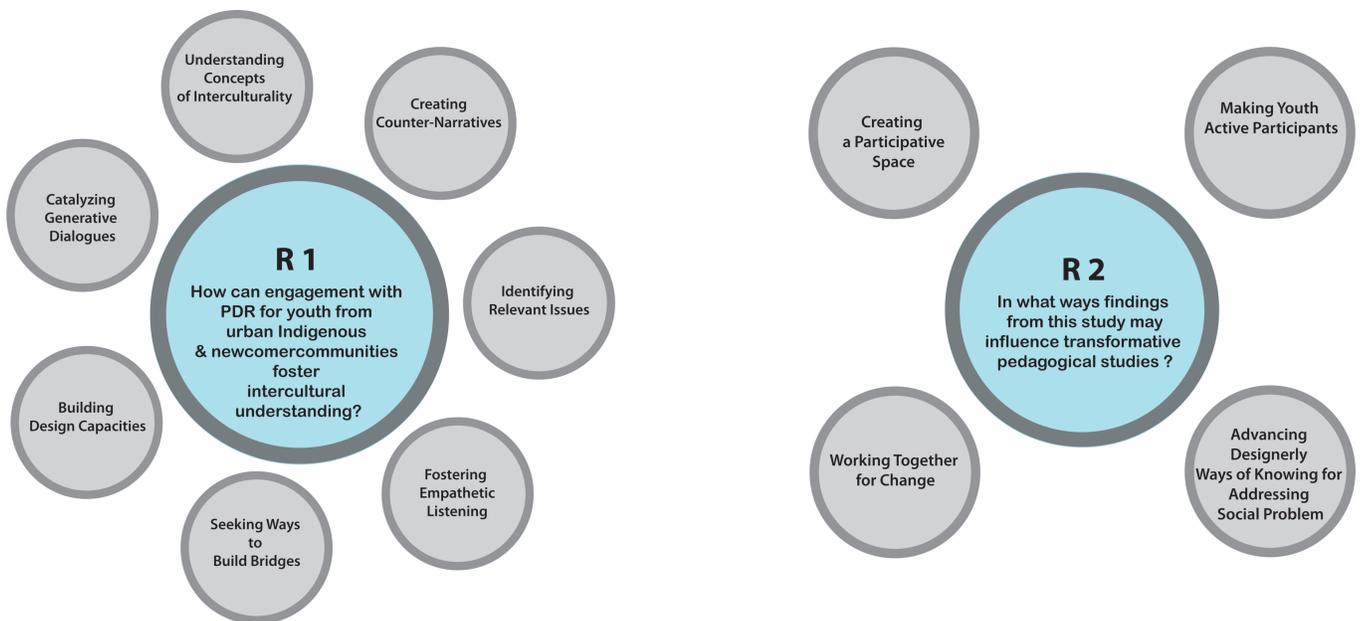
Figure 5.1: Didactically summarizing response to research questions 1 (R1) & 2 (R2)

As opposed to traditional inquiry approaches, in designerly ways creating a (design) solution is connected to the available time for the process in a given situation. For example youth participants came together for a few hours in each d.circle to work towards addressing interculturality issues. So defining a problem by the participants in this study was not necessarily expected to be based on an exhaustive analysis rather their task was focused on co-defining the problem and then finding solutions. Another notable aspect of knowing through design as

observed in this study process, relied on visualizing graphic images, drawings and mind maps. This generative design mode not only aided in linking deep/hidden values and beliefs, of all those collaboratively engaged in the process, but it was very effective in communicating ideas and information to wider audiences. Participants engagement in this study made a noteworthy contribution towards advancing designerly ways of knowing for addressing problems linked with cultural diversity and marginalization of youth, towards intercultural understanding.

Final thoughts on the research questions. The goal of participatory research is not to produce proof or confirm a hypothesis, rather, "the objective of PAR is to generate useable and convincing knowledge relevant to those whose actions will steer towards a social change" (Susskind, n.d). According to Lawrence Susskind, Director of PAR lab at MIT, there are three important aspects to a participatory inquiry project (see also Greenwood & Levin 2006; Irizarry & Brown, 2014; McNiff & Whitehead, 2011; Resnick, 2016). Firstly, participatory research projects yield "actionable knowledge" which is co-created with local community individuals' input. Secondly, what people in real situations know from their first-hand lived-experiences is considered real knowledge. Thirdly and most importantly, the value of this participatory knowledge creation approach is in what the concerned individuals and communities learn from their engaged participation in the process (Susskind, n. d). My responses to the guiding questions for this PDR study speak to the "practical wisdom" and "actionable knowledge" that emerged from our collaborative study.

Understandings about interculturality were a result of collaborative engagement of the youth from the concerned communities through a generative design process. Through the engaged process it was highlighted intercultural understanding amongst youth is a complex issue which is interrelated to a network of other problems—racism, stereotyping, socio-cultural

isolation., lack of relevant education. These learnings contribute towards the creation of "authentic knowledge" that would be believable to the individuals, for whom intercultural understanding is relevant. The notion of authentic knowledge corresponds to contextual aspects of participatory knowledge created—meaning the extent to which the knowledge created relates to the local situation of youth participants. Moreover authenticity of the knowledge, and associated insights, also related to the extent to which research outcomes are viewed as being credible and meaningful to the participants and collaborators. Therefore the participatory and intersubjective understandings which emerged through the process of this study validated the catalytic and empathetic aspects the emerging knowledge—essentials for transpiring actions to affect a change.

When I first started this PDR project, I wanted to find out if a design-based study approach could be beneficial in fostering intercultural understanding in youth from marginalized communities and, also how might knowledge from this process be useful in informing transformative pedagogical practices. As I reflect at the outcomes of the study, I am able to say that the knowledge developed through this co-creative process is affirmative. The design process encouraged participants to make positive changes in their ways of perceiving realities of the youth from the other community. Importantly, the process made them think critically and act through envisioning improvements in the situation of the intercultural disconnects they experienced. As citizens of a multicultural society, they had opportunities to become social change agents and to cultivate new learnings about their social interactions.

I see convincing prospects for design process-based studies to shape relationships between individuals and communities by playing the role of catalyst in tackling the complexities of issues related to intercultural understanding for youth of marginalized communities. PDR

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methods are well-suited for addressing complex socio-cultural issues through collaborative and community-engaged creative projects. In particular, our study provides strong support for pedagogical provocations for education that is more inclusive, imaginative and proactive. Community-engaged design processes have shown to be effective for developing young people's abilities to imagine and understand concepts of socially just futures. It has also proven effective in developing youths' capacities to reflect on the state of their marginalized positions in their multicultural society. A set of design research processes employed in the study provided a transformative learning environment for all those involved. It also afforded an opportunity to the participants to not only imagine socially just futures but it encouraged participants to envision ways to create that.

This PDR project encouraged urban Indigenous and Muslim youth from newcomer immigrant communities to interact with each other. The process of engagement enabled them to better understand their collective and disparate pasts, and envision potential decolonized futures. It afforded them an opportunity to look at diversity of cultures, differences and similarities through the process of participation and design. Furthermore, the Indigenous concept of a future post-colonial society convincingly illustrates that collective actions of a "collaboratively structured society" (Battiste, 2000b, p. xxvi) for recovery (from the colonizing effects of isolation and divided society) and ensures balance and harmony amongst all communities. Together we co-created a curriculum of knowing (towards ways to promote interculturality) that was emergent, engaging and expressive. It took the co-participants through a learning, unlearning and a design process for envisioning ways to change the status quo through what Maxine Green calls "new landscapes of reflective learning" (1995).

Youth from urban Indigenous and newcomer Muslim communities, by participating in this PDR study, made significant progress in developing and imbibing intercultural understanding. They explored and attempted to make sense of the concepts of interculturality. Rejecting the popular (mis)knowledge and creating counter-narratives to what the media and public pedagogies had fed them, was a major advancement. Another important aspect of their participation was their ability to identify core issues, which according to them, were the main hinderances to fostering intercultural understanding. PDR emerged as a useful process to involve these youth in naming the problem/s that could be deterring cross cultural interactions. Awareness of the issues prepared them better to address the identified problem through visual communication based, design actions. Despite their varied experiences of racialization, there was optimism and eagerness amongst the youth for what they could contribute to "what's next" in view of "what has been," in the context of the multicultural reality of their urban lives. In the process they developed various capacities, emphatic listening, ability to reflexively analyse social issues to generate design concepts, and the capability to synthesize verbal and non-verbal understandings into visual concepts.

In design research, the interest in learning lies beyond the present; therefore, the research mandates to make use of levels of gained insights to move forward towards the future for which the new solutions will be designed (Sanders & Stappers, 2012, p. 204). The process of design thinking in our d.circle embodied a journey from gathering information (research) to moving towards conceptualizing solutions(design). Sanders and Stappers remind it is during this stage of crossing the gap between research and design, that the "big picture" emerges. They assert that since the ideas at this stage emerge and evolve through implicit thinking, contemplation, reflection and interpretation, they are usually "less superficial" (p. 205). Hence, the emerging

picture from such a process is steeped in the new knowledge developed, and it generally leads to

new ideas, which they declare, maybe "radical, fundamental and/or substantial" (p. 205).

Studying the progression of ideas between the youths' "problem statements" and their visualized

solutions, I noticed a higher level of abstraction that made way for the emergence of many ideas

and some new concepts steering towards more work in context of fostering interculturality.

The range of ideas which emerged through this PDR study helps to inform a

comprehensive view of how cultural isolation is caused by a lack of, or rather failure of,

intercultural understanding. In design-based research, a term used to refer to such a view is

called a "big picture"; it helps to connect the dots between apparently disparate themes (Sanders

& Stappers 2012, p. 238). Community interactions and communication are important part of

urban youths' lived realities. Designing artefacts in a collaborative environment was conducive

for youth engagement for new knowledge creation. Interactive communication played a

foundational role in helping them convert their insights (from group engagement) into individual

ideas (artefact/prototype designing). The importance of two-way communication between the

participants and their artefact/prototypes is recognized as an important aspect of designerly ways

of knowing (Cross, 1982; 2007). The findings of the study illustrate that a design-based approach

has emerged as a viable approach for knowledge creation. It makes a strong case for the

employability of this approach to study for transformative pedagogical practices in fields beyond

design. It cultivates a particular style of problem-solving capacities in the participants, which

equips the participants to address problems that Buchannan (1992) popularly refers to as "wicked

issues." The PDR process has demonstrated an ability to bring out the tacit and explicit aspects

of a problem under study through visual representations. Moreover, the pragmatic approach of

'thinking-and-doing' or reflection-in action in the design realms corresponds with the concept of

critical thinking in education, thereby making PDR a promising approach for informing

transformative pedagogical practices.

Reflections – PDR with Urban Indigenous and Newcomer Immigrant Youth

Striving towards Press's (2016, p. 26) description of a design researcher as a "social

expert," employing a participatory design research approach for this study guided me to initiate

and develop alliances across cultures and allowed me to learn about cultural diversity with youth

from different communities. Since, in a practice-led and project-grounded approach, practical

experience is the central tenet for new knowledge creation (Findeli, 2016), my experience of the

study, alongside the experiences of the youth participants, offers a distinct viewpoint. Below, I

highlight some critical reflections about the PDR project from my perspective as an academic

and visible minority design researcher, who integrates design and research to address complex

social issues related to multiculturalism.

Appreciating diversity of the notion of "time" in PDR. Some 25 years ago, Maguire

(1993), while reflecting on her experiences of doing participatory research for her PhD, noted it

to be a tough experience in what she called "uncharted waters." Similarly, my transdisciplinary

study to explore cultural diversity and youths' socio-cultural marginalization, using a

participatory design approach, was a journey into unmapped territory for me. As a research

facilitator, assuming control over the logistics of the process was a critical responsibility. Upon

reflection I see the notion of "time" as one of the most significant elements in the whole process.

As in my experience, the complexities associated with the phenomenon of time in participatory

projects can be manifold. Firstly, negotiating time commitments effectively with the

collaborating organizations and the youth participants was a complex challenge. For example,

tensions arose between letting the process take its course (as mandated in participatory projects)

and figuring out how to move the work forward at a steady pace to comply with fairly strict academic timelines for finishing a degree program. In this sense, unconsciously, there was always an urgency at the back of my mind which resulted in creating tension between whether I should "go with the flow" of the project and partnerships as they evolved, or urge the process forward in order to remain within my academic timelines. Ultimately, the participatory nature of the work took precedence; I had to be extra mindful to not push my collaborators/participants into making decisions at a pace which was not acceptable to them.

Secondly, participatory project participants require a committed investment of time to be engaged in collaborative design processes for developing knowledge for social change. Taking part in this study necessitated their time commitment in addition to their ongoing undertakings with their community organizations. Bringing together youth participants from different community organizations and different cultures for d.circles was an ongoing task in terms of time management. This was specially challenging, in context of our study, as the d.circle participant groups were unstructured groups within the community organizations. Forming those ad hoc groups was an important part of the process, which points towards an additional role for the design-based researcher, somewhat of a social expert. It required sincere and focused networking with the communities to get to the stage of initiating the d.cirlces. The experience taught me to stay flexible and adaptable to what might unfold. I found that unsuccessful attempts at facilitating d.circles were also learning experiences, which helped me as a participatory researcher to refine and improve my facilitator, mediator and community-engaged PD researcher skills for the next event.

Lastly, I learned that my understanding of time, coming from an academic environment, was not necessarily aligned with the realities of the cultural communities with which I was

engaging. I experienced that my urgency to meet my project timelines was not in harmony with that of the community organizations reality. The immigrant and urban Indigenous community organizations, as well as City departments that I liaised with, were guided by their own calendar of events. Referring back to Battiste's advice (2000a) about cultivating a practice of patience, persistence and perseverance became the best suggestion for managing time in this PDR project. Negotiating a balance between my reality of time and how it unfolded in community-based participatory projects was an important learning. I navigated my way through this time disparity by slowing down and aligning my project pace, as much as possible, with that of the collaborating community partners. My newly developed sensibility to adapt to the community partners time rhythms became an asset in making worthwhile progress in my study process.

For moving ahead in my participatory research, it was important to concede that working with a social change agenda cannot be a one-time event, rather it requires a persistent attitude to allow the process to progress dynamically towards change. Expecting that all will be "transformed at my schedule" (Maguire, 1993, p. 176) would have adversely affected the knowledge creation process by replacing the genuine voices of the participants with my own projected agenda. Reflecting on the process as a project initiator, a facilitator and as a PD researcher taught me that prescribing how things should proceed was not my role as a participatory researcher, nor was it what a decolonizing or humanizing knowledge creation practice mandates (L. T. Smith, 2009; Paris & Winn, 2014).

Embracing the sharing of power and control in PDR. Community-based research is built upon an epistemological belief that the power to create knowledge for positive social change rests with communities, thereby making it collective inquiry (de Oliveira, Gutberlet & Tremblay, 2016; Wadsworth, 2006). Similarly, in design research for social transformation

requires design researchers to encourage co-participants in the process to be more confident and to take charge of their own learning to weave their reflective thinking with their idea generation for any future transformation. The emergent process, in our study, was based on reflecting and designing actions together with youth as a way to knowledge creation. However, I could not proceed without being mindful of the power differential that plays out between the research initiator/facilitator and the co-participants in participative studies (Sande & Schwartz, 2011). This project had varying degrees of participation of community members at different stages of the process. The youth community organizations as collaborators were involved with me in setting the agenda, recruiting youth participants and logistical planning for the d.circles. While they were not active participants in formulating the research questions, I arrived at those questions after numerous informal interactions and observations of various youth groups and their community service organizations. It was clarified to all that the project was a part of my doctoral study, and in the spirit of participatory research, the value of the findings for me might be different from what it might be for them. So, we each came to the project with a clear understanding that the insights developed from the process may be relevant to the co-participants in different ways. For some, the outcomes would have a more immediate meaning, while for others, particularly those directly engaged in the d.circles, the project may (or may not) result in far-reaching transformations.

In a participatory research process, the role of a researcher is different than in traditional research approaches. Based on mutual interest in the topic under investigation, the research initiator facilitates all involved in the process, in a socio-culturally sensitive manner, to collectively tackle the issue in focus and envision actions for change (Comstock & Fox, 1993; Wardsworth, 2006). Regarding the question of who should have control in such research

processes, Comstock and Fox (1993) and Leavy (2017) agree that in a participatory study, the researcher and participants work together to learn and grow, for their mutual benefit. While power-sharing is central in participatory research, it is also related to the process outcomes with diverse implications for all those involved. For me, this study was "academic" in relation to my work as a visual communication design researcher and educator and also "personal" as it potentially affected my understandings related to newcomers in Canada.

I learned the importance of respectfully forming bonds of trust to advance this kind of collaborative work for social change. The process enhanced my capacities of patience, perseverance, keen observation and openness to learn collaboratively as we progressed through the different stages of the study; it mandated that I avoid coercing co-participants' into learning or unlearning according to my response to the issues being discussed. Over the course of the project I learned my input in the process required to support d.circle participants to develop their respective shifts of attitudes, perceptions and behaviours towards matters concerning intercultural understanding. This was a fundamental learning in the context of a PDR project that would allow for the authentic voices and insights of the participants to emerge as a result of the process. Both the opportunity and the challenge for a PD researcher is, to adapt her role from being a designer or researcher to a change facilitator, who is invested in co-creating an encouraging space within which all feel supported and committed to envision new shared futures. It was a valuable opportunity for me as it offered a new way to employ a design-based research process for social innovation in exploring ideas and experiences related to multiculturalism and intercultural communication with youth for community responsive education. It was also a challenge as it required me to let go of my control as a design expert

and let the participants advance, take charge of their own creativity in addressing the complex social issue.

About collaborating with Muslim community youth as PDR participants. My initial collaborations evolved from working with a group of mixed ethnocultural newcomers, to working mainly with Muslim newcomer youth. The Muslim community youth organizations, that I collaborated with, expressed interest in working with youth from urban Indigenous communities; the Indigenous youth-serving organizations reciprocated that interest.

The fluidity and dynamism I strived for in facilitating the project undeniably allowed "the research project to be open to unforeseen possibilities and serendipitous circumstances" (Hocking, 2010, p. 247). Receiving interest from mostly the Muslim and Indigenous communities was an unanticipated opening. I had no intention of excluding participants from any specific ethnic or cultural backgrounds from the study; I was open to allowing collaborative connections to organically mature. Formation of the participant groups with this specific ethnocultural representation was indicative of a few facts. Firstly, my location as a Muslim woman of colour with a heritage of colonially-informed migrations, working within Western academia likely influenced the organizations' decisions to collaborate and to invite youth from their groups to take part. The fact that I approached many youth serving organizations in the City and received interest mainly from Muslim groups, convinced me that my location as the project initiator had a significant role in the development of the connections I was able to make.

Secondly, the fact that newcomer groups, specifically those of Muslim background, have a history of experiences of racialization and discrimination (Anderson & Coletto, 2016; Javaid, 2011; Policy Horizons Canada, 2017; Poynting & Perry, 2007; Statistics Canada. 2011; 2013a; Zine, 2006) and also minimal opportunities to engage and interact with youth from Indigenous

backgrounds, could have been their motivation for undertaking this project (Janhevich & Ibrahim, 2004; Khanlou, Koh & Mill, 2008; Suleman, 2011). In my informal interactions with youth and youth program facilitators across newcomer and Indigenous cultures, I could see an underlying interest in making sense of experiences of racialization and socio-cultural marginalization with others from across cultures with similar experiences (see Bissoondath, 1994; Galabuzi, 2011; Palamar, 2009; Sharma, 2011 for more analysis of cross cultural similarity of racialization experiences). The interest of the Muslim organizations to understand what contributed to their marginalization, and more specifically their communication disconnect with Indigenous communities, was an important contributor to the emergence of our PDR groups (See Ghorayshi, 2010; Suleman, 2011; Syed, 2010 for more on disconnected communities).

Lastly, their positioning as "ghettoized" others (Varadharajan, 2000, p. 149; see also Zine, 2006) with limited knowledge of or interaction with cultural diversity piqued their interest to know more and to work towards anti-racist and decolonized relations. Coming to this study I was aware that racism is implicitly connected to colonization (as in Batiste, 2000; Fanon, 1963; Said, 2003). Impacts of racism were raised by youth from both cultural groups. In contrast to my attempts at networking with other groups, building trust and gaining collaborative partnerships with the Muslim community progressed without major delays. Perhaps a growing "sense of minoritization" (as in Bhabha, 1998) amongst invisible minority newcomers who live-in-difference in their multicultural realities contributed to the fruitfulness of my efforts to gain the interest and trust of the Muslim communities. My 'insider position,' which contributed to my familiarity and sensitivity regarding cultural practices across Muslim groups, gave me an enduring foundation for understanding multicultural citizenship and intercultural communication as experienced by these individuals and communities.

About seeking collaboration with urban Indigenous community organizations.

Reaching out to individuals and organizations across cultures which are historically located at the peripheries of the mainstream was the requirement of this study. For me, it was a natural undertaking as it aligned with my commitment to social justice, which L. T. Smith (2009) calls a "socially interested" position to create knowledge (p. 205). Being an "insider" to the Muslim newcomer communities and an "outsider" to Indigenous communities added another level of learning. L. T. Smith (2009) refers to such margins as not necessarily contrite places; rather, she asserts these spaces advance the blooming of imagination and creativity. Similarly, for this study the margins acted as springboards to push the boundaries towards new ways to envision change-focused ideas and to create knowledge, with hope and optimism, to transform intercultural understandings amongst youth.

During the collaboration and engagement process as a PD researcher, I remained mindful of my conscious or unconscious cultural biases which I was bringing to the task. There is no denying that newcomers and urban Indigenous communities view each other with scepticism (Gyepi-Garbrah, Walker & Garcea, 2013; Kasparian, 2012; Suleman, 2011). The suspicions and doubts have roots in colonial mindsets, whereby the pedagogy of differences implicate all who are marginalized and othered, into "othering" as well (Giroux, 1992; Fay, 2002; Varadharajan, 2000; Suleman, 2011). The ideology of racism covertly supports discursive practices that rationalize social inequities and negative sentiments between such groups of marginalized communities. Therefore, racist attitudes also become a cultural barrier to forming any meaningful connections (Longhurst, 2007). Understanding that "diversity is a relationship" (Fleras & Nelson, 2001, p. 241), means that a multicultural society requires focused efforts from concerned community individuals to build and maintain connections across differences.

Embracing this idea of interculturalism while proceeding to make collaborative alliances with diverse groups was an important learning which definitely influenced the decolonization of my perceptions— through unlearning and learning.

I understood that the individuals and communities, experiencing marginalization and racialization, are attuned to seeing each other through the lens of the multiculturalism policy (Hyeman, Meinhard & Shields, 2011); given this, on numerous occasions, the question arose for me if Indigenous community organizations would trust an "outsider" who is non-Indigenous, yet from a marginalized socio-cultural background herself. Moreover, I wondered what it would take to develop this connection as a PD researcher. What would it take for these two groups to come together with a commitment to contribute to our collective youth communities for mutual change to foster a socially just future? I learned that honouring each other's cultural, spiritual and traditional values, and making a sincere commitment to contribute was important scaffolding in this process. It could not be just a one-time act, rather it had to be embraced as an active process, which mandates ongoing mindfulness supported by conscious and concentrated mutual efforts to resist, challenge and transform cultural biases.

During the course of this project, I observed that work in this or similar realms has already started as Indigenous and visible minority community-based scholars in Canada are increasingly recognizing the need to move toward healing and restoration of broken relations within their own communities, as well as, within the broader society, in order to actualize a socially just future together (Batiste, 2000, 2013; Duran-Duran, 2004; Kasparian, 2012; Mathur, Dewar & DeGagne, 2011; Suleman, 2011; Vardaharajan, 2000). I also discovered resources in public and academic domains (Batiste, 2004; Joseph, 2016; L. T Smith, 1999) to assist people to work in culturally sensitive ways with Indigenous peoples. However, I share this information

with a word of caution: at times, theoretical understanding may induce the belief that one can know all that is required to be known. For example, in educating myself about cultural protocols and ceremonies, I confess I made mistakes and unconsciously appropriated a practice or a symbol. As it is said, there is no more profound a way to learn than by making a mistake and learning from it. While planning for my first d.circle, I designed a talking stick, inspired by an Indigenous sharing circle I once attended, to help guide a thoughtful discussion. Through my continuous efforts to learn about cultural concepts and protocols with my Indigenous community contacts, I learned what a culturally insensitive act I intended to commit. I learned from that experience that engaged dialogue with relevant community contacts should always be maintained to ensure that what one learns theoretically is manifested appropriately in our actions. Luckily, I became aware of my error before passing the stick around in a group of Indigenous and newcomer youth.

Reflecting on my role as a PD researcher. In reflecting on my role as a PD researcher in this community-based doctoral study, I gained a number of insights. Foremost, I became comfortable comfortable in the discomfort of transdisciplinarity of undertaking. It was exciting yet unsettling while trekking through this doctoral project. Doing a participatory design-based research within the setting of a Ph.D., meant that I got a chance to slow down my doing , in order to focus on "my reading the world and the word" "outside the field of design. What was especially noticeable about the process was that even let-downs or failures became small successes eventually. Those became moments where true learning happened. I have come out at the other end of this study, for aspiring to fostering intercultural understanding, as what Mike Press (2016) calls a "socially resourceful researcher" —I say this with utmost humility . As a design researcher resourcefulness mandates ingenuity and adapting to different roles as per the

ever evolving nature of the project. While stay true to the goals of the project . Most importantly, this study marked a significant stage in my ongoing personal process of decolonization. As bell hooks says "acknowledging the truth of our reality, both at the individual and collective level is a necessary stage for personal and political growth".

I understood that the success of any community-based design activity is based on how participation of individuals from the community transformed their capabilities set needed to design. Moreover, it depends on how the participants develop their own understandings and awareness about the issues being explored through the design process. For a researcher engaging in such a process it is important that she has a skill set to facilitate a process which is truly responsive to the realities of the participants in the process. I had the experience of designing and facilitating design-based activities with younger individuals. However, socio-cultural context of the prospective participants and their realities was an aspect which required my focused attention before initiating this project formally for my study.

I brought to this study my experiences as a visible-minority immigrant, a woman and a design educator, who had experiences of teaching and developing social innovation-focused design studies curricula in a public sector university in Pakistan, and participatory design research experience in immigrant community settings in Edmonton. I had minimum exposure and understanding of the Indigenous communities, with who I aspired to collaborate for prospective participation in the d.circles. This required a completely immersive approach of learning and engaging with individuals from the urban Indigenous communities. During the formative stage of my study I spent a lot of time in community settings observing, listening intently and to learn what I was unaware of— the history, struggles, challenges, traditions and

value of ceremonies— in the Indigenous cultures. It was critical that the 'experience-based' aspects of my learning were complimented by what Freire (1970) refers to as "reading."

I developed my knowledge of Indigenous worldviews and ceremonies by taking part in community events, local conferences and ceremonies (local Indigenous conferences, sharing circles, smudge ceremonies, Medicine Wheel teachings and Pow Wows). Reading the written word (literature) simultaneously, with participation in the various community-based cultural events helped me to develop, somewhat, a holistic understanding regarding Indigenous worldviews, pedagogies, traditional values, and their continuing struggles. It would be an overstatement that my efforts of those two to three years equipped me with a deeper understanding of the cultural and spiritual aspects of their culture and individuals. However the experience got me initiated onto the path to learn about Indigenous methodologies for creating new knowledge and therefore developed sensibility and appreciation for Indigenous wisdom traditions. This was helpful for my personal growth as community-based design research who was aspiring to facilitate a design-based study for understanding ways to promote intercultural understanding among the youth from diverse cultures in Edmonton.

This research gave me an opportunity to reflect on my role as a design researcher for community-engaged projects. I brought to the research a lived experience of having taught and worked on projects related to design for social change. Having previous experience of working with new immigrant communities as a design researcher, I was able to use my network to gain access to some community youth-serving groups and hence to participants. Similarly, having participated in various community events involving Indigenous communities was beneficial in gaining initial contact with Indigenous youth-serving organizations.

In reflection, I see that working in collaboration with different youth organizations to bring together a groups of youth participants for the d.circles was a significant achievement in this study. Managing to get youth from different cultural communities to formulate a group, referred to as unstructured groups by Ross et al. (2010), for each d.circle was perhaps one of the most challenging aspects of this study. It required me to, every time, refine and adapt my communication skills according to the diverse cultural groups I was aspiring to collaborate with. In view of my experience, I can state with confidence that in PDR, specifically when employed for a PhD study, the role of a design research facilitator is dynamic and challenging. It not only requires a focus on research project initiation, facilitation and management of the overall design study, but it also mandates cultivation of abilities for social ingenuity and adaptability. The skills I gained from years of teaching studio courses in design were particularly valuable for facilitating d.circle sessions with diverse and "unstructured" groups.

In a participatory design-led approach, the research is a collaborative process with individuals from communities in which change is desired (Hocking, 2010). Throughout this PDR process, I have been cognizant of ways to collaborate to co-create empowering, participation-centered and reflexive research. For me, the act of "empowering" entailed inspiring, encouraging, and promoting the building of personal capacities for the participants, so that together they could think critically to raise concerns, doubts and formulate questions which can propel the group towards envisioning solutions relevant to their respective realities. I realized, being a PDR researcher I had to reconsider my role of a teacher and move towards refining my abilities as a community-based design process facilitator.

Through my participatory design-based research, I learned to fail gracefully and then to get up to continue on numerous occasions. Such falls and tumbles ranged from instances of

reaching out in making collaborative partnerships, learning to let go as a design expert and proceeding with humility during my participatory engagements, adjusting my attitude while making sense of the processes and learnings which were messy. The overall process made me appreciate my failures as pedagogical moments; they pushed me more than my achievements did, as they advanced my PDR abilities to understand and share the dynamics of the process.

In my journey I have come to recognize, what Maguire befittingly reminds (2003) that the expectation of arriving at a definite destination can be very stagnating. Working through the study confirmed participatory, and co-creative knowledge creation is "deeply contextualized" (Fine &Torres, 2008); and that It is a dynamic process which takes shape and evolves according to the needs of the participating individuals and communities.

Implications for Practice: Future Research Directions

The findings of this study have implications for future interdisciplinary/transdisciplinary research practices in design studies and curriculum studies. The study advances understanding of design-based research methodologies by revealing how designerly ways of knowing, (values and practices) can make a viable methodology for participatory action research in the field of curriculum and pedagogy. This research helps to reveal some of the essential concerns that imepede creation of a truly multicultural society.

The journey of this study, specifically, brings attention to insights for advancing intercultural understanding and the building of scholarship with participatory engagement of urban Indigenous and newcomer Muslim youth. Those youth were engaged in this project to collectively reflect on circumstances inhibiting cross-cultural understanding and to stimulate understandings that have socio-cultural relevance. A history of exposure to pedagogies (public, media or cultural) which subliminally advance the intercultural divide (Kymlicka & Norman,

2000; Mathur, 2011; Suleman, 2011; Vardharajan, 2000), left these youth disconnected from each other's realities, and hence distrustful. Such state of relations between these youth communities made it a challenging task to bring them together for a collaborative inquiry to bridge that divide.

Though the topic of multiculturalism is synonymous with Canada, it is still in need of attention. Acknowledging the value of Indigenous cultures and traditions and the dynamic state of ever-evolving diversity to which newcomer immigrant and refugee youth add, the knowledge amongst them of cross-cultural traditions and practices is still fraught with the politics of cultural pedagogies. Given the increasing numbers of youth from these two visible minority groups in cities, attention is need to foster meaningful interactions between them. They need to maintain their cultural identities and develop their awareness of the other in ways that do not support the ages old colonial practices that keep them divided into isolated social groups. There is increasing need to understand the pedagogical implications of intercultural disconnects, their roots, their effects on the condition of multiculturalism; this calls for socially innovative approaches to envision possible solutions to improving the situation of cultural disengagement through authentic collaborations for informing co-creation of a better future. The knowledge developed through our study illustrates that such pedagogical studies are needed in our contemporary time, and they have the potential to inform the work of curriculum designers and educators for community responsive curricula and pedagogies.

Although there is expansive literature about PAR in diverse academic disciplines and community-based settings (for example: Conrad, 2003; Pain & Francis, 2003; Kemmis & McTaggart, 2005; Kesby, Kindon & Pain; 2007; Leavy, 2017; Luchs & Miller, 2010; Minkler, 2004; Mirra, Garcia, & Morrell, 2016; Sanders & Stappers, 2012; Simonsen & Robertson, 2013;

Tandon, 1988), I found none with youth from Indigenous and Muslim communities in a Canadian urban milieu. Also, I found no PDR project that focused on fostering intercultural understanding for youth from newcomer and Indigenous communities. Sanders (2016) draws attention to the new directions for research in the field of design studies, whereby design and research can be blended to not only shape the future, but also to make sense of the future (p. 20). Our community-engaged and change focused study *provoked* and *engaged* youth to find ways to *improve* intercultural understanding. Such "research which is treated as a design project" (Press, 2016, p. 26) for improving the socio-pedagogical experiences for youth, has significance across social, cultural, and intellectual realms.

While discussion of participatory research methodologies in both curriculum and design literature is expansive, my design-based methodology helped build connections between and amongst these diverse disciplinary fields to develop insights for community-responsive knowledge through the design research process. The flexibility and innovation afforded by this approach can offer possibilities for adaptation to emerging circumstances to create or initiate positive changes in the realms of curriculum and design studies. The contemporary direction of design studies, based on an expanded focus on wicked problems in our social milieu and their solutions, stipulates crossing epistemological and ontological boundaries. Congruently, participatory research, due to its problem-focused and project-based nature, aligns well with design-led research and additionally offers promising openings for inter/transdisciplinary projects (Held, 2016; Leavy, 2011). My study does not in any way maintain that design-led participatory approaches are the only tools for social change-oriented studies, rather, I am presenting it with the hope of demonstrating that this youth-engaged study can be one viable

approach in the developing field of participatory design research. With regards to future research

directions, there are numerous entry points for further investigation which I highlight below.

For social innovation in education. Today's lack of relevant information about

ethnoculturally diverse individuals must be acknowledged in the development of a mindset that

subverts multiculturalism from its present "celebratory" state. Advocates of critical pedagogy,

similar to advocates of design for social change, suggest change can only be initiated after the

problems are named (Brown, Harris & Russel, 2010; Buchanan, 1992; Freire, 1970; Giroux,

2008; Kincheloe & Steinberg, 1997; Wahl, 2016). Using a PDR approach for naming the

problems that impede meaningful intercultural knowledge development is an avenue to explore

further. According to Patrick Slattery (2013), missing from education is the commitment to

community discourse, which is required to understand and re-evaluate preconceived notions of

the meaning of curriculum (p. ix); I feel this is also the case with regards to contemporary

multiculturalism in the curriculum. Addressing this gap requires focused work on issues arising

from multiculturalism. Multiculturalism cannot be treated as a static social phenomenon.

Acknowledging the ever-evolving nature of cultural diversity, due to the associated socio-

political contributors and socio-cultural outcomes. mandates development of knowledge which

keeps up with its changing position.

The inherent quality of design processes, which employs "doing and thinking" as a way

to reflect upon one's actions, corresponds well with a reflection-in-action in educational realms

(Koh et al., 2015; Schön, 1983). Design research led studies in the field of education can bring

attention to the ways we are living through transitional times in our multicultural realities. These

methods can offer an alternate way to reflect and understand the challenges posed by the shifting

realities of cultural pluralism in our globalized world and corresponding problems of social

justice. Design processes employed in PDR can provide tools to support collaboration and innovation in addressing these issues for envisioning community responsive solutions.

The design of services and systems[46] (i.e. processes rather than products) allocate an important role for design-based research in social innovation projects, which are becoming increasingly transdisciplinary (Brown, 2017; Imbesi, 2011; Joost, 2016; Leavy, 2011; Manzini, 2016; Sanders, 2016). Combining community pedagogy with design process based ways of knowing can contribute to shaping future curricular research and design practices for innovation and decolonization. Further work from individuals and teams in the fields of curriculum and design studies is required so that they can adapt design process-based participatory research workshops for curriculum projects, or take design projects from mere ideation to naming the problem and delivering the outcome. Finally, such engaged and transdisciplinary projects can enable the emergence of pedagogical spaces for stakeholders, collaborators and participants from diverse community and academic backgrounds to connect for focused discussion about shared future paths. No matter how small-scale these interactions are, they will be valuable to push towards community responsive and socially innovative outcomes (see Sanders & Stappers, 2012; Imbesi, 2011). The challenge for further exploration is whether design-led research in the field of curriculum and social innovation can be a dynamic force for advancing the change that we would like to see in multicultural education.[47]

For intercultural understanding, transformation and cultural change. In future research, expanding the circle of participation with other groups of ethnocultural youth will be crucial to illuminate further insights. Such insights will support knowledge development that will

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[46] In the field of design studies services and systems include focusing on relationships with users and consumers, as well as relationships with all the other disciplines that are inevitably involved in the creation of products, services or experiences.

[47] Adapted and developed from a question Conrad (2015) puts forward in her paper.

be useful at two levels. Firstly, such studies can make available real and experience-based facts to respond to the needs of youth from these populations and to inform community-responsive design of tools and services (e.g. curricula and pedagogies). Secondly, bringing together collective voices of youth from mainstream and marginalized communities can have far-reaching implications for "change-oriented action" outcomes and develop empathetic understandings of a broad range of people and conditions. More questions that arise from my PDR study are: What is understood by the term interculturalism and how might it be useful in a) teaching about "multiculturalism" and b) designing curricula and enacting a pedagogy of interculturalism?

Bringing It All Together for the Way Forward: Concluding Remarks

The PDR process and content outcomes from our study helped to demonstrate the value of knowing through making community connections and collaboration. I recognize that, while the learnings from this study may not be ground-breaking, the study revealed knowledge creation for community well-being and social change does not occur in a vacuum or a laboratory. Rather, it requires development of relevant community links which are essential for contextualizing knowledge, deepening understanding, encouraging community involvement, and connecting with collective experiences to make any progress forward for common well-being. A socially just society cannot be developed if the diverse groups remain divided, as divisions promote intolerance, prejudice and racism.

I started this design-based study project to learn how participatory design processes can contribute in promoting intercultural understanding among youth from culturally diverse and marginalized youth. At the beginning of my study, I problematized Canadian multiculturalism and its socio-culturally stagnating impact on aspects of curriculum by exposing internal contradictions, omissions, exclusions and injustices associated with it. I contextualized the

complex forces (colonialism, globalization and neo-colonialism, that tacitly influence and shape multiculturalism) which led to understanding the importance of interculturalism as a way to bridge isolating divisions between newcomer Muslim and urban Indigenous youth. Moreover, the participatory research framework responds to the need to democratize and decolonize research—to move from seeing the researcher as expert, towards a collaborative undertaking— by bringing community groups together in the knowledge creation equation. The study project was developed, facilitated and modified through iterative processes aligned with the PDR approach. Through its emancipatory and capacity-building potential, the emerging insights led to question the basis of existing intercultural knowledge held by the youth from the diverse ethnocultural communities. It challenged us all (the participants) in different ways to envision ways to improve the future of inter-relations between the youth of the two most marginalized and racialized communities which continue to live side-by-side in the urban spheres. It served as a way to disrupt the status quo and to collaboratively envision ways for making meaningful connections.

It would be naive to claim that through a single PDR project, as this one, an action-oriented participatory design researcher can bring about instant change across communities. However, initiating and facilitating this study for knowledge creation to accomplish solutions for social problems, associated with intercultural understanding among the youth, is significant. It offers an approach not only to critically and reflexively contribute in constructing relevant problems with concerned youth populations' input, but it also provides an opportunity to actively address those issues through generating design-based solutions. Engaging youth from marginalized populations in a PDR project, to study intercultural understanding with an aim to initiate social transformation in a culturally diverse society, offers a potential for further

exploration. Examining intercultural relations between various racialized groups can benefit from PDR approach, to learn about the effects of colonial, post-colonial and decolonization discourses on current trends of globalization and ultimately on the state of ever-evolving multiculturalism in Canadian cities.

This study also intends to provoke a dialectical process of knowing in the fields of curriculum research and design studies. It can serve to inform design-based participatory research practices focused on similar social issues. My account of the research design offers considerations for participatory researchers in planning, setting up, and facilitating a project. For participatory researchers in the fields of design and curriculum studies, this approach can be further explored and matured by developing a framework for a multi-focused research process. As the field of curriculum studies is becoming more inclusive and transdisciplinary (Slattery, 2013). This study offers design-based research processes as ways to develop community-engaged and culturally-responsive knowledge for curriculum inquiries. The study also presented an avenue for the creation of subjective consciousness in participants through the exchange of their intersubjective perceptions. The approach of identifying needs and looking for solutions for aspired futures, through aesthetic and design visualizations, expanded participants' critical interpretive abilities. These interpretive practices were open to the shifting vantage points of participants during the d.circles, which in turn opened a site of dynamic learning amongst the diverse intersecting voices.

Participatory and design-based work is traditionally known to bring the voices of people with lived-experiences of a complex problem into domains where they are absent. Curriculum discourses seek justice and transformation through critically reflective actions deemed necessary to advance public discourse for social justice by connecting the subject matter of learning with

the lived-experiences of individuals and communities (Slattery, 2013). The need to hear multiple perspectives, particularly regarding social problems such as the intercultural understanding disconnect in multicultural spaces, has led to some well-intentioned transformation-focused studies in the education field (Knight, Johnston, Chan-Marples & McCoy, 2012). The focus in such work seems to be on dealing with symptoms and/or negative by-products of misconceived multiculturalism, but not with its root causes: ignorance, lack of interactive connections and relationships. Knowledge created from our PDR study highlights, that listening to the voices of youth sharing their lived-experiences of intercultural disconnects is one step towards solving the intercultural disconnect and associated social problems. However, the challenge of going deeper, by designing responsive solutions (such as curricula) to respond to youths' insightful voices, is the next step.

By way of involving multiple and diverse youth organizations for participation in this project, I stayed true to the notion of critical pedagogy and the principles of the participatory inquiry framework, as both are aimed at generating social transformation and critical awareness (Park, Brydon-Miller, Hall & Jackson, 1993; Freire 1970). The significance of our study lies in the fact that PDR employing design processes to envision ideas to provoke change in attitudes and behaviors, is a democratic and a dialogic knowledge-building process. Participant youths' active roles in visualizing artefacts as their responses to combat divisive multicultural experiences transformed the way they perceived the other. The engaged dialogue between urban Indigenous and newcomer Muslim youth evolved as praxis in the d.circles, which supported the emergence of "practical wisdom."

Insights from any PDR process requires dissemination beyond the traditional dissertation, to reach and engage readers outside of academic repositories, in public/community settings.

Design processes are better experienced than explained (Joost, et al., 2016; Sanders & Stappers, 2013; Resnick, 2016). Striking a balance between a written dissertation and a visual way of presenting my work, has been an ongoing consideration in my design process informed PhD. In making my research findings accessible beyond the written dissertation for varied audiences, my visual communication skill set was useful. Since design-led research methods draw on the creative and visual aspects of knowing and visualizing change, therefore employing a similar visual approach for knowledge dissemination helped in making the project accessible for wider audiences, in academic as well as in community-based settings (Appendix C) . Sharing this project as a part of the "Designing Connection in Friction" exhibit demonstrated a step towards widening the discussion about designerly approaches to address issues of interculturalism among youth from historically racialized communities (Mumtaz, 2018).

The account of my research presented here is an invitation to advance participatory design research methodology beyond the field of design studies. I propose integration of design research approaches, in the field of curriculum studies, is timely. Considering the complexity of 21st century socio-cultural issues impacting present and future youth populations, design's intrinsic predisposition to tackle such complex challenges offers a viable approach to address those problems. Future research for addressing complex social issues, such as fostering a pedagogy of intercultural understanding in multicultural societies, may benefit from the context-sensitive, dialogue-driven ideas and practices inherent in participatory design research. Building new contexts for design research for curricularists and educators will promote the relevance of design research methods for disciplines beyond design studies.

Acknowledging Limitations and Omissions: What is Missing from this Dissertation?

My dissertation is a result of an interdisciplinary study in the fields of Curriculum and Design studies. It is an exploration of Design research methods for fostering intercultural understanding amongst youth from urban Indigenous and newcomer immigrant communities. However, I learned some significant discussions are missing from this document that I would like to acknowledge here.

A discussion of treaty sensibilities as a theoretical framework for thinking about intercultural understanding between urban Indigenous and newcomer youth. I think treaty sensibilities would indeed have been a useful theoretical framework to explore because an understanding of the treaties does precisely address relations between the Indigenous inhabitants of this land, the settlers who arrived, and the newcomers who continue to arrive in Canada. This aspect might also have explored further complexities around notions of culture as well as the intricacies of the race beyond an informational problem. For example, the project Making Treaty 7, was mentioned as an example that exemplifies cross-cultural engagement of treaty sensibilities. In order to participate in envisaging a future, which values and incorporates Indigenous notions of intercultural understanding, which should go beyond the tacit acknowledgement of traditional Lands and Peoples that are commonly observed around Canada today. I aim, in my future work, to focus on incorporating Treaty 6 knowledges and perspectives, relevant to the Indigenous Land and Peoples in the Edmonton area where I reside and undertake my work, towards refining the participatory design research process for promoting intercultural understanding. Doing this would mandate a deeper study of the past, present, and future in order to explore Indigenous views of interculturality and their relationships with peoples of different cultures – the notion that we are all related.

An in-depth investigation of the body of scholarship and work done in multicultural communities in Canada around race theory and critical pedagogy. I acknowledge that much relevant work around critical race theory and critical pedagogy is being done in the big cities of Canada (especially Toronto and Vancouver) that was not discussed here. This dissertation work could have benefited from looking more deeply into this body of work to deepen the discussion about multicultural communities in Canada. Such investigation would have further contributed to sharpening my participatory design research practice with regards to intercultural understanding and notions of "culture." Additionally, it would have led to developing a better understanding of what the stewardship of cross-cultural relationships and multiculturalism across Canada means. I acknowledge these are important and challenging times for evolving multiculturalism and reconciliation systems and related education and practices.

An explicit discussion of what participants gained from this study. This research project was a prototype of a participatory design research process to explore how it might foster intercultural understanding amongst youth from the two communities (urban Indigenous and newcomer visible minority immigrants). The knowledge developed from this community-engaged process was predicated on specific validity criteria. The criteria was based on elements of relevant participation, contextuality, intersubjectivity, catalytic potential for new social action, value of the process for increasing empathy among the participants, and their ethical engagement in the research process based on the relevancy and importance of the topic of study to them. What each participant gained out of such a process was not regulated by the researcher; however, the research facilitator remains accountable that the resulting outcomes have evolved through a just, rigorous and genuinely participant engaged process. I acknowledge that a limitation of this methodology was that it focused more on the process and the researcher's learnings from that

process. An explicit discussion of what specifically participants gained through this project was an aspect that could have been studied to establish direct benefits of the project to the community participants.

In conclusion. This study was an initial foray into the area of intercultural understanding for youth from urban Indigenous and newcomer communities, in the Canadian context. Mainly, it offered insights about the participatory design research process in a community setting to address a complex social issue. Simultaneously, the study highlighted some important issues of intercultural understanding which are linked with how multiculturalism is affected through cultural and public pedagogies. It also shed light on how participants linked understandings across cultures to the way the topic of multiculturalism is commonly taught in formal education settings. I acknowledge that the above mentioned limitations can and will serve as a springboard for further design-based explorations through my ongoing work in communities and academic settings.

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APPENDIX A: REB APPROVAL AND ETHICS APPLICATION

Notification of Approval

Date: February 10, 2016

Study ID: Pro00061572

Principal Investigator: Naureen Mumtaz

Study Supervisor: Gavin Renwick

Study Title: **Towards a pedagogy of intercultural understanding: Participatory design research with urban Aboriginal and new immigrant/refugee youth**

Approval Expiry Date: Thursday, February 9, 2017

	Approval Date	Approved Document
	2/10/2016	1a.Information letter (Youth).pdf
	2/10/2016	1cii.Phase 1_Consent Forms (Parent-Guardian).pdf
	2/10/2016	4aii.Phase 4_Consent Forms (Parent-Guardian).pdf
Approved Consent Form:	2/10/2016	4ai.Phase 4_Consent Forms (Youth).pdf
	2/10/2016	1ci.Phase 1_Consent Forms (Youth).pdf
	2/10/2016	3aii.Phase 3_Consent Forms (Parent-Guardian).pdf
	2/10/2016	2aii.Phase 2_Consent Forms (Parent-Guardian).pdf
	2/10/2016	1b.Information letter (Parents-Guardians).pdf
	2/10/2016	3ai.Phase 3_Consent Forms (Youth).pdf
	2/10/2016	2ai.Phase 2_Consent Forms (Youth).pdf

Thank you for submitting the above study to the Research Ethics Board 1. Your application has been reviewed and approved on behalf of the committee.

A renewal report must be submitted next year prior to the expiry of this approval if your study still requires ethics approval. If you do not renew on or before the renewal expiry date, you will have to re-submit an ethics application.

Approval by the Research Ethics Board does not encompass authorization to access the staff, students, facilities or resources of local institutions for the purposes of the research.

Sincerely,

Anne Malena, PhD
Chair, Research Ethics Board 1

Note: This correspondence includes an electronic signature (validation and approval via an online system).

Notification of Approval (Renewal)

Date:	January 30, 2019
Principal Investigator:	Naureen Mumtaz
Study ID:	Pro00061572
Study Title:	**Towards a pedagogy of intercultural understanding: Participatory design research with urban Aboriginal and new immigrant/refugee youth**
Supervisor:	Gavin Renwick
Sponsor/Funding Agency:	APIRG The Alberta Public Interest Research Group

RSO-Managed Funding:	Project ID	Project Title	Speed Code	Other Information
	Pro00061572	Towards a pedagogy of Intercultural understanding		Study Investigator: Naureen Mumtaz

Approved Consent Form:

Approval Date	Approved Document
6/22/2016	2ai.Phase 2_Consent Forms (Youth).pdf
2/10/2016	1cii.Phase 1_Consent Forms (Parent-Guardian).pdf
2/10/2016	2ai.Phase 2_Consent Forms (Youth).pdf
6/22/2016	1ci.Phase 1_Consent Forms (Youth).pdf
2/10/2016	3aii.Phase 3_Consent Forms (Parent-Guardian).pdf
2/10/2016	1ci.Phase 1_Consent Forms (Youth).pdf
4/20/2016	1a.Information letter (Youth).pdf
2/10/2016	4aii.Phase 4_Consent Forms (Parent-Guardian).pdf
2/10/2016	2aii.Phase 2_Consent Forms (Parent-Guardian).pdf
2/10/2016	1b.Information letter (Parents-Guardians).pdf
6/22/2016	3ai.Phase 3_Consent Forms (Youth).pdf
2/10/2016	1a.Information letter (Youth).pdf
1/16/2017	1a.Information letter (Youth).pdf
6/22/2016	1a.Information letter (Youth).pdf
6/22/2016	4ai.Phase 4_Consent Forms (Youth).pdf
1/16/2017	New Consent Form_design thinking circle (Youth)_Jan9,2017.pdf
4/20/2016	1b.Information letter (Parents-Guardians).pdf
2/10/2016	4ai.Phase 4_Consent Forms (Youth).pdf
2/10/2016	3ai.Phase 3_Consent Forms (Youth).pdf

Approval Expiry Date:	Wednesday, January 29, 2020

Thank you for submitting this renewal application. Your application has been reviewed and approved.

Department of Art and Design

3-98 Fine Arts Building   www.ualberta.ca/ARTDESIGN   Tel: 780.492.3261
Edmonton, Alberta, Canada T6G 2C9   artdes@ualberta.ca   Fax: 780.492.7870

Project Information Sheet — Community Youth (15-23) participants
Study Title: **Towards a pedagogy of intercultural understanding: Participatory design research with urban Aboriginal and new immigrant/refugee youth**
Principal Investigator: **Naureen Mumtaz**, University of Alberta, naureen@ualberta.ca , 780.902.1453
Co-Supervisors: Dr. Gavin Renwick, University of Alberta, grenwick@ualberta.ca , 780.492.3012
                       Dr. Diane Conrad, University of Alberta, diane.conrad@ualberta.ca , 780.492.5870
_____

Date: M/D/ 2016

Dear _____

You are invited to take part in a doctoral research project, along with 12-15 other youth, to explore topics of intercultural understanding amongst urban Aboriginal and newcomer immigrant youth. As a part of this project, your will participate in a design thinking circle with the aim of producing design outcomes that represent your thoughts on intercultural understanding and communication. The project concerns learning and educating each other, our schools, and our communities about experiences of living, interacting and communicating in a multicultural urban environment. Many youth, who are from new immigrant/refugee communities and from Aboriginal communities, living in increasingly multicultural cities across Canada, do not have much knowledge about each other's cultures. In this design circle, we will explore ways to promote better cross cultural understanding amongst youth through design. *Design here refers to the field of visual arts where a combination of text (type) and visual (image) are created to communicate a particular message to a wide audience.* By participating in this project you will be a part of group discussions and design visualization activities. It is hoped that the knowledge you and your group create will help educators, design practitioners, community service providers and youth from diverse communities to learn ways that can lead to fostering better intercultural understanding.

Please read the following information to learn more about the project, its different stages and your potential participation.

How this study is being done?

I, as the study facilitator have liaised and consulted with community partners /youth group leaders and Elders. The study will proceed through the following phases:
Design Thinking Circle:
   I.   Initial **sharing circle** with the participating youth to explore their views and experiences of living in a multicultural environment. Discussion will inform themes for exploration in design workshops.
   II.   A **design visualization workshop** with a youth group from urban Aboriginal and immigrant/refugee communities.
   III. A small **public display** of design outcomes after the design visualization session
   IV.   **Reflective sharing circle** with participant youth

Sessions take place at venues convenient for the participant youth. Following the above phases of the study I will reflect upon and interpret the process and write my dissertation. The findings from this study will be shared in academic and community settings through papers, conferences, exhibitions and symposia.

The plan for this study has been reviewed for its adherence to ethical guidelines and approved by Research Ethics Board 1 at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

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Your Participation

You can also choose to participate only in the Sharing circle or the complete Design thinking circle. (all sessions for the design thinking circle will take place the same day at the same venue).

Design Thinking Circle:

I. *Sharing Circle:* You will participate in one sharing circle to respond to specific issues of intercultural understanding and communication. Participants will talk about their views and experiences of living in a multicultural environment to inform the design workshops that follow. The discussion will be audio recorded and later transcribed. Photographs may be taken during the session.

II. *Design workshop:* You will participate in a design thinking workshop. Along with me, a student volunteer from the Department of Art & Design will assist and facilitate you and other youth in the group, through the process. You will be working on individual projects to explore ideas of intercultural understanding through different stages of design thinking, visualization and design prototype creation process. You might create posters, postcards or t-shirts or some other design outcomes during the participatory process, depending upon your individual and group process. Some parts of the process and discussion may be photographed and audio recorded.

III. *Public exhibition:* In this phase, immediately after your design workshop you will take part in displaying your design outcomes in a public space for an audience to view and give anonymous comment on. This experience will be an opportunity for you to test your design messages regarding intercultural understanding. The public exhibition will also be a source of pride for you to showcase your new skills. Photographs may be taken during the exhibition.

IV. *Reflective sharing circle:* The final step will be after the design workshops and public exhibition. You will participate in a quick reflective discussion. During this session, you will have a chance to express your experiences and views about your participation in the design process. The session will be audio recorded and later transcribed. Photographs may be taken during the session.

How long is the study?

Following is the approx. time commitment for each phase:

Design Thinking Circle

I. Sharing Circle — approx. 45 min to one hour session

II. Design workshop — 2 hours

III. Public exhibition — a 45 min event

IV. Reflective sharing circle — an approx. 45 min session after the exhibition

Participation in this project would require your commitment to take part in these sessions of 1 hr or 3.5 hours over 1 day during the months of April 2016 – March 2017.

Venue

All these sessions will take place at a venue that is mutually convenient for youth participants.

Benefits

If you participate in this project, you will benefit through increasing your awareness of intercultural issues. There is the potential for you to apply what you learn during the process to your daily social and school lives. This study will:

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- Encourage discussion among culturally diverse youth to help understand their own place in the world, and to build relationships with other youth from culturally different communities.
- Give you a chance to understand others' realities and experiences and become positive change leaders in your communities.
- Build capacity by learning some design thinking skills
- Lead you to explore design thinking and design creation process to promote intercultural understanding.

Voluntary Participation and Consent Process

- You are under no obligation to participate in this study.
- Participation in this research project is completely voluntarily and has no penalty or gain attached to it.
- If you are interested in participating in the project, you will be asked to sign a consent form.
- After having given consent, you still have an option withdraw from the any session of the research activity at any time, without any consequences.
- Since it is a multi-phased project, you can choose to take part in any phase or not.
- Your name can be included on any design outcomes that you will create individually, if you wish and if you give consent.
- Any design work that you create will belong to you. You are free to take ownership of it if you withdraw or at the end of the study.

Freedom to Withdraw

- You will be free to withdraw your participation at any time from any of the phases of the study.
- While you can stop participating at any time, it may not be possible to withdraw what you have already contributed to the group discussions in the sharing circles. In such cases the discussion may no longer make sense if parts are withdrawn.
- If you withdraw from the design circle your individual work will be withdrawn including any photographs taken of the work.
- You can choose not to include your work in the public exhibition up until the start of the event.
- The last possible date for withdrawal of your individual work from the study will be April 30, 2017

Risks

- The risk for you to participate in this research is minimal and no greater than what may be expected during regular creative group activities and/or discussions around community concerns and issues.
- I do not expect that anything bad will come from taking part in the project. Maybe some topics will come up that might upset you. If this happens you may tell me and I will do my best to help you feel better.
- During the project, you might say something that others do not agree with. We want you to be careful and only say what you are comfortable sharing. I hope you will not get tired or bored from joining the project. I will be sure to have breaks with snacks.
- There may be risks to being in this study that are not known. If I learn anything during the research that may affect your willingness to continue being in the study, I will tell you right away.

Confidentiality and Storage of Data

- The results of this research will be used for my dissertation writing, scholarly papers, for academic and community presentations and workshops for educational purposes only.
- I do not expect that any discussions or design work that you will do for the project will be private. You will be

The plan for this study has been reviewed for its adherence to ethical guidelines and approved by Research Ethics Board 1 at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

3

- Encourage discussion among culturally diverse youth to help understand their own place in the world, and to build relationships with other youth from culturally different communities.
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sharing your design work and talking with other youth. Your work will also be shared with my study supervisors. I might audio record some of the sessions and take notes to help us plan for the project. I, and possibly my supervisors will only hear the audio recordings; they will not be shared publicly. I will transcribe the audio recordings. I may use some quotations from your discussion in my writing, but not include your name. You will decide if you want to make your individual design project open for public viewing and comments or not.

- You will not be identifiable in any work that I produce from the study (my dissertation, exhibits, public presentations, articles) by name. Pseudonyms will be used unless you (indicated in the consent/assent forms) wish to be credited for your design work.
- Photographs will be taken in such a way that you will not be identifiable (for example, focusing on hands in relation to your design work; groups photos will be taken from a distance or from the back). If you are still identifiable in any photographs included in my work I will be sure to blur your face.
- The design students who work with the project will receive training in how to conduct research in an ethical way and will sign a form to say they will do so.
- Complete anonymity cannot be guaranteed within a group setting; however, I will emphasize confidentiality at each phase of the research.
- Notes, audio recordings, transcripts and photographs will to be kept safe on computers or in locked up in a cabinet for a minimum of 5 years following completion of research project and then destroyed in a way that ensures privacy and confidentiality.
- All research material will be handled in compliance with the U of A standards.

Further Information

If, you have any further questions about this study, please contact me or my co-supervisors Dr. Gavin Renwick or Dr. Diane Conrad. Their contact information is given above. If you have any questions about your rights as a participant, you may also contact the University of Alberta Research Ethics Board at 780.492.2615

Additionally, if you have questions or if you are worried about anything you can talk with me, with my supervisors, or the community program leader —_____(who helped to connect us and informed you about the study project). If you consent to participate please sign the attached consent/assent form. In case you would like to give oral consent for your participation, rather than giving signed consent, then let me know and we can proceed accordingly.

Thank you so much for considering participation in this study.

Sincerely,

Naureen Mumtaz
Principle investigator – PhD Candidate
Dept. of Art & Design + Dept. of Secondary Education
University of Alberta

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Design Thinking Circle — Participant Youth (15-23) Consent
Study Title: **Towards a pedagogy of intercultural understanding: Participatory design research with urban Aboriginal and new immigrant/refugee youth**
Principal Investigator: **Naureen Mumtaz**, University of Alberta, naureen@ualberta.ca , 780.902.1453
Co-Supervisors: Dr. Gavin Renwick, University of Alberta, grenwick@ualberta.ca , 780.492.3012
Dr. Diane Conrad, University of Alberta, diane.conrad@ualberta.ca , 780.492.5870
_____

You are being asked to participate in a design thinking circle for a research project. Participation in this study involves taking part in a sharing circle, *design visualization workshop*, *display of the design outcomes for audience feedback* and then a *reflective circle* about the experience of design thinking for promoting intercultural understanding amongst urban Aboriginal and Immigrant/refugee youth. Along with me a student volunteer from the Department of Art & Design will assist participants during the design thinking and visualization exercises. You will be working on individual projects to explore ideas of intercultural understanding through different stages of design thinking (group and individual), visualization and design prototype creation process. During the session, you might create prototypes for posters, postcards, logos or t-shirts or you may end up working toward some other design outcomes based on your individual/group process. Immediately after your design workshop you will take part in displaying your design outcomes in a public space for an audience for their anonymous feedback. You will also participate in a quick reflective sharing circle after the above two sessions. Some parts of the process and discussion may be photographed and audio recorded.

		YES	NO
1.	I understand that I am being asked to take part in a research project	☐	☐
2.	I understand that I will be working in a group with the youth of different ethno-cultural backgrounds	☐	☐
3.	I can choose to take part in this event for the above-mentioned research project and I understand that I can choose to participate in the entire event or choose to participate or not in any session of the event	☐	☐
4.	I understand that photos will be taken during different design circle sessions	☐	☐
5.	I understand that in photos taken I will be unidentifiable and those can be included in the doctoral dissertation and other scholarly presentations of the findings of this project	☐	☐
6.	I understand that photos of my individual design projects can be included for public distribution in the findings of this project	☐	☐
7.	I understand that some group discussions during the design creation process will be audio recorded and transcribed for later analysis	☐	☐
8.	I understand that my name will not be used in any public documents. I will be assigned a fake name (pseudonym) instead of my real name	☐	☐
9.	I understand that I can choose not to take part in any discussion or design activities, and/or withdraw my participation at any time. I will have the option of withdrawing my individual design contribution till that point too	☐	☐
10.	I understand that I can I withdraw my individual work from the study for any reason at any time till the results are in the process of being incorporated into publications (April 30, 2017)	☐	☐

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	YES	NO
11. I understand that I can give consent or not for participation in the design workshop session	☐	☐
12. I understand that I can give consent or not for participation in the public exhibition session	☐	☐
13. I understand that I can give consent or not for participation in the sharing circle session	☐	☐

If you have any further questions about this study, please contact Principal Investigator Naureen Mumtaz, or her co-supervisors Dr. Gavin Renwick or Dr. Diane Conrad. Their contact information is provided at the top of this consent form.

Additionally, if you have any questions about your rights as a participant, you may contact the University of Alberta Research Ethics Board at 780.492.2615.

Consent Statement

I have read this form and the research study has been explained to me. I have been given the opportunity to ask questions and my questions have been answered. If I have additional questions, I have been told whom to contact. I agree to participate in the research study described above and will receive a copy of the study information letter. I will also receive a copy of this consent form after I sign it.

_____
Name of Participant   Signature   Date

_____
Signature of Researcher   Date

ORAL CONSENT

I acknowledge that the **participant requests oral consent**

_____
Name of Participant   Date

_____
Signature of Researcher   Date

The plan for this study has been reviewed for its adherence to ethical guidelines and approved by Research Ethics Board 1 at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

Research Design Protocol
Study Title: **Towards a pedagogy of intercultural understanding: Participatory design research with urban Aboriginal and new immigrant/refugee youth**
Principal Investigator: **Naureen Mumtaz**, University of Alberta, naureen@ualberta.ca , 780.902.1453
Co-Supervisors: Dr. Gavin Renwick, University of Alberta, grenwick@ualberta.ca , 780.492.3012
Dr. Diane Conrad, University of Alberta, diane.conrad@ualberta.ca , 780.492.5870

_____

Design Thinking Circles which involve following sessions:

    I.   **Sharing circle**
       Data type: observation notes, audio recording, transcripts, and photographs
       Participants — Community youth

    II.   **Design visualization workshop**
       Data type: observation notes, audio recording and transcripts, and photographs
       Participants — Community youth

    III.   **Public exhibition**
       Data type: observation notes, photographs, anonymous audiences' comments (on post it slips)
       Participants and non-participants (participant community youth, and community program/organization leaders, and people in the public space)

    IV.   **Reflective sharing circle**
       Data type: observation notes, audio recording and transcripts, and photographs
       Participants — Community youth

Attached letters and forms:
   a.   Project Information letter (Youth) ages 15-23
         b.   Consent form — Youth participants (15-23)

APPENDIX B: IMAGES OF SOME D.CIRCLE ACTIVITIES
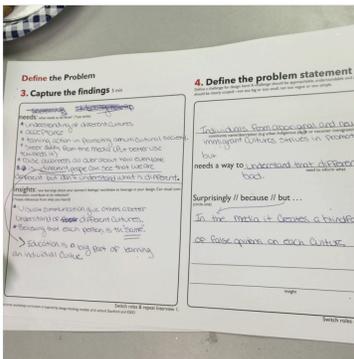
APPENDIX C: DISSEMINATION OF RESEARCH OUTCOMES IN COMMUNITY

SETTINGS

Exhibition Display "Designing Connections in Friction"

**DESIGNING
CONNECTION
IN FRICTION**

The Main Gallery
September 20 – 30, 2018

Participating artists:
Jesper Alvær
Naureen Mumtaz
Brad Necyk

Curated by Vicki Sung-yeon Kwon and presented by the University
of Alberta's Art and Design Graduate Student Association (ADGSA)
in conjunction with the 2018 Alberta Culture Days and Design Week
at Harcourt House Artist Run Centre

HARCOURT HOUSE ARTIST RUN CENTRE
3rd floor, 10215 – 112 St. Edmonton
www.harcourthouse.ab.ca
780.426.4180
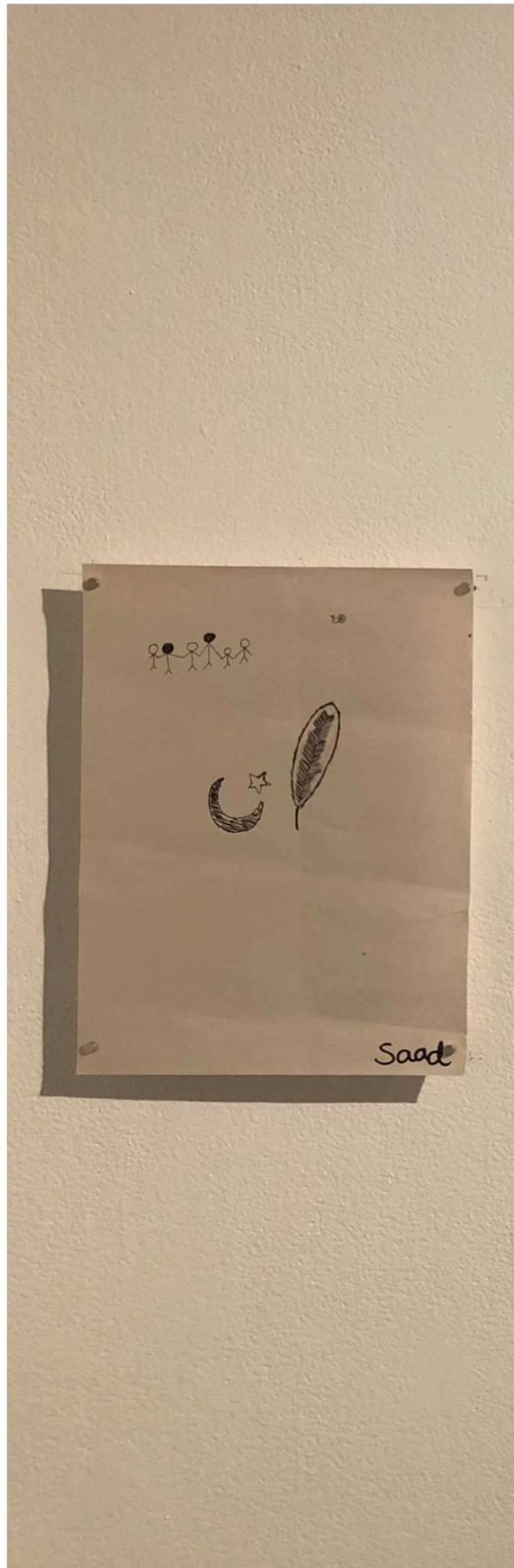
APPENDIX D: VISUAL MAPS OF THE DISSERTATION CHAPTERS

CHAPTER 1

Visible minority new comer immigrant communities

Multiculturalism & Interculturalism

Understanding concepts of Colonialism & Postcolonialism

Urban Indigenous communities

Towards a Pedagogy of Intercultural Understanding

humanistic approach

Pragmatism

— Curriculum & Transformation
— Critical Pedagogy

reconceptualization for future

intervention

response

awareness/conciousness

Human-centredness
Experience as an encounter
community responsive
Interdisciplinarity
Action for change

Design, Society & culture
— a Transformational Praxis

CHAPTER 2

Participatory Inquiry Paradigm (PIP)

Participatory Research Methodologies

PDR

personas of facilitator in PDR

Design Research Methods

genre thinking

PAR

Participation Action Research

ABR

Participation —

The PDR Process — as it happened?

settings & Participants

invitation to collaborate

d. circles 4: method

Reflection & interpretation of PDR journey

Limitations & challenges

Ethical Considerations

PDR Process — as planned?

My Research Journey

CHAPTER 3

CHAPTER 4

CHAPTER 5