How do refugee youth experience discrimination both online and offline? What are strategies for encouraging teacher reflection?

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Abstract for PhD

How do refugee youth experience discrimination both online and offline? What are strategies for encouraging teacher reflection?

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This ABAR (arts-based action-research) dissertation used the restorative aspects of collaboratively driven pedagogies to develop immigrant youth's critical digital literacy skills around discrimination through creativity, and to develop reflexive teaching practices with the tutors who teach them French. The central research question, "what can we learn from listening to and collaborating with marginalized youth to combat online/offline discrimination?" was pursued through workshops, artistic response, interviews, and surveys with two pools of participants: immigrant youth and teachers. Through a partnership with community-based organization Say Ça, where youth participants shared their experiences of external pressures created by racist and sexist stereotypes and created a counter-narrative that situated themselves as protagonists with agency. Teacher participants increased their awareness of implicit bias, being in positions of power, and teacher identity and responded creatively as to how these factors influenced their teacher identity development and teaching practice. This research demonstrates the positive effect that creative critical pedagogies have in initiating and sustaining difficult, but necessary conversations with refugee youth who are often overlooked and spoken for, and underlines the importance of reflexive practices in community-based organizations.

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GLOSSARY

Arts-Based Action-Research (ABAR): A combination of the arts and action-research, which is a qualitative research methodology rooted in values of social transformation and based on the community's emerging needs and awarenesses, aiming to bring about sustainable and meaningful change.

Classe d'Acceuil: A model for organizing French language support services at the Centre de services scolaires de Montréal. Classes d'accueil are made up of students from different countries, who are expected to acquire basic French oral, reading and writing skills. Once they have sufficiently mastered French, students transfer to regular elementary or secondary school classes.

Critical Pedagogy (CP): A model embracing the belief that educators should encourage learners to examine power structures and patterns of inequality through an awakening of critical consciousness in pursuit of emancipation from oppression.

Digital Intersectionality: An intersectional perspective, adopted from feminist studies, that highlights the intersection and entanglement between digital technology, structural stratifications and the ingrained tendency of "othering" in societies (Zheng & Walsham, 2021).

FSL: French as a Second Language

RIY: Refugee Immigrant Youth

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Chapter 1
Introduction

"If I am not going to do it, who will?"

Youth Participant 2

Discrimination is not a stagnant pool that rests within a clear set of boundaries. It is pervasive, and impedes RIY's ("refugee immigrant youth"; going forward, I will use "immigrant youth") ability to fully acculturate to their new homes. Ask yourself: do you feel you belong in your work or school community? Can you share your cultural heritage freely? Would it be easier to be invisible, stigmatized, or both? These are questions the youth participants in this study, all of whom are immigrant youth, regularly encounter as they confront discrimination in their online and offline lives.

Statistics alone will not spark the long-term visions necessary for immigrant youth to positively transform negative stereotypes into resilient self-images. In this study, the youth participants used drawing and writing to insert themselves as active protagonists within a narrative that demonstrated the daily impacts of being stigmatized. The ebb and flow of images and words among them fueled a sense of agency that expressed itself as a desire to share what they experience on a daily basis. The results of this desire, as collected and analyzed here, signal the necessity of ongoing pedagogical interventions to encourage critical literacy through art education; the absence of such interventions legitimizes Otherness as acceptable. This legitimization can result in a myriad of social problems, such as radicalization, marginalization, anti-social behaviours, generational stigmas, dropping out of school, joining gangs and so forth.

To address this complex problem, this research centres on two guiding questions: How do refugee youth experience discrimination both online and offline? How can I get teachers/mentors to reflect and improve their teaching?

These questions are more pressing than ever. As of 2022, Quebec was home to 57% of Canada's asylum-seeking population (Statistics Quebec, 2023). Montreal has the highest proportional poverty rate in Canada, and some neighbourhoods are 70% composed of immigrant families (Réseau réussite Montréal, 2024). In Canada, between 2015-2021 there was a 174% increase in hate crimes against youth (10% more than in adults) motivated by race, ethnicity, and gender (Department of Justice Canada, 2023). Online discrimination impacts 41% of youth who have seen racist or sexist content online (MediaSmarts Canada, 2022). My youth participants were less interested in discussing social media's influence on their lives than the real-world challenges they faced integrating into Quebec and foreseeing a successful future. Yet, developing critical digital literacy tools allowed them to identify how negative stereotypes about refugees and women are perpetuated throughout a complex online ecosystem that influenced them, which motivated their desire to see more diversity online. Similarly, as teacher participants became aware of the ways their own environments influenced their approach to teaching youth from cultures other than their own broadened their sense of responsibility.

Through a network of school and community programs, particularly in art education, I demonstrate that immigrant youth can access support to develop both their resilience and the skills to intercept discriminatory speech and behaviours. These programs require culturally savvy teachers; as my teacher participants revealed, there is still much work to be done to equip those who equip immigrant youth to succeed.

Youth: Canaries in our Social Mineshafts

Today the spaces where youth experience discrimination are interchangeable from the school yard, community spaces, and digital spheres with increasingly blurred lines between their private and public lives. This makes it increasingly complex to tackle the source of discrimination. According to digital intersectional researchers Noble & Tynes (2016) negative stereotypes experienced through social media, the news, popular culture, video games and so forth have created a significant challenge to protect marginalized youth. Developing critical literacy skills at the intersection of the arts and social justice aims to help youth deepen their self-awareness by promoting pro social agency through creativity. I wanted to work directly with the youth, to center their voices because they are part of the solution to equip art educators, and curriculum developers with guidance and direction.

Art and Community Acculturation Sites

I wanted this research to make a difference in my participants' lives by offering alternatives to the isolation and marginalization they experience through critical art pedagogy implemented in a community space. Schools are known to be the principal locus for prosocial integration for immigrant youth students through special integration classes (classe d'acceuil) and social workers who maintain connections between youth, their families, and their greater community; yet their resources are limited (Symons and Ponzio, 2019; Nadeau et al., 2017) and under strain (Kloetzer et al., 2022). Community spaces are filling the gaps through programs involving mentorship, language acquisition, and socializing.

My original research, which was halted due to the COVID-19 pandemic, was to have centred on how the arts facilitated peace education between Israeli and Palestinian youth at the Israel Museum in Jerusalem in the context of a longstanding program that had begun after the Oslo Accords in 1993, and that has developed connections between people that exist in a region

of intractable violence. Due to lockdowns, however, I pivoted my research to partner with a local organization, Say Ça, a non-profit community organization that provides FSL (French as a Second Language) courses and community programming every Saturday to refugees in Montreal. I had already been volunteering at Say Ça for a year and a half before beginning my research, as an art educator offering workshops based on the youths' interests, including environmentalism, racism, discrimination and belonging.

Say Ça, the site for this study, provides programming to attempt to fill some of the pedagogical and social needs specific to immigrant youth, aiming to improve social integration and well-being. However, according to the teacher participants in this study, and in line with my own observations as a volunteer, teachers at Say Ça lacked training and support for developing their awareness of their own implicit biases, which has an impact on the quality of their teaching. The power structure at the non-profit resisted a horizontal sharing of expertise and the upward percolation of influence from the participants and teachers. Sustainable, long-term development of immigrant youth self-determination is thus not a guaranteed outcome of such community spaces, as this project shows.

My research sought to determine how critical art pedagogy might improve this outcome. Community arts programs in particular are known to facilitate immigrant youth integration by decreasing isolation and stress (Mateos-Fernandes and Saavedra, 2022; Lewis, McLeod, and Li, 2018), which allows communities to cultivate new landscapes for those in movement. Furthermore, the arts promote intercultural exchanges between immigrant youth and their host communities, providing opportunities to share personal and collective stories and introductions to local customs and heritage (Sonn et al., 2013; O'Neill, 2018; Barley and Russell, 2019; Lewis, McLeod, and Li, 2018; Shahrokh and Treves, 2020). Sharing stories can also create a blueprint

for a sense of belonging that may offset school absenteeism, radicalization, and further marginalization, all of which largely result from a lack of that belonging (Gyan, Chaudhury, and Yeboah, 2023; CERDA Quebec, 2024; CPN-PREV, 2024).

To effectively assess the impact of this critical pedagogical approach, I used an Arts-Based Action Research (ABAR) method. Limited ABAR research has been conducted with refugee youth, but participatory methods have shown to be effective in understanding their lived experiences and gaining access to possible solutions (Sonn, Grossman, and Utomo, 2018; O'Neill, 2021). Nevertheless, ABAR's allowance for multiple sources of data such as artwork, discussions, and interviews, is fruitful for gaining insight into different aspects of youth's experiences, as this research demonstrates. ABAR also provided a way to actively engage with the teacher participants.

Although this research nominally took place within a community space, it was primarily conducted via the ZOOM video conferencing platform. An important sensory aspect was missing due to this online, rather than physical, participation. Since 80% of communication is non-verbal, including facial expressions, gestures, body language, and eye contact (Brown, 2023), I missed significant opportunities to "read the room." I am not sure whether this limitation compromised or sharpened my ability to listen carefully.

Local Inspiration

I drew from two local Montreal, QC organizations that base their work on a communitarian model of prevention and early intervention. Project Someone (2018–2024) co-founded by Dr. Vivek Venkatesh who is the UNESCO co-Chair in Prevention of Radicalisation and Violent Extremism. Project Someone collaboratively develops community-specific creative projects to counter hate and co-develops alternatives with marginalized youth through building critical thinking skills in concert with various stakeholders. CPN-PREV (Canadian Practitioners

Network for the Prevention of Radicalization and Extremist Violence, 2024) uses a multisectoral model to work with practitioners across Canada toward sustainable and equitable violence prevention. Both organizations use an approach to public engagement that recognizes the importance of acknowledging social dissonance without shame and working on prevention *with* people, versus *on* people. These organizations place a collaborative emphasis on holistic measures of prevention by developing context specific resources.

Significance of this Study

Research has shown that when youth refugees seek resources, they often feel that their realities are generalized and misinterpreted and that their stories are not fully heard (Buccitelli and Denov, 2019). My ABAR method likewise gave me access to direct information about the gaps that exist in acculturation services and leave immigrant youth vulnerable to stereotypes, self-erasure, and silence. How can immigrant youth fully acculturate to their new societies if they exist in a deficit position, with a dearth of resilient role models and a lack of opportunities to collaborate in the development of alternatives to being victimized by discriminatory rhetoric both online and offline? In what follows, I demonstrate the need for pedagogies to be collaboratively developed *with* immigrant youth, giving them opportunities to become leaders, mentors, and educators to other immigrant youth.

Svetlana Boym named a specifically *diasporic* intimacy, which "can be approached only through indirection and intimation, through stories and secrets" (1998, p. 499). In this intimacy, immigrant youth move on trajectories of hope in movement, change, and unknowing. Timeliness is therefore key to intercepting harmful messaging that may cause marginalization and further disconnection from their new home and society. One such means to prevent exclusionary practices is a culturally relevant study (Acuff, 2018; Kraehe, 2017; Ladson-Billings, 1999) that honorably uses art to engage personal narratives in a dialogical process of translating immigrant

youth's experiences into an alternative form of information. This process foregrounds the participants' positionality; in my study, it also nurtured what Acuff called "authentic discussions" (2013, p. 97), vulnerability through intimacy, and risking "not knowing" to allow for new perceptions.

Through its use of guided discussions, artmaking, and building significant connections, this study developed a scheme for future work with immigrant youth. There is a demand for ABAR methodologies to connect with immigrant youth and disseminate their stories, and to thereby shed light on what needs to change in especially educational policymaking. This study therefore is significant not only for its data and conclusions, but for its exemplification of such a methodology.

Personal Links

I care and I am troubled by the lack of foresight to acculturating immigrant youth into their new society, and the possible implications over time if immigrant youth are not part of developing the necessary resources that they need. I am afraid that without culturally relevant art education a significant part of our youth population is being overlooked in their art classes, classes that I know from personal experience could assist in acculturation. Art education can transform lives. It transformed mine, and in this research, I saw it transform shy young women into confident, articulate thinkers and makers. After 16 weeks of workshops and paying close attention to how my youth participants experienced discrimination, I was awakened to my own prejudices as a teacher and researcher, to the need to include refugee youth at the decision-making level in the services that help them, and to the importance of teacher training in community spaces.

My own experience as an immigrant has shaped my interest in working with refugees. I was born in Tel-Aviv, Israel to a South African mother and French-Canadian father. My maternal

family were refugees from Lithuania to South Africa during the Russian pogroms in the late nineteenth century, who later immigrated to Israel. I became aware of the outsider narrative when we immigrated to Canada and I experienced living between cultures, languages, and social codes. Existing in such liminal spaces was a formative experience, whose impact fuels my conviction as to the importance of creating inclusionary and pluralist spaces.

My specific interest in art education developed when I was a teenager, as I began using art to help me teach English to Arab children in Jaffa, Tel-Aviv and to Bedouins in the Sinai. I found that drawing and using symbols was a tool that both facilitated student comprehension and got them excited about learning. More importantly, due to Israel's complex demographics, education became a tangible conduit that lessened my fear of the Other and replaced it with connection and humanization. I was aware that education was a one-way mirror, and that I held a certain amount of power, which was not to be exploited. The situation was already too fragile, and building trust was essential to being able to teach. I have brought this awareness into my 30-year professional art career, my 10 years of working as a K–12 visual arts and language educator, and my development of art educational interventions in women's shelters, for seniors, and refugees in varied formal and informal community settings. It has also influenced the shape of the current study.

I am an art educator who is interested in being held accountable for my personal and professional limitations, holding that art can help give voice to one's position in the world. In my practice as in my research, I am inspired by critical pedagogy, which aims to create equitable, dialogic educational practices. Feminist theorist bell hooks (1994, 2014) opened the gates for me to enter larger conversations about equity and access, not limited to women (hooks, 2014), but leading to the affirmation all peoples should have equal choice and opportunity. I do not believe

in a hierarchy of victimhood, and am reminded by hooks (2003) to be vulnerable, insightful, and conscious to meet the needs of those whom I serve. As a white women, I am aware that I stand on the shoulders of theorists who draw from critical race theory. I use their work to support my understanding of how power structures need to be revisited and altered to meet the needs of those who are misrepresent and mis-seen.

As an artist, art is my way of understanding the world. It helps me feel through non-verbal sensations that exist on emotional moving planes between what is visible and what I have yet to grasp consciously. I use multiple mediums — paint, video, and sound — as archeological proddings into the past to help make sense of memories, abstract landscapes, and the basic imaginings that inhabit me. Using art in this study demonstrates its versatility as both a craft and an experiential methodology of limitless potential because it is always being created in the present. The liveliness and performativity of art reminds us of the relationships between time and place, and the body and memory, that inhabit our social realities.

Chapters

Chapter 2 is my review of literature. I introduce the theories and pedagogical activists that guided my research. I worked within a critical pedagogy (CP) and feminist communitarian framework, approaches that do overlap despite their distinct differences. CP gave me the foundation to view education as a political and personal mechanism that is fueled by both social and personal values. With a goal for teachers, administrators, and policy-makers to become responsible for their own relationship to power and to develop intimate knowledge of their implicit biases, I looked to theorists such as Paolo Freire (1970), who believed that education is political and dialogic, and could lead to social transformation; bell hooks (2003, 2015, 2018), who understood that education could help students face and overcome racial and gender-based prejudices with the ultimate goal of loving oneself as the greatest form of resistance; and Amelia

M. Kraehe (2013, 2017) and Jodi B. Acuff Boyd (2013, 2018), who used a CP lens to view the arts and culture as spaces for tackling social inequities and the roles that art educators have in upholding socially conscious values and in challenging racial, sexist, and economic limitations. This chapter also surveys the literature on Action Research (AR), and on the geographical and digital contexts of the research.

In Chapter 3, I describe my research design. I used an Arts-Based Action Research (ABAR) methodology in this two-part study to 1) research the impact of discrimination *with* youth refugee participants and 2) develop self-reflexive practices with their FSL tutors. AR is a methodology based on an iterative cycle of planning, acting, reflecting, revising, and modifying to develop research directions based on participants' evolving interests, needs, and concerns. I used multiple qualitative methods to gain a greater variety of data, including formal and informal discussions, workshops, surveys, and artmaking.

Chapters 4 and 5 record the outcomes of my study. In Chapter 4, I introduce the youth participant group and describe the themes emerging from a series of workshops I developed for them, tailored to participants' growing awareness and lines of inquiry. Youth participants engaged in 16, 2-3-hour workshops over the Winter/Spring of 2022. These themes reflect how discrimination manifested for them personally. I also discuss how I worked to support them as they synthesized the influence of external messaging that lurks in the shadows of social media, and their lack of access to culturally relevant art education. The workshops resulted in a comic strip that the participants created to mirror their profound resolve to advocate for themselves. In Chapter 5, I introduce the teacher participant group and describe the themes of a series of workshops I developed for them to initiate a process of self-reflection and to improve their teaching skills with immigrant youth. We met 5 times in the Winter of 2022, 4 times for

workshops and once for interviews. I present the drawing and writing exercises we used to gain another perspective on our implicit biases, and to activate different ways of seeing our role and responsibilities as teachers.

Chapter 6 offers a synthesis of the ongoing analysis throughout the research due the cyclical AR process. I used Creswell's (2018) method to find clusters of meaning in the data presented in Chapter 4, from which I developed larger themes. As a guiding principle, I followed a feminist model of analyzing data to focus on observing how the participants interacted with their changing awareness and what systems could change to help them develop agency. The artwork was analyzed based on participants' capacity to learn from what they made, and if they could interpret and build upon their ideas through drawing and writing. I offer a discussion of the implications of each aspect of my analysis, and end the chapter by discussing the overall implications for the organization, for FSL teaching, and for art education in Quebec.

Chapter 7 concludes the study, expressing its purpose of advancing art education with immigrant youth through multimodal ways. At-risk youth require early intervention and mentorship to support them; immigrant youth in particular are targets of discrimination in the form of racism, sexism, and prejudice. I argue that due to the increasingly high numbers of refugees and asylum seekers in Quebec today, it will be essential to develop teaching strategies that provide the necessary skills to challenge discrimination that exists overtly and covertly, online and offline. I further argue that immigrant youth's insights and observations are essential data that ought to be integrated into cohesive long-term visioning between schools, administrations, community organization, and government for sustainable and holistic acculturation. Finally, I suggest that art educators have a unique opportunity to make art accessible and culturally relevant for immigrant youth to express themselves and more

importantly to *see* themselves as producers of hyphenated cultural expressions that reside in between languages, identities, and social customs.

Chapter 2
Literature Review

Work by the following series of writers, teachers, social justice activists, researchers and artists helped me situate my research within a broader context, but more importantly I engaged with their work as a structure upon which to build. This exploration of critical art pedagogy, digital literacy, arts-based action-research, and the ethics of care has questioned the limitations and strengths of this literature, to enable a deeper engagement with my research's interest in developing critical literacy with refugee youth and in improving teachers' skills with marginalized youth. Every work was necessary to develop localized and intimate empathy, tying in intersectionality, feminist communitarian models, and critical pedagogy to answer my questions and develop a method to answer my research questions. Some of the works (such as Freire, 1970) are dated; nevertheless, as they are foundational for later works, I have included them here.

Current Context in Quebec and Canada

A Statistics Canada study of hate crimes in Canada against ethnic minorities, instances of which doubled between 2019 and 2022 (Statistics Canada, 2022), found that most hate crimes in Quebec were against Muslim (24%), Arab (11%), Jewish (10%), and Black (7.5%) people; these numbers do not reflect the 78% of hate-crimes victims who do not report (CDPDJ, 2019). Youth from these communities are collateral damage whose parents and guardians share their experiences of general fear and anxiety, isolation, fear for the future, humiliation, feelings of exclusion, frustration and weariness, and loss of confidence. One of the main sources of such hatred stems from various forms of media (Media Smarts, 2022; Cantor, 2005; Tynes, 2005; Gentile & Anderson, 2005), since visual information can be absorbed through film, advertising, and media that help shape our identities, personal and collective values, and ways we see

ourselves and others in the world (Ya'ara Gil-Glazer, 2020). Public Safety Canada (2024) has therefore signaled the need to develop digital literacy skills, both for mental health and to counter radicalization in youth.

The data on the impacts on youth of discriminatory behaviour both online and offline is lacking, and, more importantly, there is a gap between identifying the problem and implementing strategies to include and empower refugee youth in developing resilience to a growing phenomenon. Blanchet-Cohen et al. (2017) have stated that Quebec schools lack the necessary support for immigrant youth's unique psychological, physical, intellectual, and spiritual health needs. They stressed the importance of cross-pollination between peers, community programs, and social services for increasing this support. Roffey & Boyle (2018) have argued that such gaps in support are possible causes of extremism and social disengagement. In Quebec, there is an urgent need for collaborative projects between refugee youth and community stakeholders to fill these gaps, which public schools and other social services are unable to meet. More specifically, there is a need to develop context-specific critical pedagogies or "critical interventions" (Freire, 1970) to enact positive social transformation and youth empowerment. These critical intervention projects should involve the arts, which facilitate critical thinking, teaching students to ask questions and to identify and process complex feelings while connecting with others.

Social Justice with Immigrants and Refugees

Historically, "rootless" people such as the Roma, historic Jewish people, Bedouins, and today's climate and war refugees have been used as scapegoats for society's socio-economic and moral deficiencies. According to philosopher Richard Kearny (2003), we cleanse our sins by scapegoating and excommunicating people; Kearney advocated imagining a better society through questioning the dysfunctional, judgmental, and critical ways in which we view the

"other." Social exclusion is linked to language barriers, cultural differences, and lack of financial autonomy that maintain otherness and increases stress. In Canada and Quebec, exclusion can be attributed to histories of colonialism and systemic racism that are embodied in our health policies and educational curricula (Datta, Sidiqqi, Lofters, 2021). immigrant youth are thus especially vulnerable to marginalization and social exclusion as they are dependent upon the services, culture, and adults who are meant to foster a sense of belonging in them.

Social Justice, Art, and Refugee Youth

Critical art pedagogue Amelia Kraehe (2017) asked what ethical, culturally responsive teaching might look like in the art room and who decides what cultures have value. "Access" in her definition is not merely about art education's financial accessibility, but involves teachers' gatekeeping role in encouraging or discouraging learners' beliefs in their own creative abilities. As "cultural gatekeepers" (Kraehe, 2017), art educators have the capacity to influence what is considered culturally relevant and worthy. Access must be equal-opportunity so that "members of any social, cultural, or linguistic group could choose to participate" (Kraehe, 2017, p. 271). This practice is not only a question of "letting" the "subaltern speak" (Spivak, 1988), but involves garnering insights through creative platforms for immigrant youth's voices to be heard and for enabling their participation in shaping the educational and social policies that impact them.

In Canada, over 450 different cultures and ethnic origins coexist (Statistics Canada, 2022), creating a unique opportunity for Canadians to learn from one another and for art pedagogues to create such access within their curriculums. Research has shown that when migrants and refugees are able to share their values, heritages, and cultures, they integrate more fully into their new societies (Shahokh & Treves, 2020; O'Neill, 2004); remain in school; and develop a sense of belonging. Kumar, Karabenick, Warnke, Hany, and Seay (2018) found, during

a longitudinal qualitative study using a Culturally Inclusive and Responsive Curricular Learning Environment (CIRCLE) framework, that students from marginalized groups found a sense of pride in their own cultural backgrounds, which translated to a greater understanding of their peers' diverse cultural backgrounds. Similarly, Kumar et al. (2018) highlighted the importance of going beyond superficial art projects that reduce cultures to visual and artifact tropes, holding that learning is culturally grounded and that an adapted curriculum should meet learners' diverse needs in increasingly multicultural classrooms.

To integrate the full cultural capital of all students into the classroom, Lee Anne Bell and Dipti Desai (2011) argued for a need to "engage aesthetic and sensory capacities so as to create and experiment with alternative possibilities — imagining what could otherwise be" (2011, p. 1). Through this engagement, art teachers have a unique opportunity to assist youth in making sense of their changing identities as they integrate into a new cultural landscape. The arts in particular can ease such identity transformations by providing a nuanced form of personal expression, flexibility, the space to explore new ways of seeing and feeling, and experiential markers to map the ambiguities of youth's changing selves. Research has shown that providing opportunities to build community through the arts (Apostolidou, 2021; Wellman & Bey, 2018; Lenette, 2019) has a healing and prosocial impact on all children, but especially on migrant youth (Beauregard, Papazan-Zohrabian, Rousseau, 2017).

The arts can thus help bridge the gap between, on the one hand, conforming to a new reality and processing the nuances of a new society and its norms and, on the other, the need for immigrant youth to individually and collectively imagine (Apostolidou, 2021) and influence their new cultural landscapes. This kind of influence is a significant point of entry into a new culture, due to how ethnic minorities silence themselves and hide their identities (Khan, et al., 2018). As

Kauffman argued, “integration cannot occur without bi-directional cultural exchange and the formation of intercultural social relationships, and requires sociocultural adaptation from both settled and newcomer communities” (Kaufman, 2021, p.53).

To develop a culturally relevant (Ladson-Billings, 1994; 2021) K-12 arts curriculum that invokes such bi-directional cultural exchange, we can be inspired by Indigenous decolonizing processes that value non-hierarchical knowledge creation, spirituality, and non-Western forms of teaching and learning. Such approaches “involve students’ critical reflection on how racism, stereotypes, prejudices, and moral judgments manifest in research, education, and practice” (Fellner, 2018, p. 287), and include the students as necessary practitioners in the planning and implementation of art. Abstract notions of justice are thus grounded by the acknowledgement of memory, alternative modes of seeing, and challenges to dominant narratives (Fellner, 2018; Waziyatawin & Yellow Bird, 2012). Conversely, when one’s identity is erased and silenced, one is less apt to challenge or be critical of discrimination and or to dare to imagine oneself differently.

This section has discussed how the arts can play a central role in assisting immigrant youth to develop a critical ability to identify and translate discrimination that is found both online and offline. Critical pedagogical theorists similarly focus on developing pedagogies that aim to work with the full cultural capital of their students, by beginning with their own positionality, and then addressing larger socio-political issues. The following sections will look at key theorists that use critical pedagogy, and that also identify some its weaknesses.

Critical Pedagogy

Critical pedagogues (CPs) situate themselves within a continuum of social justice and education. They aim to work with their student populations in culturally responsive and non-discriminatory ways. Although most teachers are well-intentioned, they may not be aware to

what extent they embody personal and collective narratives and values that may perpetuate power imbalances. Henry Giroux (2004) advocated in particular for reflection, from a macro perspective, on the links between sociopolitical ideologies and education, because "education, in the broadest sense, is a principal feature of politics because it provides the capacities, knowledge, skills, and social relations through which individuals recognize themselves as social and political agents" (Giroux, 2004, p. 115). One significant way for teachers to reflect on the links between their value systems and their teaching is through reflexive exercises that develop awareness of biases around race, gender, class, religion, and political views.

Through these and other techniques, CPs invite personal responsibility and hold themselves accountable for using pedagogy as a critical social transformational tool. An assumption, and a hope, of critical pedagogy is that if you change the system, your students will become empowered, critical citizens (Freire, 1970; Giroux, 2004). Critical pedagogy has made great strides in its ability to ask difficult questions through art and cultural products (Giroux, 2024; hooks, 1994; Kraehe, 2017; Acuff, 2018) that aim to address systemic inequalities existing in visual culture, particularly in the way it is taught, and to use culture to unlearn prejudiced social norms.

Critical pedagogue bell hooks (1994) was not satisfied with the broad theoretical strokes critical pedagogy of the 1990s used to identify social inequities and emancipation possibilities (Giroux, 2004; Freire, 1970). Instead, she advocated asking how these theories could be applied practically to improve students lives. hooks (2015) asked, for instance, what critical pedagogy would look like if one used a racial lens to analyze and change the visibility and representation of black women in culture, using the term "oppositional gaze" to address all people who are Othered. This "oppositional gaze" asks the viewer to challenge conventional images and reject

seeing themselves through a white-dominant gaze, and to determine their self-representation otherwise. It positions the spectator as a person with power and one who can defy, critique and swerve inwards to re-establish an authentic experience of themselves culturally and personally.

Despite hooks' attempts to move from broad strokes to intimate gestures toward social transformation, critical pedagogy can be critiqued for giving false hope and perpetuating discriminatory practices. Educational philosopher Ilan Gur-Ze'ev (1998), a critic of utopic critical pedagogy alternatives, doubted the rigour and philosophical framework from which Freire (1970) and Giroux (2004) promised justice, equality, and inclusion. Assuming oppressed people are weak and uneducated is rooted in pity and colonial perceptions; for Gur-Ze'ev (1998), pity or a saviour complex can lead to a skewed perception of responsibility and action in which the oppressive social system may be reproduced under a guise of emancipation (Freire, 1970). The intent of social transformation may be viewed as a collaboration, but with critical pedagogy the process is still taking place within a hierarchal system that needs to maintain its own power structure. To avoid creating false hope, Gur-Ze'ev (1998) suggested more extreme "counter-educational" models of change. According to him, a complete pedagogical reform would demand that institutional power structures shed their hierarchical skin to maintain ethical rigour, and that these institutions not use "oppressed" people to benefit those who wish to save them.

Since Gur-Ze-ev (1998) failed to offer any practical ways to counter injustice, what we can usefully garner from his critiques is a language of possibility, which invites the practitioner to seriously consider their motivations and their assumptions about themselves and their students. Educator Jeff Duncan-Andrade (2018) called this idea "critical hope," which in his reading fails to recognize students' inherent intelligence, judgement, and critical skills. Wortman (2020) argued, in a similar vein, that another risk of critical pedagogy is the shadow of

hopelessness it casts due to its posture of 'critiquing' difficult life situations (Felski, 2015). To critique implies that there is always a problem, which not only sounds negative, but fails to account for the fact that injustices are framed as part of larger forces such as the government, racism, and the conditions (philosophies) within which teachers work. Thus, the turn toward what Felski (2015) calls post-critical pedagogy, which focusses on *pedagogy* rather than *critique*, as maybe critique has "run out of steam" (Latour, 2004). Perhaps, post-critical pedagogy argues, we are focusing on the wrong wars, so to speak, because the post-war context that initiated critical thought has changed.

Post-critical pedagogy remains a research philosophy that is asking important questions regarding critical pedagogy's relevance, which is necessary on a theoretical level; nevertheless, teachers need practical means to address their students. Art pedagogues who wish to engage students' lives to advance both visual and personal expressions that encourage independent critical thinkers need not commit to a specific theory, but a collection of tools to create inclusive curricula. Answering this need, Amelia Kraehe (2017, 2016, 2021), Joni Boyd Acuff (2018, 2021), and Goessling, et al. (2021) used critical pedagogy as adaptive humanist platforms for art to function within a political and deeply human activity, empowering students to overcome hopelessness so they have agency (Goessling, et al., 2021)

One thread in common between the different approaches to (post-)critical pedagogy is an overarching centring around care, curiosity, and collaboration with students. bell hooks (1994) believed in a care ethic, advocating holistic teaching practices aiming to produce sustainable personal and political freedom to become a way of life, and not merely a theoretical exercise.

Love and Critical Pedagogy

"What's love got to do with it?" Tina Turner asked in 1984. For teacher, political activist, author, and feminist bell hooks (1952–2021), love had a lot to do with sustainable change. hooks

focused on the connection between love and social justice in the classroom to shed light on how our current systems need to be collaboratively transformed from within. Much of her work focused on the emancipation of Black girls and was rooted in feminist scholarship that provided a lens through which to challenge stereotypes, with the aim of changing hegemonic educational policies from within an educational system that did not connect with its students. hooks believed that through progressive educational reform based on connection, collaboration, and respect, students could stay engaged and be co-participants in transforming the system. She argued that curricula relevant to the student population's cultural, socio-economic, and historical realities would keep students in class, lower drop-out rates, and develop a life-long curiosity in learners (hooks, 1994). In *Teaching to Transgress* (1994), hooks argued for the need to dissolve the lines between race, class, and gender to facilitate the emergence of a holistic and relevant educational system, one in which all learners could engage. Such an intersectional approach can help teachers deal with the nuances and challenges that stem from students' experiences with generational oppression and trauma (hooks, 1994; 2003) through reflection and action (Freire, 1970). Although teachings' outcome, like that of any human act, cannot be controlled, the intention guiding pedagogical decisions can be.

hook's later work became a meditation on the power of love. Rather than problematizing our differences and difficulties around race, class, and gender, she wrote, we should look at what our collective yearnings are, prioritizing what we have in common over what divides us (hooks, 2018; 1994). Love became a framework for a kind of social transformation that would promote collaborative systems of human engagement (hooks, 2018; Freire, 1970; Greene, 1986). A love ethic, characterized by "care, commitment, trust, responsibility, respect, and knowledge practices

in our everyday lives" (hooks, 2018, p. 94), is a belief system that promotes dismantling fear and control from within through connection, being open, and practicing self-love.

Gur-Ze'ev (1998) challenged the notion that love is neutral, building on Freire's (1970) assertion that education is not neutral (Freire, 1970). Gur-Ze'ev (1998) argued that for love to be emancipatory, those who love need to be aware of power/knowledge relations, which hooks (1994; 2003) acknowledged. Gur-Ze'ev went further to say that because of these relations, the quality of love may not impact everyone equally. What is positive for one may exacerbate a power imbalance in another, especially in a student/teacher relationship. Given this complication, how might love and care be translated into practical terms for the benefit of underrepresented youth?

One way to synthesize these different modes of caring is to understand expressions of care is as choreography (Luttrell, 2019) with changing configurations in both the personal, in which the individual determines their capacity to give and receive, and political, where social and legal structures decide who is deserving of care, dimensions. Educational care rests at the intersection of personal and political spheres that reside in between collective social constructs and how our personal story fits into it; if one is excluded or misrepresented from such social dimensions an ethic of care is needed to intervene.

Within an ethic of care implemented in educational spaces I turn to pedagogical theorist Gloria Ladson-Billings (2021), who developed practical ways for pedagogues to reflect and address social, economic, cultural, and racial injustices in the classroom through culturally relevant and responsive teaching. Being aware of multiculturalism or pluralism is insufficient: the teacher must have a desire and curiosity to learn and deeply listen to students, to integrate their knowledge into the classroom, and to create a safe space for Socratic conversations to exist.

In this way, critical thinking becomes part of the hidden curriculum behind the teacher's practice. Ladson-Billings (1995, 2021) advocated for teacher reflexivity in training and throughout their career, because the issues they are not aware of will unconsciously inform whether a learning space is equitable or not.

To facilitate relevant and responsive teaching practices, Ladson-Billings (1995, 2021) developed three foci: students' learning, cultural competence, and critical consciousness. Regarding students' learning, she emphasized teaching to the full potential of the child regardless of their ethnicity and class, and most importantly teaching to *all* students. By "cultural competence," she meant helping students value and take interest in their own as well as other cultures. And to develop critical consciousness, she argued we should aim to create a learning environment that helps students make sense of the complex injustices in their communities, helps them become aware of national and global issues, and encourages active citizenship and a sense of belonging (Ladson-Billings, 1995).

For the art pedagogue, policies of love and care would ask of them to embed both personal and political care into their curriculum, to by design include spaces for youth who exist *in-between* languages, cultures, and landscapes (Bhabha, 2004). Critical pedagogy through the lens of love uses the hyphen as a hybrid generator of both raw and methodological materials for artmaking. Hybridity becomes a language of possibility, which can inspire western art practices to extend beyond their traditional boundaries to welcome less-heard voices and connections, and to advance a horizontal nexus of seeing and learning that is as expansive as love is.

The HYPHEN as Inspiration

Critical pedagogy asks, how might a different approach to material handling encourage more inclusive art teaching? Hybridity, as expressed in the hyphen, offers a potential way forward. The hyphen connects one thing to another with a space between. This in-between breath

also implies a breadth of thinking about pluralistic making practices, and about new material connections or rhythms of creation, to help youth that exist in movement. Critical art pedagogy draws on the blurred lines of Donna Haraway's (1985, 2016) critique of traditional feminist essentialism, between man and machine, man and animal, and man and woman. Blurring or hyphenating are possible emancipatory paths to expand one's consciousness of self and others. One branch of critical art pedagogy, including scholars such as Amelia Kraehe (2017, 2020), Joni Acuff (2013, 2018, 2020), and Wanda Knight (2021), uses critical race theory to examine racial prejudices in education, and how the arts (e.g., collage, narrativity, drawing) can help pre-service teachers develop reflexive practices to transform and challenge oppressive pedagogies. Other theorists, such as Stephanie Springgay (2018; 2022) and Ruth Barley and Lisa Russell (2019), reflect on philosophical ways to interpret how the arts and research-creation can materially, metaphorically, and politically advance a critique of our interconnectedness through tending to ecological justice, gender, and queer identities. Hybridity, hyphenated or otherwise, shines a light on what we have in common. Rather than focusing on what separates us, it allows for the micro- and macro-connections between these differences to uphold our democratic values.

As an example of art-pedagogical applications, Springgay (2022) called felting a radical process that encourages intimacy, touch, process, and potential community-building amongst diverse student bodies. Intimacy is a main factor in developing an awareness of self and others from which understanding of larger issues can emerge. Felting's "entangled" past, rooted in settler-colonialism and Indigenous histories, produced for Springgay (2022) a material that is meshed — the material becomes a metaphor which holds ethical and practical properties — while also being a fabric to sculpt with. I draw on both branches of critical art pedagogy to imagine a curriculum that is multimodal in its approach to the arts, digging into the foundational

elements of teaching and art that include philosophy, materials, and ethics to find ways to think about the 17.5 million refugee youth and asylum seekers (UNICEF, 2023) who are in classrooms around the world.

A pedagogical approach being overly motivated by non-traditional materials and approaches may, however, destabilize youth who have already lived unpredictable lives. Hence, the goal of a critical art pedagogue remains the creation of possibilities for new connections between lived realities and hyphenated identities to include who students were and who they are becoming. Feminist researchers have similarly advocated for intimate, caring, and inclusive teaching practices that aim to further not objectification, but personal connections to materials, literacy, and visual culture. Critical art pedagogues draw on work like Sandra Harding's (1992, 1995), in which she advocated for inclusive and emancipatory pedagogical practices, researcher ethics, and care, urging teachers to advocate for all those who exist in hyphenated spaces, marginalized from and absent (or misrepresented) in dominant cultural discourses.

Feminism and Critical Pedagogy

As a researcher, I was confronted with personal bias and assumptions regarding my role with my research participants. I wanted to know how these biases would influence my questions, process, and ethical commitment to transparency. I found that Harding's standpoint theory (1985, 1987) addressed the nuanced and intimate nature of qualitative research, and its ability to circumvent the hard edges of science. There is an ongoing debate in feminist scholarship between positivist and post-positivist positions on value neutrality. Is neutrality essential? Who does it benefit? Is it possible? Why fix something that isn't broken? In thinking about my own neutrality, I was inspired by Harding (1985, 1987), who viewed strong objectivity as a platform from which to argue for women, minorities, and other less dominant voices in society to be heard — on/in their own terms. As a standpoint theorist, Harding (1992) believed that knowledge is

socially situated, that one's gender, race, and class determine *how* one knows the world, and that a failure to critically examine this social situation produced "a scientifically and epistemologically disadvantaged [situation] for generating knowledge" (Harding, 1992, p.442). She argued that scientific objectivity did not go far enough in creating spaces for new expressions of knowledge to emerge: it claims to be value-free, empirical and objective, yet it glosses over the fact that it is rooted in androcentrism (a male view of the world), and that its hierarchical systems of "authoritative" voices are exclusive and undermine less powerful voices (Harding, 1995).

Harding's standpoint theory offered me a way to situate myself as a researcher working with youth who had unique challenges and had a strong desire to be heard on their own terms. However, I asked myself: was I hypocritical and naïve to think of "strong objectivity" as a lesser, hierarchical, and biased approach to understanding human behaviour? I was an outsider to the organisation, coming from within an institutional framework that is hierarchical by design, with my own limitations and biases. This self-reflection made me question if including a diversity of voices from less represented people necessarily mean less bias, more truth, and ultimately more social justice. Positivists (van den Berg & Jeong, 2022) have argued that pure objectivity is not balancing on a seesaw of "privileging one's own truth" and "moral superiority"; rather, it "ultimately rests on an essentially or intendedly democratic and inclusive epistemology" (van den Berg and Jeong, 2022, p. 12). In line with this call to inclusivity, in my research I leaned on a feminist framework that has advocated for listening to softer, sometimes silenced voices claiming not moral superiority but equal relevance in the public sphere. Although both Harding (1995) and van den Berg & Jeong (2022) argued for objectivity, Harding steadfastly advocated

for a specific attention to be placed on new epistemologies to carve out spaces for marginalized voices to enter the folds of dominant cultural and social narratives.

Epistemologically, my research aimed at centering the youth and teachers' voices in a specific context. The same study may or not have benefited another community in the same way. A feminist approach questions why certain voices and causes are heard over other voices, and what systems and relations are in place to support an array of human stories to be heard and impact change that is necessary to protect them. To enable listening's iterative quality, I turned to the methodology of Arts-Based Action Research.

Action Research

Critical pedagogy aims to respond to social and pedagogical inequities and develop pedagogical, creative, and social interventions to improve people's lives. To get to know my community's needs and shape my response, I used Action Research (AR), a qualitative research methodology aiming to bring about sustainable and meaningful change, and rooted in values of social transformation based on a community's emerging needs and awarenesses. To use such a transformative framework is to recognize that knowledge is not neutral and that complex power relations exist in society, including the positionality of the researcher (Creswell, 2018). AR is conducted *with* rather then *on* others, with an emphasis on collaborative and participatory ways of generating new knowledge through non-hierarchical methods. AR emphasizes the relevance of insider knowledge, translating context-specific experience into improving practices and social situations. In the educational context, AR had situated the teacher as both a stakeholder and a researcher since its emergence in the early twentieth century (Dewey, 1904, 1933; Stenhouse, 1975; Whitehead, 1989; McNiff, 1993; Souto-Manning, 2012). Informally, teachers-as-stakeholders are constantly performing AR as they adapt their curriculums, meet their student's changing needs, and collaborate with colleagues to fix problems that occur in the moment and to

improve their teaching practices. Officially, a teacher/researcher will ask "What can I improve in my teaching practice?" and "What are problems that I wish to explore?" through action.

Dewey (1904, 1933) believed that taking action was a way to think through a problem, testing one's beliefs and theories to better one's life and those around them. For early action researchers, the value of *group* experiences demonstrated the cracks in the system, whereas more recent action researchers such as McNiff, Whitehead, and Schön have viewed the *individual* experience to be a direct source of valid information. Schön's (1987) theories in particular promoted the practical and organizational benefits of being a reflexive (action) practitioner by engaging in a dialectic with one's peers/students through a double loop of teaching, revising, and teaching again with an additional evaluate and modify cycle. I call this dialogic process a "quadrilogue," as it is composed of conversations between the researcher and herself, between the researcher and her students, and between the students as problem-solvers, and the larger conversation that emerges as the class moves together toward a personal or collective solution.

The social psychologist Kurt Lewin (1890-1947) was one of AR's originators. He was a Jewish immigrant from Germany to the USA in the 1930s and was attentive to the plight of minorities and the exploitation caused by colonization (Adelman, 1993). To describe the social dynamics that produce power relations, behaviours and identity, Lewin identified the interconnections between groups, individuals, and their environments. He advocated for the people working in a given environment to be part of the change to improve their conditions. Influenced by Dewey's (1904) progressive educational philosophies, Lewin extended AR to encompass practical research design seeking to understand group dynamics in pedagogical spaces. AR has evolved over the years in the fields of education, health, and business, due to its inclusion of workers in problem-solving within larger institutions.

Schön (1987) used the term "topology" to describe the gap between theories produced by practitioners and those of academics and used the term "swamp" to represent the environment that practitioners inhabit. The swamp is a fertile, messy space, like a classroom or a community organization, which is alive with unpredictable human interactions. According to McNiff & Whitehead (2006), AR can be used as a flexible system because it embraces this messiness and uncertainty, allowing participants and researchers to collectively engage in a process of change from their stated positions. But a purely dialogical model is insufficient; such a model presumes that we all communicate in the same way. According to Whitehead (1989), the researcher should ask themselves "how can we encourage the conditions necessary for teachers to enter into a dialogue aimed at understanding?" (1989, p. 42), opening up the parameters of learning *from* and *with* the other, in this case, the student. The researcher is thereby able to acknowledge that their environment, its and their own values, and the power relations within this environment all have an impact on the findings and quality of the research. With the advent of critical race theories, Indigenous knowledge frameworks, and feminist intersectional research models, a diversity of methods and practices are "leveling out" the swamp, which McNiff calls "the lowlands" (McNiff, 2006) and interrupting systemic hierarchies in living research practices.

In AR, there are underlying assumptions that guide the researcher's choice of methods and practices as they seek to improve themselves and social problems. I turn to Jean McNiff and Jack Whitehead's (2006) descriptions of four: the ontological, epistemological, methodological, and social purpose assumptions of AR.

Ontological assumptions are value-laden and morally committed. That is, the researcher is not purely objective and their values dictate the direction of their commitment to justice, democracy, and freedom. Whitehead (1989) recognized that action researchers may be living

contradictions, whose values may not be in line with their participants'. It is thus important to identify one's own values before beginning a research project and to continue to do so throughout the research process. Whitehead (1989) was inspired by scientist Micheal Polanyi's (1958) research on valid knowledge creation that would recognize subjectivity as a critical component of knowledge, arguing that pure objectivity does not exist. For Polayni, "into every act of knowing there enters tacit and passionate contribution of the person knowing what is being known and that this coefficient is no mere imperfection, but a necessary component of all knowledge" (1958, p. 312). The AR researcher's subjectivity or positionality responds to the critical pedagogue's reflexive practice, which embeds personal responsibility into their teaching.

The main **epistemological assumption** of AR is that knowledge creation is collaborative and uncertain (McNiff and Whitehead, 2006). Contrary to traditional research methodologies, the values that AR aims to understand are not based on the generalizability or replicability of the results. Researchers make a commitment to sitting with uncomfortable realizations, with a "need to live with the dissonance and do the best they can" (McNiff, 2006, p. 27). AR recognizes that humans are unpredictable and that questions may lead to diverse and possibly conflicting answers. Research must therefore be continuously open to critique and be understood as living theory.

The key **methodological assumption** is that AR is done by practitioners who view themselves as agents intending to ask questions leading to the development of better practices, or to create contexts for emerging awarenesses (McNiff and Whitehead, 2006). The AR approach is open-ended and educational/developmental, with the aim of collaboratively improving both learning and social conditions for those the research impacts. AR assumes that participants have the capacity to get involved in identifying problems and being part of the solution. By being

responsible for their belief systems, participants are able to question these systems and to change and grow alongside the ongoing, unpredictable process of readjusting to questions, methods, challenges, and biases throughout the research process. “It is risky” (McNiff, 2006, p.31) because change situates the researcher and participants as experts in their own lived realities, as people with agency. Because “all organic systems have their own internal generative capacity to transform themselves into evermore fully developed versions of themselves” (McNiff and Whitehead, 2006, p. 33), the outcome of an AR project may lead to new ways of thinking that challenge the project’s initially intended aims (McNiff and Whitehead, 2002)

The **assumption of social purpose** is that AR is based on the principle of taking personal responsibility for one’s beliefs and actions, with the goal of improving social, pedagogical, and work environments (McNiff and Whitehead, 2006). Its method is rooted in inclusionary and relational values. Self-reflection, self-evaluation, and rigorous testing and evaluating are ongoing at all stages of research.

These four assumptions are pillars for ethically rigorous research that follows AR’s non-linear cycles, but they are not prescriptive. As in any AR study, the researcher works within a living context and specific situation. The researchers’ personal story will also be activated differently depending on the context, and those limitations become part of the findings, whose aims are not generalizability, but personal growth for all participants and the improvement of social problems. A lack of objectivity can also produce a shadow, shedding too much light on the researcher while it keeps the participants in the dark. As a research methodology, even with AR’s inclusive approach allows space to cause harm; it is therefore essential to frequently return to the question: *why* do I care and *how* can my caring improve this situation?

Criticisms of Action Research

Action research is methodology that exists primarily as an initiatory process for seeing oneself in a new way, which can then spur larger social change – but change is not assumed nor promised. This asks of the researcher to be realistic and transparent throughout the process and to use self-reflection as a tool for accountability and ethical practices. AR serves as a bridge between theory and practice with the aim to improve social inequities, or personal skills — is it truly emancipatory? Or does it meet researchers' needs more than it promotes social justice and transformation? Some practitioners and theorists believe that since its emergence in the 1940s there has been a decline in the actual social transformation AR engenders (Carr and Kemmis, 1986; Kinsler, 2010). Kinsler (2010) noted that the criteria used to qualify the emancipatory goals of AR are too narrow and obscure. And, although it is a widely practiced methodology, Carr and Kemmis (2005) argued that there is a growing gap between theory and practice, as institutional values tend to dictate both research direction and results, producing a lack of sufficient self- and institutional critique to create any real social change.

Carr and Kemmis (2009) argued that the changes that occur reside in the realm of personal growth, rather than systematic or societal:

> … all action research is personal, and one of its fruits is the self-transformation of participants through their developing understandings achieved through inquiry, then the emancipatory potential and challenge of first-person inquiry is its ability to truly achieve and act upon self-transformation (p. 80).

Following Carr and Kemmis (2009), how is one to *act* in purposeful ways without self-awareness to change their circumstances? Narrowness is not a weakness in the AR methodology; rather, it is a limitation to work within to garner insight into human stories. It is the researcher's responsibility to have clear ethical guidelines that make them reflect continuously throughout the

process, inviting them to be transparent with their goals. Kinsler (2010) similarly argues that ethical AR must be aware of the short-sightedness engendered by a researcher's privilege when they are working with differently educated and marginalized groups.

AR was the right fit for my research, despite its limitations, because as a methodology it creates a cycle to reflect on its weaknesses, such as the researchers' privilege mentioned above. This reflexive element makes the research stronger, because while privilege and power may be embedded in the cycle of self-reflection, an AR cycle invites alternative perspectives to complicate even that stage. Ethnographer Wendy Luttrell (2000) stated that power imbalances are part of the data, and that by denying or not including them, we compromise our research. AR's invitation to interrogate how my position influenced the research process helped me avoid integrating my biased perceptions in my compilation of the "thick descriptions" (Geertz, 1973) of my participants' collective lived realities.

There is a biographical element as to why I used AR as well. When I was younger, both at home and in school I had no say in the decisions that were made for me. I was a child who did not really speak until I was 14 years old and was a passive observer of both personal and social injustices. When I began to teaching English to Arab children as a teenager, a spell broke: through education, asking questions, and listening I felt that first inkling of hope. Teaching was a shared experience, and AR offered me an ethical way to connect and to be inspired by people's stories to help them improve their lives. To move beyond the surface level of connection and inspiration, I looked to an intersectional lens as a way to understand the power dynamics and the participants layered realities.

Theorists have come to view intersectionality as an analytic tool to apply a micro-meso-macro lens to the factors that create or maintain social injustices (Cho, Crenshaw and McCall,

2013). To avoid furthering marginalization, the aim of intersectionality (Crenshaw, 1991) should be to advocate for legal and social reforms to tackle these factors. Herein lies the problematic of theories arguing for equality within academic and legal spheres: Dewhurst (2010) asks "where is the action?" translating intersectional theory into liberatory practice. And, more importantly, how is the action being performed? Research may be needed to understand these actions, both current and needed, but within what ethical framework should research with minority and vulnerable populations take place? Critical pedagogy, as described above, provides a moral compass to the teacher/researcher as a reflexive and culturally responsive practitioner who has intimate knowledge *of* and access *to* a large population of future adults. Critical pedagogues, embedded in the cycles of AR, can act to limit or translate research and policy that promise a reframing of victimhood, among other reforms.

Within a legal paradigm situated between free speech and hate speech, Mari Matsuda (1989) advocated that the voices of and stories told by victims be the foundation on which laws and reform policies are based. Her work can be seen in the context of the valorisation of the "petit récit" as an alternative to grand narratives and universal "truths" in the postmodernist inward turn (Lyotard, 1984, p.60), wherein personal narratives began to be viewed as legitimate, rather than as corrupt and unreliable. The legitimacy of personal narrative, including the researcher's, does not mean that the re-centering of the "self" in reflexive scholarship comes without criticism. There are serious questions of veracity, and around forsaking the common good for individuality. Ethnographic approaches that provide a way to understand individual petits récits within their cultures enabled me to connect the participants' individual stories to larger themes and trends in society.

ABAR and Ethnography

Ethnography studies the beliefs, social and cultural values, interactions and behaviours of a society or a small group of people. Historically, ethnographers aimed at developing scientific observational techniques that evolved into how-to guides for "doing" research (Denzin & Lincoln, 2011). The distance between researcher and researched was maintained to keep the researchers' views, assumptions, and biases in check, so as not to contaminate or influence the research. Such an "objective" approach may have helped the field to be valued as a "science." Over time, different forms of ethnography have emerged. Spurred by the social justice movements that came out of feminism and the American civil rights movement, ethnography has taken a turn toward the personal narrative. Some ethnographers incorporate their personal reflections within their research. Some use their reflexivity itself as the research. Others, influenced by critical race theory, feminism, and intersectional theories, place more emphasis on the goal of social transformation. This last type is useful for critical pedagogical project because it acknowledges that ethnographers are not neutral, that they are embedded within socio-political realities and personal narratives that influence power imbalances in research and pedagogy.

To contextualize this intersectional affect in my research, I turn to sociologist and ethnographer Wendy Luttrell's (2000) notion of the "good enough" ethnographer. Luttrell (2000) asserted that researchers should include their reflections, and the power imbalances in their findings, rather than trying to eliminate them. Luttrell acknowledged her own limitations as a researcher, and used them, alongside a thorough reading of her data and her self-reflections, to approach the enormous task of relaying people's life stories in the face of "the worry that the voices and perspectives of those we study will be lost or subsumed to our views and interests" (Luttrell, 2005, p.243). As a white researcher, I drew from Luttrell (2000) two other crucial points. One was the necessity of keeping in mind the power imbalance between my own implicit

biases, and those of my participants, who were primarily youth of different racial identities than myself. The second, was to be selective when using labels, such as *Black* or *white*, because they can have a reductive effect of diminishing whole people into disassociated particles. Labels do not always consider the complexities of identity and how social forces influence our sense of self.

Specific to my ABAR study, I looked to what sociologist Maggie O'Neill (2004, 2006, 2010) termed "ethno-mimesis," which asks: what is the relationship between self-expression and agency, and what role can the arts play in social justice, policymaking, and citizenship building, particularly with refugees & asylum seekers? I similarly drew from ethnographic performativity's question of how performance can engage the body, voice, imagination, and trauma toward individual and collective emancipation and social transformation (Breed, 2014, 2019; Breed et al., 2022). Finally, I considered questions specific to digital ethnography, including: How can digital media be used pedagogically and critically? What can they show us about human behaviours? How does the Internet parallel real-world communities, and how are these spaces different? (John Postill & Sarah Pink, 2012; Landscape of Hope, 2022; Mon Coin, 2016).

Arts-Based Action Research

There are countless artists, researchers, and educators who are using ABAR methodologies to unearth youth resilience and challenge our notions of who is an authentic cultural producer of purposeful knowledge and aesthetics. The following four researchers used a form of Arts-Based Action Research (ABAR) to either improve the situations of, identify, or connect with at-risk youth or other marginalized populations. Art was used as a sensory means to actively engage with issues, and to gain access to experiences or emotions that would be less accessible through observational means (Clarke and Bautista, 2017). I present the research

below, under four different themes: community, healing, digital literacy, and pedagogy through digital visual culture. I drew from this work, both in its successes and in its failures, to inspire my methodology, basing my analysis on the researchers' transparency.

Community. Feminist, sociologist, and social activist Maggie O'Neill (2004, 2006, 2010, 2021) worked with refugees, asylum seekers, and prostitutes to create spaces for marginalized communities in the UK to self-define and to collaboratively build bridges between themselves and government policymakers. They wanted to be heard in their own voices, as the negative images in the media were making integration difficult. O'Neill argued that the intersection of biographical work and art creates a "potential space" wherein transformative possibilities may emerge. O'Neill established five phases of ABAR:

1. Finding spaces;
2. Establishing partnerships with professional artists to teach skills;
3. Establishing partnerships with local community organizations and social workers;
4. Providing materials, and encouraging the participants to bring their own materials;
5. Sharing their interdisciplinary work with the wider public to create an awareness about refugee and asylum seekers lived experiences.

I was inspired by O'Neill's collaborative approach of working *with* refugees through artmaking because the arts acted as a platform for multiple issues to intersect. O'Neill's approach equally made me think of art as a language that could pierce the divisive membranes between inclusionary and exclusionary ways of engaging with discrimination and literacy.

Healing. Ananda Breed's "Mobile Arts for Peace" (2018–2024), an art-educational project in Rwanda, included educational opportunities to develop inclusive citizenship and healing though theater and dance. In *Performing the Nation: Genocide, Justice, and Reconciliation* (2014), Breed explored the links between justice, narratives, and memorialization through a performative lens. She focused on the interconnected practices of listening, performing, and re-enacting life stories as means of advocating for an approach to justice

embedded in the experiences of local citizens. I was inspired by Mobile Arts for Peace's positive outcomes through its use of first-hand experiences processed through storytelling and movement, as a healing approach to community-building. In future research, I hope to incorporate movement to ask how discrimination feels in the body, but in the current project I focused on storytelling.

Digital Literacy. "Project Someone" (SOcial Media EducatiON Every day) 2016-2024 is run by Vivek Venkatesh and performed by an interdisciplinary team of researchers and practitioners. I drew from their youth-led project called "Landscape of Hope," which partnered with a variety of schools and community organizations throughout Canada to empower youth through developing critical digital literacy. Through an interdisciplinary approach using music, improvisation, and collaborative engagement, youth were immersed into a physical, visual, and intellectual space to critically reflect on what media they consume and how it impacts them, to then transform the images and sounds into alternative expressions through exercising their creative agency (Project Someone, 2024). The premise of holding hope through dark subject matter, such as hate-speech and discrimination, was the pedagogical platform that I used in my study. I also built on the use of art to transform online experiences into opportunities for improving digital literacy.

Pedagogy through Digital Visual Culture. "Mon Coin (My Corner)," a SSHRC research project with Juan Carlos Castro as Principal Investigator, Martin Lalonde, and David Pariser (2016), had at-risk youth use their phones to spur conversations about their neighbourhoods and identify what they would like to improve about them. The researchers' assumptions were that the youth would want to identify things that they did not like. But the youth were not naturally drawn to be critical of their environment through identifying elements

of their neighbourhood in explicit ways. Instead, they preferred to take photographs and talk through the aesthetic of the image, which in turn revealed their unique ways of seeing through their eyes. I was drawn to the transparency of the researchers, who were able to wind back their expectations and shift focus to the participants' tacit knowledge of their environment as it was, working within a new paradigm of interpretation of visual culture to develop media literacy.

Digital Environment

The digital environment amplifies real-world social inequities; discrimination online is usually preceded by discriminatory behaviours/speech offline (Weinstein, et, al, 2021), and they have been found to be equally damaging (Gini et al., 2018). To get a comprehensive picture of experiences of discrimination, I looked at research into both online and offline messaging, as well as the membrane between these spaces. The digital landscape exceeds geographical limitations, and due to the proximity of users online there is a wealth of both positive and negative channels of information to be inspired and silenced by.

It was important for me to understand the subtleties of what immigrant youth see and hear, not the slogans, but the murmurs that persist, and possibly influence their day-to-day choices. Digital ethnographers John Postill and Sarah Pink (2012) suggest that the internet (or "messy web") can itself be considered an ethnographic site that offers insight into real-life communities and human behaviours. It reveals peoples' routines, interests, fears, their responses within algorithms, and the interconnection of cyber spaces. These behaviours transgress the lines between online and offline behaviours and offer a unique insight into the "ethnographic spaces" produced by social media (Pink 2009). Since the social media phenomenon does not exist solely online, Postill and Pink (2012) use the term "internet-related-ethnography." Such ethnography includes, for example, the ways that social activism is spurred by real-life events, is translated or

amplified through social media platforms, and then weaves its way back into real-world behaviours.

More than being "messy," the internet poses challenges to protecting already at-risk populations from becoming targets of discrimination, which negatively impacts their mental and physical health (Tao and Fisher, 2021). Noble and Tynes (2005), Tynes (2005, 2007) stated that online discourses, which are largely designed by limited data sets, are racist and sexist by design, which translate real world inequities online, which then circle back through discriminatory behaviours.

Indeed, according to critical race theorists, the Internet is intersectional, and to understand its influence on shaping and expanding upon existing racisms, one needs to take into account the structural coercive powers that permit violent discourses to exist and mutate online. Jessie Daniels (2009) argued that the Internet may offer unique positionality and supposed colour-blind social integration, but that its architecture is inherently racist. Cyber-racism flows unobstructed due to the Internet's default culture that protects bullies more than it protects victims.

Digital intersectionality also demands accountability for the erasure of women online, and for the translation of this erasure into real-life behaviours (Noble and Tynes, 2016). Women's voices, especially those of racialized women, are largely absent from online discourses, while women are simultaneously negatively stereotyped online. Noble and Tynes (2016) argued for a consideration of how the Internet extends systemic racism, requiring a new paradigm for introspection and political action. Anne Everett and S. Watkin asked, "what are the consequences of exposing youth to content that renders racist representations, beliefs, and attitudes playable and pleasurable?" (2008, p.142). To intercept what youth find pleasurable in their visual worlds

is a key to addressing what stereotypes, ideologies, images, and values are influencing them. Art educators are well versed in using media to effectively signal racial stereotypes, as race is a visual way of seeing, and socializing (Acuff & Kraehe, 2020); yet more critical engagement is needed to help youth identify what visual culture they are subscribing to, and what they have inherited from their peers. For instance, video games such as *Grand Theft Auto* ought to be considered as "racialized pedagogical zones" that give rise to violence and reinforce negative stereotypes (Everrett & Watkins, 2008). Such educational practices may enlighten future game designers, and social influencers to consider the messages they are designing, otherwise racist imagery will continuously be created and used without consequences.

Feminist media scholars and critics (Rivers, 2017; Dixon, 2014; Byers & Crocker, 2011), even outside of studies invoking intersectionality, have highlighted the underlying inequities in social media and the misogynistic elements embedded in its gaming and social media platforms such as Instagram and Facebook. Fourth-Wave feminists Rachel Drubofsky and Megan Wood (2014) pointed out that the internet is filled with images of women that purport to be authentic images of self, but in fact are often manifestations of the male gaze mediated through women's own self-surveillance. The lack of authenticity can lead to a deeper, virtual, and often negative re-engineering of the female self, which then straddles virtual and real-world spaces. Understanding these edited versions of self in digital social spaces is crucial to understanding the mechanisms and consequences of such re-engineering that lead to self-erasure.

Partially to blame for the lack of gender, racial, and other kinds of diversity online is, per Hundt et al. (2022), that existing studies are biased, lacking comprehensive data sets that would include all demographic groups. Current data sets are still based on historical sets, and older design models written by white men to serve white male demographics and values were biased

by design. Hundt et al. (2022) called for "design justice and ethics" to take this problem into account, because biases persist in the current context of AI, bots, and machine learning. Software design and code are not neutral: they amplify racist and sexist inequalities through discriminatory algorithms and limited data sets. Such inequalities have been noted in major software products such as facial recognition, ChatGPT, and Amazon's AI-generated recruiting tool, which preferred male over female employees (D'Ignazio & Klein, 2020).

Web 2.0 and Marginalized Youth

One particular area needing more research into the impacts of these digital inequalities is the intersection of the internet and marginalized youth who use it. Research is lacking to explain why certain youth are more at risk to consume and disseminate hate online than others, and to identify who these youth are. There is likewise a dearth of research on how right-wing extremists use the Internet to spread hateful rhetoric, and little research on how to prepare youth to be critical of what they see (Harriman et al., 2020). According to Harriman et al. (2020), in particular "toxic" and "benign" disinhibition are understudied in online contexts. Toxic disinhibition is "a propensity towards a variety of negative attitudes and behaviors such as anger, vicious criticism, outgroup hatred, cyberbullying, racism, and aggression," while benign disinhibition is a "positive process by which individuals feel increased comfort in manifesting acts of kindness when online compared to in-person which, however, in some cases can lead to undesirable situations" (Harriman et al., 2020, p. 2). While youth are exposed to both positive and negative messages online, half of internet users in the study under the age of 18 had been exposed to hate online (Harriman et al., 2020). Online hate has no borders, and its reach, like in the real world, is pervasive (Hawdon, et al., 2017), which has added to a normalization of protecting intimidators.

Noble and Tynes (2016), Harriman et al. (2020), and Hawdron et al. (2017) have all addressed the broad ways in which social media mirrors racist rhetoric, amplifies polarization, and distorts reality. What is lacking in their analyses is a nuanced understanding of the ways that marginalized youth in particular embody and receive hate-speech. In contrast, feminist digital researchers have more deeply investigated how to address the dissociative nature of online hate speech by responding "with bodies, gestures, and objects, in order to explore the personal, social, and ethical questions that are obscured when people are abstracted computationally" (Wiens et al., 2020, p.4). Feminist digital researchers have explored the relationship between feeling and doing, and between re-making, re-positioning, and re-thinking, by not limiting their focus to data sets, also considering remediation. Materializing data, or "bringing conceptual, digital, or other forms into physical shape—is a form of remediation that gives access to complex discursive meanings because it requires close analysis in multiple modes, including textual, visual, auditory, spatial, kinesthetic, and relational" (Wiens et al., 2020, p. 5). Such scholarship has depicted an intercepted passive consumer loop, advocating for efforts to recenter the user as a creator and critical consumer. Making art asks the user to thrust their heads above the earth to see the hidden connections between online and offline realities through images, sounds, textures, and feelings—bringing the unconscious to light.

In Canada, 91% of youth 11 years and older have access to the Internet, and their use of social media is on average 2–4 hours a day. Despite the lack of attention paid by scholarship, according to MediaSmarts (2023), which calls itself "Canada's Centre for digital and media literacy," these digital natives demonstrate a growing awareness of the impact of consuming, producing, and sharing social media content. Yet they are lacking the critical skills to recognize

the impact of what they ingest and share, which is where art in the sense that Wiens et al. suggest has a role to play.

In this context, developing critical digital literacy skills can help minority youth understand their position as cultural producers and consumers, which ultimately protects their basic civil rights. This ABAR study built on these insights from studies of the online environment to develop and test a method for equipping immigrant youth to use what they see and hear both online and offline as inspiration to express their lived experiences. Internet-related-ethnography (Postill & Pink, 2012) addresses the complex social spaces that exist *in-between* social media and real-world behaviours, and critical pedagogy invited the development of agency through an artistic expression of resistance. Counternarratives to exclusionary, discriminatory online discourse are not enough: immigrant youth need alternatives, languages of possibility (Gur Ze'ev, 1997) springing from materiality (Springgay, 2022), as well as racial-, sexual- and social-justice laws that protect marginalized youth online (Tao and Fisher, 2021) and pedagogical art spaces that enable culturally relevant pedagogies (Acuff, 2018; Ladson-Billings et al, 2021).

Conclusion

In this literature review, I drew on theorists and artist/researchers whose focus on critical pedagogy, social justice, participatory research practices, art, and feminist practices have collectively helped me develop a language and method to actualize my research with immigrant youth and their teachers. In the following chapter, I will detail my ABAR research methodology for both groups and describe through the steps I took to understand how the arts can assist in developing critical literacy, and help teachers develop reflexive tools to teach diverse populations.

Chapter 3
Research Methods

I designed my research so I could understand how discrimination impacted refugee youth, and help them use digital literacy to transform negative stereotypes into personal stories. This chapter will discuss my decision to use an ABAR methodology and the steps with which I implemented that methodology. I worked with two groups of participants (youth and teachers), and I will focus on methods and tools used with one group at a time.

To begin with, I need to highlight that I partnered with a Say Ça, a nonprofit organization in Montreal. Say Ça primarily functions as a free service that teaches young refugee and asylum seekers French every Saturday from 10:00 to12:00 to help them integrate into Québéquois society. Say Ça also offers social and cultural outings to help their participants acclimatize to their new home. The teachers also act as mentors and become trusted adults in the eyes of the youth's families. I gained entry to Say Ça as I had been volunteering as an art educator for about 18 months prior to beginning my research, helping the youth address themes like environmentalism, racism, and health, before I began my research.

My art workshops at Say Ça were intended to enable participants' expressive responses, because art is an important communication tool for youth who are learning new languages (Symons and Ponzio, 2019; Wellman & Bey, 2015), and who want to share their experiences. Art can also engage the artmaker's emotional and cognitive ability to gain a different perspective on a subject, and or on themselves (Norris, 2011). I was therefore a familiar face in the organization when I began my research there. Familiarity was an asset with youth who are faced with unpredictability and in the process of acculturating to their new home. Two of the four

participants had attended my art workshops, and I noticed how drawn they were to making art; and this influenced my choice to use ABAR.

My research design developed from two related gaps that I noticed: the youth expressed that they did not have sufficient space or time to make art, and that there was no context for them to flush out their frustrations. During my volunteering time at Say Ça, I had listened when they spoke about being victims of racist and discriminatory behaviours and speech. It became clear that I would need a methodology that was iterative, whereby the youth would be collaborators whose questions, realizations, and personal experiences were validated and more importantly that would help them develop the agency to transform and improve on the discrimination they felt. ABAR offered a system of creating and reflecting that was adaptable and iterative. The cycles of research made me also face my own assumptions, while the youth participants were learning, creating, and developing agency to improve their own conditions. My original research questions were: "Who is speaking? Can we listen to the voices of marginalized youth and collaborate with them to combat discrimination? To transform embodied and internalized online hate speech into resilience and empathy? What might this sound and look like?" Through the process of the research, my questions became: "What can we learn from listening to and collaborating with marginalized youth to combat online/offline discrimination?" My youth participants were not interested in embodied concepts. Likewise, the teachers wanted to work with more tangible aspects of discrimination.

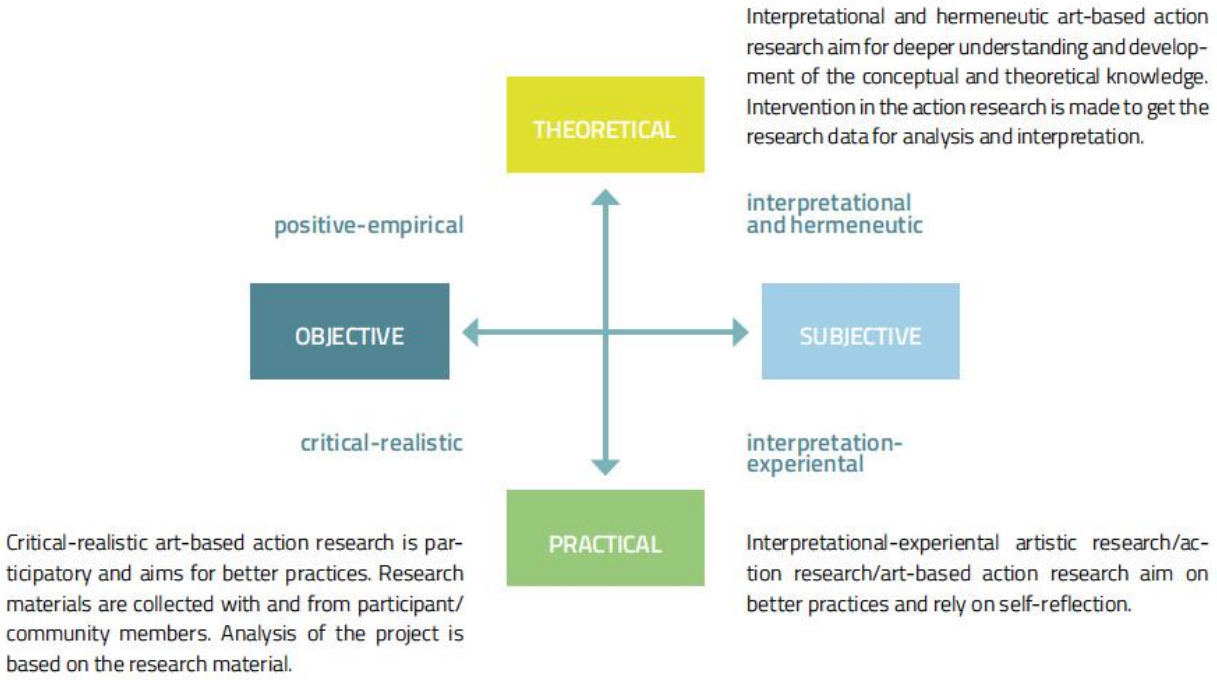
As a teacher myself, I wanted to help the other volunteer teacher-mentors at Say Ça improve their teaching skills in relation to the population of youth they were teaching. Again, the ABAR method provided a system for the teachers to use reflexivity, and where art could function as a lens through which to understand their implicit biases and privilege, and to develop

empathy. AR has been a longstanding research method for teachers to study themselves (Souto-Manning, 2012; McNiff, 1993, Ladson-Billings, 2021), so they can improve their teaching and understand what is not working, because they are the personal and political engine (Freire, 1970) performing tasks with their students. In the responsively evolving methods I used in my study, I noticed that the more I listened to the participants, and the more I became aware of the choices I was making, the more fully I engaged in an iterative research process that activated empathic tendencies.

"Empathy" became a verb that generated connections between both youth and teacher participants and myself as their stories took shape from abstract lines to become self-portraits and as they dared to become fictional characters or compose poetry about their experiences. I used art as a catalyst for questions and as an activation tool to engage the participants in developing literacy, agency, and self-reflection, and in expressing new connections. Iterative AR cycles recentered my questions as I collaboratively worked with both sets of participants. With the immigrant youth group, I used ABAR to collaboratively develop research questions; through workshops, we uncovered their lived experiences of online and offline discrimination. With the teacher group, I also used ABAR to help participants reflect on their experiences of working with marginalized youth and to develop their awareness of their own implicit biases and the power dynamics in their classrooms. I used a non-experimental approach as there was no independent variable in the research. The goal was not to compare participants' stories between groups, but to highlight their experiences in a creative form that expressed both their realities and their imaginations.

Why Use Arts-Based Action Research?

Figure 1
ABAR Research Diagram



Note. Taken from Anttila, P. (2007, p. 23). *Realistinen evaluaatio ja tuloksellinen kehittämistyö*. Hamina: Akatiimi.

ABAR is a methodology that uses art, discussions, and interviews to understand people's lived experiences, with the ultimate aim of improving their lives. I chose this methodology because I had experienced the transformational power of art myself, and as an art educator had found that a multimodal approach to asking questions was accessible, especially for youth who are learning new languages. Art also gives voice to what is hidden and sensed (Clarke & Batista, 2017), what "would otherwise be inaccessible" (Leavy, 2020, p. 22), and is a vehicle for connecting to our bodies (O'Neill, 2004; Lee et al., 2020) to translate emotions. For Jokela and Huhmarniemi (2019), art is "the intervention for problem solving or gaining new knowledge and understanding" (p. 9). Ultimately, working through a material can be a less confrontational and

less abstract way of asking a participant what a given phenomenon "feels like." I situate my research in between objective and practical — *critical-realistic* —, a definition drawn from Anttila's (2007) double dichotomy of ABAR approaches (Fig. 1) which are collaborative and use art to improve people's problems. This approach is participatory: the material that the participants create is analyzed toward gaining insight into practical ways to benefit their circumstances. Such an approach situates the materials produced in the context of a shared developmental, case-specific aim to improve practices (in this case, teaching) or social issues (in this case, discrimination, digital literacy).

Since ABAR follows a cycle of planning and modifying, I decided to create individual workshops for each group around certain themes that I either expanded on or deleted from my study. The weekly themes were used to respond to, expand on, or process the issues that arose from the previous week's presentation. The presentations were developed using pedagogical scaffolding to access prior knowledge and develop new knowledge based on a series of new ideas and questions. Participants deepened their understanding of each week's theme by responding through a drawing or narrative exercise. For instance, through an exercise on self-portraiture, members of each group were able to enter into a discussion about self-representation and stereotypes. The data (artworks, interviews, conversations) collected from both groups emerged from a fluid, interdisciplinary exchange as participants developed their self-awareness and used art as a medium to talk through.

Discomfort as Research Design in Safe Spaces

In the initial design, I knew that each group would come together in a virtual space, accessing one another through physical distance with no prior relations. Why would they trust me? I needed to create spaces that had significance, due to the sensitive topics being addressed, discrimination with the youth and biases in teaching with the teachers. I viewed this process as

an invitation for participants to reflect on what they experienced, and then see those experiences with fresh eyes; as Adorno (1974) put it, “the splinter in your eye is the best magnifying glass” (p. 50). Or, as sociologist, criminologist, and participatory arts researcher Maggie O’Neill (2004; 2006) contended, it is better to examine closely what pains us, what makes us uncomfortable, before it is glossed over with unspoken assumptions that maintain our inability to see.

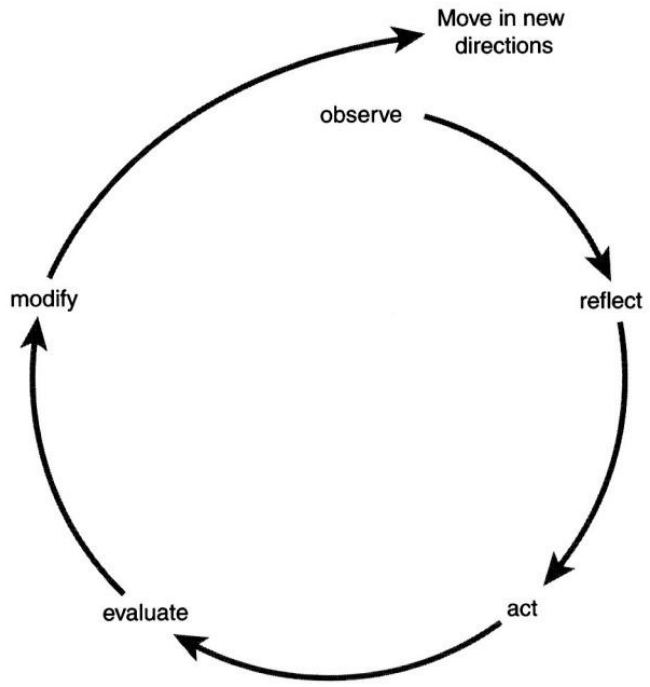
I maintained a safe and inclusive space by beginning each workshop with a check-in and asking for feedback on the previous week, end of workshop re-caps, and evaluation surveys. I chose resources that were age-appropriate for each group, and open to interpretation so participants could come to their conclusions. I maintained a reflexive practice throughout by journaling, and intentionally slowing down to listen attentively, both of which helped to maintain a critical distance.

The essential benefit of having an inclusive space was to get “thick” (Geertz, 1973), in the interest understanding of the context(s) the participants inhabited, in line with Adorno’s (1974), O’Neill’s (2004), and Venkatesh’s (2022) arguments for integrating negative emotions, rather than oppressing or shaming them. I took the perspective that hate, fear, and sadness might be cathartic for youth participants and might give me insight as well. Open questions invited participants to elaborate on their experiences. I asked youth participants questions such as “How do you think the images and sounds you see and hear on the Internet impact you, or may impact real-world behaviours?” and “Do you self-sensor on social media and/or in your classroom? If so, why?” I anticipated that these questions could conjure emotions such as fear, confusion, and lack of connection, and prepared follow-up questions that asked them to share examples so they could identify what they experienced and how they experienced it. These conversations were concluded with an art activity to symbolize the experience, allowing us to talk through the

representation. This process was part of the AR cycle, which is more fully explained in the next section.

The Action Research Cycle

Figure 2
Cycle of Action Research



Note. Taken from McNiff, J., & Whitehead, J. (2006). *Doing and writing action research*. Sage. p.9.

The shape of the spiral best signifies the recursive nature of AR, which is based on observations and a flexible research methodology. According to McNiff (2002; 2006; 2009), the goal of AR is not generalizability or saturation in the research cycles because people are always changing and so is their environment. AR as a framework is responsive and aims to be democratic. It is responsive and adaptable. I chose AR, therefore, because I knew that I wanted to create a context wherein the participants would be co-engineering the form and substance of the

data. Youth are often overlooked and spoken for, and more so if they are from marginalized communities. By participating as active members of the research, the youth would have the opportunity to engage in a pedagogical inquiry into their own lives, and lead through personal knowledge to impact their communities. To address questions about listening, I chose to model this listening. I adopted AR's aim to deeply listen and to modify the research process within a continuum of developing knowledge if/when awareness occurs. In the planning stage of the AR cycle (Fig. 2), I would plan a series of questions, multiple resources, and possible art projects for our workshops, in anticipation of possible outcomes. I was limited by the spontaneous nature of the discussions, and did not always have an answer or response prepared; hence, silence also became a resource.

AR provided me with a framework to self-reflect throughout the process and to include my own implicit biases, doubts, and reflections as a researcher and teacher. My experience as a K–12 visual art teacher meant that I had already been faced with my own privilege, position of power, and not being able to meet the needs of my students. Such experiences have historically made me reflect on my own prejudices and the need to work with, rather than resist, students' diversity. AR likewise recognizes the benefits of a dialectic method that enables participant-centered research *with* versus *on* people (Goesling et al., 2021; Sonn et al., 2018), allowing new knowledge to emerge collectively.

Ethics

Feminist and Intersectional

A feminist research approach is designed to untangle misconceptions, act toward transforming the social subjugation of marginalized people, and epistemologically challenge who owns and produces knowledge. Such a feminist commitment to the participants made me aware of the ethical criteria necessary to develop a research design that was flexible enough to adapt to

the participant's changing awareness, which was the bones upon which this research was developed. Sandra Harding (1987) stated that there has been a conflation between method, methodology, and epistemology in feminist research, in which feminist contributions have been glossed over and even mystified. She asked if a feminist method is different than traditional qualitative methods, given that feminist research uses qualitative methods to gather evidence, including observation, listening (interviews and art), and looking at historical patterns and their consequences. For her, the significant difference is in the *way* feminist research is done (methodology) and in the analysis of data. Feminist research will "listen carefully to how women informants think about their lives and men's lives, and critically to how traditional social scientists conceptualize women's and men's lives" (Harding, 1987, p. 2) and place women's health and safety at the core of its social inquiry. Feminist research works within new epistemologies that value distinct diverse voices rather than accepting dualism: Harding (1987) invited feminist research to go beyond relativism to include men, visible minorities, and youth to address social inequalities with robust and critical explanations. In male-dominated fields, such a feminist approach has reflexively critiqued *how* research was done, filling in the gaps and silences left by historic white-male-driven values.

This theoretical framework manifested itself as a way for me to view the research process as an inquiry that focused on improving the social conditions and confidence of the participants through an exploration of how individual voices were being expressed. I was attentive to the spaces wherein the participants silenced themselves as they hesitated, took long pauses, and avoided eye contact. Rather than speculate if they felt silenced, I would ask questions in multiple ways, developing diverse resources over the course of the workshops to instigate responses that could touch each individual participant more specifically.

Intersectional feminist research acknowledges power imbalances, shining a light on the complexities of identity politics and victimhood to allow the breadth of interconnected parts — class, gender, etc. — to be seen together rather than in conflict. This complex structure asks the researcher to move between disciplinary boundaries to answer social queries. Because I wanted to understand the relationships between personal experience, pedagogy, activism, and the use of the arts as tools for social transformation, I sought out a theoretical framework that values a collaborative and non-hierarchical approach to research. An intersectional feminist approach seeks equitable and ethical methodologies through which to interrupt the status quo by disarming essentialist views of women, and it also aims to represent *all* people whose voices dwell in the margins. I wanted the work to help and improve participants self-knowledge, sense of agency, digital literacy skills, and teaching skills, so that my research would not dwell in a silo of academic privilege but trickle back into society in an effort to help others, responding to bell hooks' (1994) lament that "I continue to be amazed that there is so much feminist writing produced and yet so little feminist theory that strives to speak to women, men and children about ways we might transform our lives via a conversion to feminist practice" (p. 70).

An intersectional feminist theory in practice meant that my research conducted with the group of young refugee women who were Black, Muslim, or Christian, involved a variety of culturally diverse resources with which they could identify, and by which they could be inspired or challenged so they could develop a critical eye. This variety was essential to accessing the intersectional aspects of their diverse experiences of discrimination as the sites where digital literacy and concerns about race, gender, and citizenship status would intersect.

I based the ethical design that resulted from these concerns on Creswell's (2018) five stages: prior to conducting research, beginning to conduct the study, collecting data, analyzing

data, and publishing data (Creswell, 2018, pp. 55–56). Prior to conducting the research, consent was required from the parent/guardian for the youth group, and from the participant for both groups. I also scheduled another adult to be present during the youth group's workshops. At the beginning of the study, I planned to start every workshop with a check-in, reminding participants that they could leave at any time.

In collecting data, I gave participants the option of making an artwork, and then asked if I could use each piece in my research. Although they remained anonymous, they had the choice to share their art with their peers via ZOOM. All their work was stored on a private hard drive, and will be deleted in 5 years. In analyzing data, I looked for emerging themes with a focus on what awarenesses participants had developed, and how making art enhanced that development process. A feminist lens recognizes that data is not neutral, and that people's social contexts are a necessary part of understanding the circumstances that influence their artwork and concerns. I also adopted this intersectional feminist approach to publishing data. I sought explicit consent from the participants to share their work and to write a journal article based on it, in addition to this dissertation.

Power Imbalance / Positionality

As a white researcher working with immigrant youth and teachers from different backgrounds and histories, I sought to embed my positionality within the research process by checking my assumptions against a review the data after each workshop. Luttrell (2000) stated that an ideal researcher is not the goal; rather, the goal is to be a "good enough" researcher, who "tries not to get mixed up between one's fantasies, projections, and theories of who the "others" are and who they are in their own right" (p. 515). More specifically, the goal of the researcher is to accept that natural tensions exist between people, rather than to defend or justify the discomfort those tensions cause. Tensions should be named and identified for a clearer

understanding of the relationship between self and other. In this study, I was conscious of the fact that drawing lines between my personal story as a white immigrant Israeli woman of South-African and French-Canadian heritage may have fuelled my own unconscious discrimination, and engaged in reflexive journalling to allow this discrimination to surface to where I could address it. I also made a point to be transparent about my identities and positionality with the participants.

With the teacher group, I straddled an insider/outsider position because I had been a volunteer, like they were, and now I was conducting a research project. Becoming "just a fellow teacher" would have compromised my objectivity and criticality. The reflexive part of the AR cycle was essential to maintain a separation between myself and the other teachers. Having a clear outline of what I wanted to cover allowed me to respectfully listen to their responses at a certain distance. Had I been part of the conversation, I would have been in a reactive mode, and possibly not have been attentive to or able to keep notes of the nuance of what they wanted to share. Another strategy was to treat the participants as "experts" (Pain & Francis, 2003) rather than informants. I was curious about what they said and focused on their experiences, rather than my interpretations. The workshops were designed for me to listen to their teaching experiences, not in abstract or depersonalized ways, but in an intimate and direct manner; this approach required me to be a receptive researcher, rather than a colleague. I also maintained a journal through this process, again enabling me to revisit my own biases as they emerged.

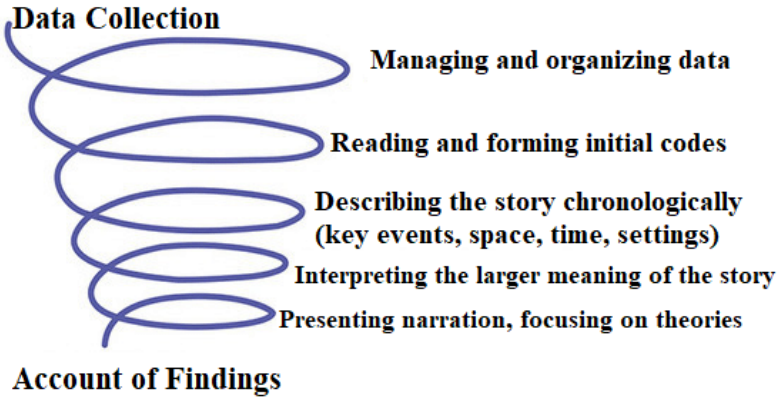
In addition, coming from an academic institution, I was mindful to not *use* my participants for my own benefit, drawing from critical pedagogues (Freire, 1970; Kraehe, 2017; hooks, 1994) who address the personal and political power structures in educational research. The goal of centering marginalized voices entailed developing participants' critical awareness as

a way for self-empowerment to materialize throughout the entire process of data analysis and interpretation, and of drawing conclusions.

Finally, as a central tenet, research with youth makes one ask if the question being studied is in the child's best interest, and whether it serves them. Children's voices are often not heard in the public sphere, as they mostly reside in private educational and domestic spaces, yet, they are the experts who can offer detailed accounts of their lived experiences (Chabot, et al., 2012). They can also offer insight into laws and policies that should protect and nurture them. Perhaps their voices are protected from the public sphere as they are "human becomings" and not quite "human beings" (Qvortrup, 1987), still vulnerable, and in development. But the risk of not *centering* youths' experiences leaves them like other marginalized groups, needing to fit into roles prescribed by others, which perpetuates a culture of silence and victimization.

Data Collection and Analysis Methods

Figure 3
Data Analysis Spiral



Note. Taken from Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry & research design: Choosing among five approaches* (4th ed.). Sage. p.186.

As Dey (1993) pointed out, qualitative data analysis is ongoing throughout the research process. Creswell (2018) used the image of a spiral (Fig. 3) to represent this non-linear data

analysis and interpretation throughout the research and analysis phase. I used such a non-linear process of data collecting and analyzing given the many overlaps in terms of themes, interpretations, and descriptions in my data. Each phase of the analysis was a learning process; my data collection, data analysis, interpretation, and reflection were concurrent rather than sequentially linear. Through this qualitative approach to analyzing and collecting data, the overlapping phases allow deeper engagement with each element of the research process, with the goal of achieving an intimate understanding of the themes. As the researcher, I was generating the connections between the parts of the spiral to achieve a better understanding of how discrimination impacted the refugee youth, and to improve the teachers' skills.

I identify the methods as follows: a survey and cultural diversity checklist, collaborative discussion via interactive ZOOM whiteboards, interviews and group discussions, artmaking, and workshops.

Survey and Cultural Diversity Checklist

I used a survey in the second workshop for each group to collect participant feedback on the workshops, and a cultural diversity checklist with the teachers in their third workshop. After I delivered the workshop, I sent them each a survey document and gave them 10 minutes to fill it out on their own. The cultural diversity checklist chart that I adapted from a website for developing inclusive teaching practices. The purpose of the diversity checklist was to make participants conscious of their unconscious stereotypes and biases.

Our implicit biases influence our perceptions of others, which in turn influence how we teach and treat people (Kang et al., 2010; Banaji & Greenwald, 2013; McConnell & Leibold, 2001). Negative stereotypes, strong sets of beliefs, and implicit biases influence our decision-making, which results in perpetuating racial anxiety, violence, microaggressions, and disproportional systemic oppression in marginalized populations (Godsil et al, 2014). Checklist

data can be used to improve education, health, workplace policies and environments; it can also be used in self-reflection, as I used it in this study.

ZOOM

Both sampling and research were conducted through the ZOOM videoconferencing platform. Not unlike being in person, we needed a ZOOM etiquette, which meant listening, not talking over each other, being respectful about people's diverse opinions, and being non-judgmental regarding artwork. One aspect unique to ZOOM was participants having the option to keep their camera on or off. Being online limited sensory data to visual and auditory**,** increasing the importance of participants' facial expressions**,** for those whose cameras were on. It was a challenge to interpret the silences without access to body language that is invisible online. In order to avoid reliance on my own limited observations, I incorporated consistent check-ins into our discussions. During the weekly workshops, the youth participants were in their individual homes with their parents/guardians present; a Say Ça team member was also present in each workshop in the background.

The native ZOOM whiteboard was an excellent tool for sharing in a democratic way. Participants could respond to questions, remain anonymous if they wanted, and take their time to think. The whiteboard space was used as a colourful map that revealed both participants' reflections and the essence of what preoccupied them. They could simultaneously write and see what others were thinking, giving me a spontaneous reading of any given moment. The whiteboard was also used as a reference tool that I would pull up during workshops to show participants what they had said and ask them if their thoughts had changed, and if so, why?

Although ZOOM was a convenient way to undertake the research, and its native features were helpful, I felt the physical distance impeded the possible outcomes of collaborative art-making and spontaneous conversations that emerge through intuitive connections. ZOOM also

delayed getting consent from the parents and youth because I could not speak directly to the families.

Interviews and Group Discussions

I conducted semi-structured group and individual interviews and open discussions. Open discussions were qualitatively the most revealing and generative. Total hours of recorded discussions and interviews with the youth participants was 24 hours, and 6 hours with the teachers (see Appendices F & G for breakdown of times and dates). The participants appeared to be starved for connection, because they spoke of their isolation, and youth participants could not wait to talk about their week at school. The open discussions became a space where participants relaxed together. After a period of casual conversation, I would begin to ask pertinent questions, which would transform the discussion into an informal semi-structured interview. The semi-structured formal individual interviews allowed participants to reflect privately with me, and not with the other participants. With the teacher group, their last workshop slot was divided between them, allowing me to meet with each participant for 30 minutes to interview them. We planned the times during the week, and I had sent them questions beforehand.

The group interviews provided a space for what Morgan (2010, 2012) called seeing what is similar and then comparing differences, allowing a diversity of opinions and experiences to be heard. There was more opportunity for participants to see a theme or experience from different perspectives, and to develop a community of thinking and challenging one another, breaking their silos of thinking. One drawback from the group format for both interviews and discussions was that I may have missed pertinent insights due to what feminist researchers Reinharz and Davidman (1992) called "hidden knowledge," information about us that we keep private for personal, political, and social reasons. However, the youth participants' lack of interest in formal individual interviews, and the richness of the group interviews and discussions, prompted me to

limit the individual interviews to one per participant, in line with my commitments to the AR cycle. In the future, with a larger group, I believe that more formal interviews would be an asset.

Finally, participants were also given an evaluation to complete midway through the workshop series and another at the end of the research. This evaluation allowed me to gauge if any of the images or videos that I had shown had troubled them, if they felt included, if there was something they felt I should cover, and whether they felt respected by myself and their peers. The evaluation was a necessary tool to respect my participants, and my commitment to not harm or put them at risk, and to invite them into the AR process of changing resources and methodology.

Artmaking

Figure 4
Packages Sent to Each Participant

Note: Natasha Doyon. *Packages sent to Participants, 2022.*

Using art was crucial to achieving the goals of this AR project for both groups of participants, as art allows "stakeholders and members of the organisation or community [to] be included in the research, and tacit knowledge and experiences [to] be obtained from them, which are not conveyed through traditional qualitative research methods based on verbal or written language" (Jokela & Huhmarniemi, 2019, p.9).

Youth Participants. Each youth participant was sent a package (Fig. 4) with the same materials at the beginning of the project. Two packages got lost in the mail, and I had to re-make and resend them. The majority of the materials were acquired from the CUCCR (Concordia University Center for Creative Reuse). I made each a handmade drawing and writing book, and acquired colouring crayons, pencil, fabric, maps, and miscellaneous scraps of images and words at the CUCCR. This choice of materials had an ethical component because I wanted them to all have access to the same materials; I also did not want the participants to have to spend money or use their own resources. Another important consideration was that different materials inspire different approaches to artmaking and, in my experience, that can cause envy or self-pity, so I wanted them to all start with the same material choices; they could then employ different materials throughout the process if need be. During the research, some of the participants wanted different materials (a drawing book, pens and pencils) that I bought and sent to them. It was also important for me to make them the packages myself as I wanted the packages to be invitations to the research. Each book I sewed and each kit I put together was a considered approach to each participant.

The artmaking stage gave me access (Acuff, 2018) to the participants' personal experiences of discrimination and its impact on their lives. The process of expressing feelings

and thoughts through drawing and writing allowed complexities to be processed and translated over time. In the youth workshops, I would introduce the theme, for instance, hate-speech vs. free speech, then asked a sequence of open-ended questions like the following:

- Is there a difference between them?
- If so, what are they? would you share some examples?
- Do you engage in hate-speech?

I would then show some examples from the news, social media, and music to ask participants what the differences were, and how those mediums may perpetuate stereotypes, which lead to discriminatory behaviours. We would take a five-minute break, after which they would gather their materials and then transition to making art. In the hate-speech vs. free speech example, I asked them to represent an example of what someone may feel like when they experience hate-speech, or when defending themselves from discrimination. The drawings were private, but if they wanted to share then I would ask them to share what their drawings were expressing. AR's framework also supported spontaneous artmaking at different phases of the research to deepen ideas and direct the research into new directions.

Teacher Participants. In preparing artmaking prompts, I was asking adults who were secure in their passion for volunteering and helping others to reflect on their "story," their values, through art. It sounded good in the beginning, but when it came time to make art, there was more resistance than I had anticipated. I wondered if "art" was even necessary at that point, and how would it be beneficial if they didn't want to be "creative," but maintained the artmaking component, switching from visual to written art to meet their professed comfort levels.

Workshops

Workshop design also followed the AR cycle: *plan, act, observe, reflect, modify*.

Youth Participants. Workshops with the youth group took place over two hours on Saturdays, 11:00-1:00, although our workshops often went longer than the allotted time because

participants needed time to get "into" it. Each workshop had three parts: introduction, talking and making (discussed above), and a concluding section with time for questions/answers, thoughts on new ideas, and resources for the participants to use. The time allocated to each part changed depending on the thick descriptive (Geertz, 1973) qualities that were emerging from the active phase of the research. When an "a-ha" moment occurred, and the participants became curious about a subject they could personally identify with, I would spend more time and mediate the conversations so they could elaborate more on their ideas. My goal was that they develop their own language to express themselves fully.

The youth group workshop introductions were based on what we had covered the previous week, answering questions and serving as a check-in period for the participants to catch up. Early in the research, the period was a formal check-in, in which I would ask specific questions. With time, the participants used this first part of the workshop to debrief their week at school, share their stresses, and just touch base, although I kept the same routine throughout so they knew what to expect. These conversations were informative and established a collective atmosphere, which was particularly important due to being on ZOOM. The second stage of the workshops functioned as a space for me to lay the groundwork for action, elaborations and extrapolations of themes. I mixed the resources I included in this stage, using images that I found online or work by provocative artists that challenged stereotypes. Participants would first brainstorm responses to what they saw, either using the ZOOM whiteboard as discussed above, or simple discussion, which would then inspire a hands-on materialization of the subject matter, addressed under "Artmaking" above. I developed a multimodal approach to sharing resources through ZOOM. I would ask them to find their own in addition to those I had prepared; we used videos, images, and interactive sharing of images, writing, digital content, and personal stories.

The following are the themes that I developed for each week's youth group workshop.

Figure 5
Youth Workshop 1 PowerPoint Title Slide

Workshop 1 – Introduction. In this workshop, we discussed what ABAR is (Fig. 5), I introduced myself, and they shared their names and where they came from, as well as their mother-tongues. We asked questions about the difference between hate-speech and free speech and looked through the art material packages I had sent. We took a little break so they could find something in their home that represented themselves, they sketched it, and then we discussed what it meant to them.

Figure 6
Youth Workshop 2 PowerPoint Title Slide

Workshop 2 – Online Representation and Stereotypes. In this workshop (Fig. 6), I asked participants the following questions:

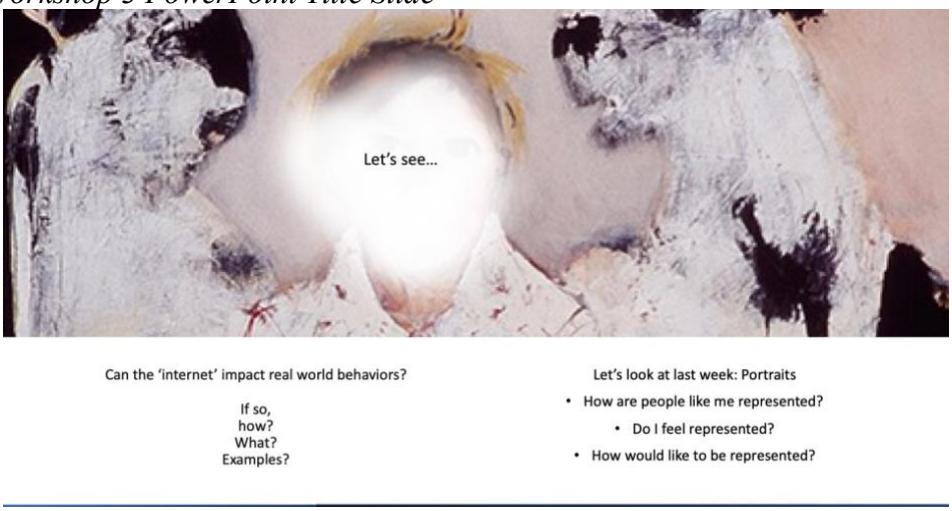
- How do you spend your time online?
- How do you use social media platforms?
- Do you find you use the web differently than the opposite gender?
- Do you create anything while online? What?
- How do you interact with information, material, and people when online?

I wanted to get a general understanding of their experiences online, what they saw/read/believed and if they had considered its impact. I did not want to assume anything; hence, I began with open-ended questions to see if they were active or passive consumers. The exercise was to separate their ideas between: Consume/Create/Interact. My goal was to increase their ability to distinguish between what they consume, what and if they create in response, and how they interact with online content. With such information, they could then observe how available information and images represent choices that they can influence through what they share or create, and could thus become more independent and responsible in their use of social media.

We watched a series of videos (news clips on refugees, video games, Twitter/X feeds). For each, I asked "Do you feel adequately represented?" In response, some participants shared a few screenshots of social media posts (some of their internet connections were too weak to share livestream on ZOOM) that they found problematic, and they shared on a whiteboard what they felt, and saw. In the second phase, each drew a self-portrait and we discussed why they had all represented themselves as white when they were Black.

Figure 7

Youth Workshop 3 PowerPoint Title Slide



Note. Natasha Doyon "IN the middle," Painting, oil on canvas, 2014.

Workshop 3 & 4 – How Does the Internet Impact Real-World Behaviours? In these workshops, we considered the consequences of inequality and misrepresentation online and how these phenomena translate into real behaviours (Fig. 7). I asked them how they would like to be represented, and we brainstormed different ideas based on the emerging themes of racism, sexism, and a sense of belonging. We returned to their self-portraits, and I asked to study them and re-draw themselves as they saw themselves. We needed another session to continue the discussion and talk about stereotypes, which became Workshop 4.

Figure 8

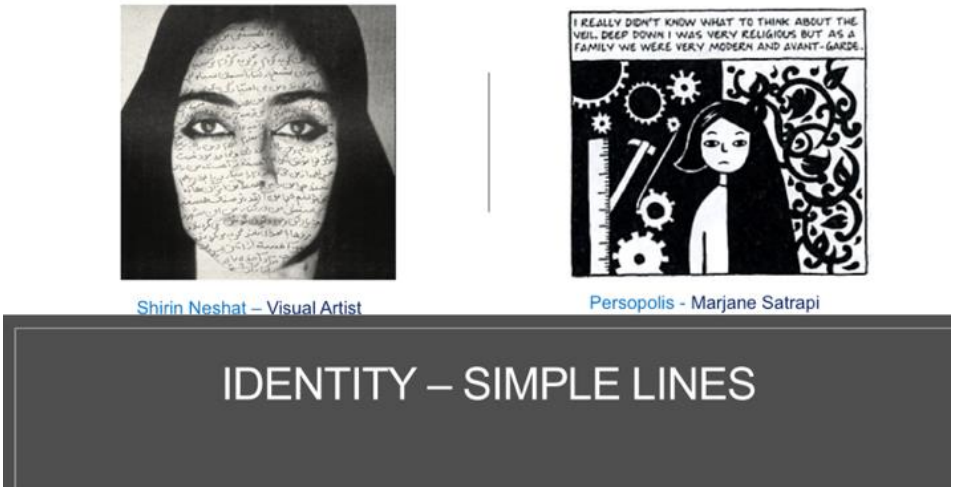
Youth Workshop 5 PowerPoint Title Slide

Note. Natasha Doyon "Space for none," Ink on archival paper, 2022.

Workshop 5 – Brainstorming and Imagining Alternatives to Hate Speech. In this workshop, we revisited prior conversations (whiteboard, and artwork) to observe what they had shared and drew to brainstorm issues that concerned them (Fig. 8). I followed up by asking the participants to identify what was important to them, and where they felt misunderstood or stereotyped. They had already decided that they wanted to make a comic, and the goal of this conversation was to get the participants to lay out a blueprint of a possible direction for a comic.

Figure 9

Youth Workshop 6 PowerPoint Title Slide



Note: Shirin Neshat, "Unveiling" photograph, 1993 & Marjane Satrapi, "Persepolis", 2007

Workshops 6 & 7 – Reflections on Identity. In these workshops, we considered different ways representation happens by looking at the styles of different artists who had created biographical work, including Marjane Satrapi (*Persepolis*, 2007) and the video art of Shirin Neshat (Fig. 9). The participants started to develop their characters for the comic. I designed a space for reviewing their insights exploring how artists share their cultural experiences through mixing text and images. There was no artwork produced in this workshop.

Figure 10

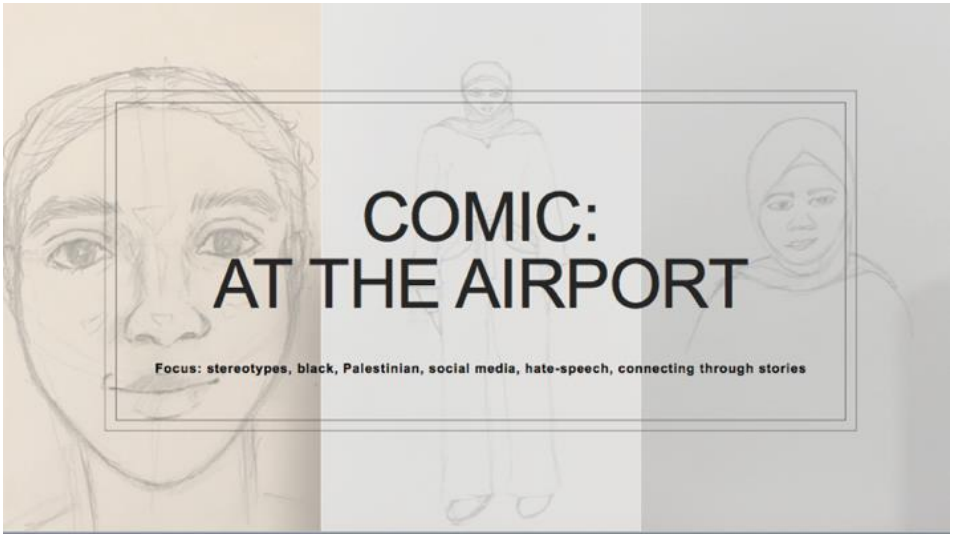
Youth Workshop 8 PowerPoint Title Slide

Note: Lambert Ebode Etogo, "The Leaders" Painting, acrylic on canvas, 2024 (left). Permission from the artist. Natasha Doyon, Video Still, 2019 (right).

Workshops 8 & 9 – Narrative Shaping. In these workshops, I showed participants different images that strayed from the stereotypical representations that they had shared, and provided them with historical and artistic images from their countries (Fig. 10) so they could consider how narratives are built of ourselves and Others. I provided them with time to journal and continue their own sketches of images, with some of the words from the previous workshops, so they could continue thinking about the narrative that they wanted to create. I

wanted to emphasize the importance of looking at the ways different cultures communicate their stories and compare these modes to the way social media tells stories, so they could develop a sense of curiosity for their own cultures, rather than remaining in the deficit position of being stereotyped.

Figure 11
Youth Workshop 10 PowerPoint Title Slide



Workshop 10 – "Our Stories". In this workshop, the participants worked on developing their characters, and the setting for their comic, finalizing the direction in which they wanted their story to go (Fig. 11). There were no theme-related presentations. The following 6 work sessions involved drawing and creating their comic (See Appendix F).

Teacher Participants. Workshops allowed me to concentrate on one theme at a time; I adopted a multimodal approach offering images, videos, text, discussion, and, as detailed above, ZOOM's native interactive whiteboard. This approach entailed flexible timing for each part of the workshop, allowing my facilitation to follow the group's rhythm. Each workshop consisted of six parts: checking in; reviewing what we had done the previous week; introducing the new

theme, answering questions, and clarifying the process. For each workshop, I created a presentation with diverse images, information to consider, and questions related to a specific theme. I provided opportunities for either an open discussion or an interactive whiteboard response, for which they would be given a specific prompt to respond to creatively. To end each session, there would be a group reflection.

The workshops concentrated on the following themes: teacher identity, privilege, implicit biases, and collaboration. The selection of themes was intended to provoke reflection on participants' own teaching practices, for the purposes of improving their approaches to teaching immigrant youth. This aim built on insights from Gloria Ladson-Billings (1995) and Amelia Kraehe (2017), that teachers should be prepared to create culturally relevant programming and lessons for *all* students regardless of their race, gender, socio-economic realities, or abilities. The fifth workshop was a group interview, as detailed above. The themes were inspired by three tenets of critical pedagogy:

1. The importance of developing reflexivity around one's culture, lived experiences, and positionality (Krahea 2017; Accuff, 2018);
2. Education is about building equitable teaching practices (Ladson-Billings, 1995, 1999);
3. Teaching is a political act and teachers have power to enable transformation through praxis (Friere, 1970).

By design, these workshops would be useful in all pedagogical settings; in-depth training on how to teach and mentor immigrant youth is lacking especially in public education.

Figure 12
Teacher identity and its multiple facets

Note. Natasha Doyon "Shared identities" Video Still, 2023.

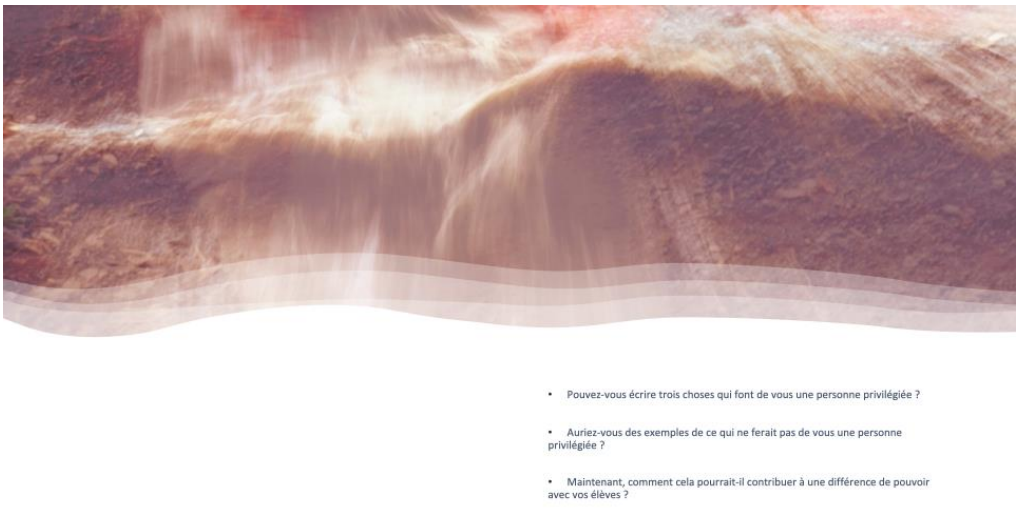
Workshop 1 – Teacher identity; Implicit Biases & Reflexivity. This workshop introduced ABAR. I asked the participants to reflect on the kind of teachers they were and the kind of teachers they wanted to become (Fig. 12). This workshop built on Acuff's (2018) suggestions that to engage a diverse population, a teacher must embody a multicultural pedagogy, and was developed to allow them and I to better understand their personal story, which then became a key entry point for questions about how they develop their curriculum and choose resources. More importantly, it laid the groundwork for them to become conscious of their implicit biases, which was necessary for any substantial discussions on privilege, and collaboration. How did they see their roles? What was their relationship with their students? How and what could they improve in their teaching? They mapped out drawings of their strengths, weaknesses, and areas where they wanted to improve.

Figure 13
Teacher Workshop 1 PowerPoint Slide

Note. Natasha Doyon “Reflections” Photograph, 2023.

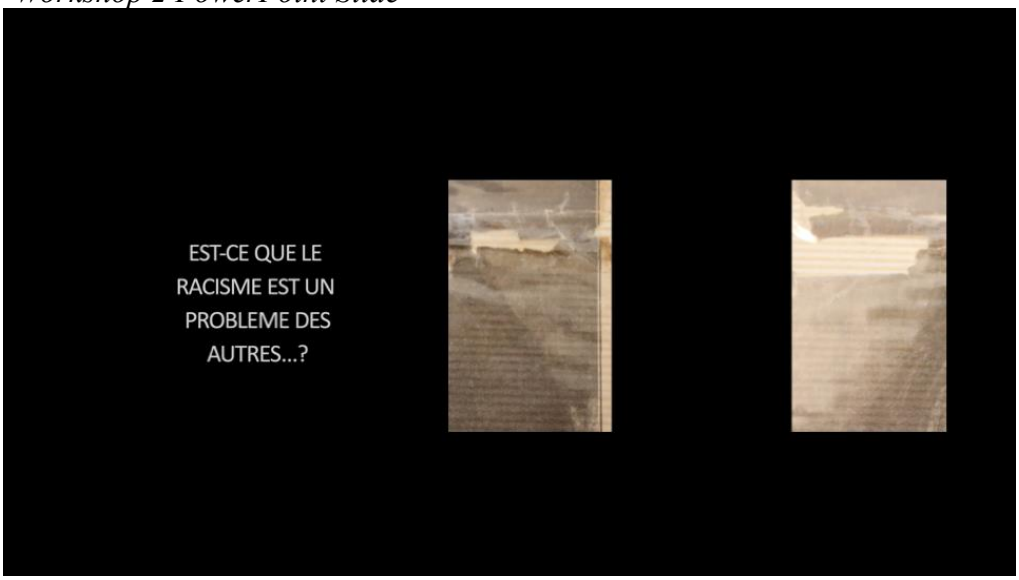
This workshop also introduced reflexive artistic practices (Fig. 13). I invited participants to consider questions such as: What are my assumptions? Do I balance listening and teaching? What are my strategies? How do I judge my students when they are not learning?

Figure 14
Teacher Workshop 1 PowerPoint Slide



Note. Natasha Doyon “Washing 1” Video Still, 2023.

Figure 15
Teacher Workshop 2 PowerPoint Slide



Note. Natasha Doyon “What is mine?” Video Still, 2023.

Figure 16
Teacher Workshop 3 PowerPoint Slide

Note. Natasha Doyon “Iceberg” Video Still, 2023.

Workshops 2 & 3 – Privilege. In these workshops, we discussed different forms of privilege: socio-economic, gender, ethnic, religious, white, and sexual orientation (Fig. 14, 15). I invited

participants to consider their own privilege through questions such as: Can you write three things that make you privileged? Do you have examples of where you are not privileged? How might privilege contribute to power imbalances with your students? The teachers responded to the theme by writing haiku based on the prompt: How do I view myself as a teacher, and how do I view my students in relation to privilege (Fig. 16)?

Figure 17
Teacher Workshop 4 PowerPoint Slide

Note. Natasha Doyon "Phenomenology abc" Video Still, 2023.

Workshop 4 – Collaboration. In this workshop, we discussed participants' experiences of and views on collaboration and sharing power (Fig. 17). I asked questions such as: How does sharing make you feel? How does your culture view sharing? Does it make feel comfortable or stressed to collaborate with other teachers, or students? What would be the benefits or drawbacks? The participants drew how they viewed being alone, and what collaborating (sharing time, resources, power) looked like. My goal was to understand what philosophical and practical values participants held around collaboration. Did they view power-sharing as something

beneficial to teaching, or did it waste time? Were they more comfortable with hierarchical methods of teaching?

Data Analysis Tools

I read through all the transcriptions of interviews, reflections, and Zoom whiteboards and observed the art. I noted the themes emerging and input the transcriptions of every workshop, interview, and reflection sessions into Quirkos, an online qualitative coding software that generates colour codes based on themes that the user generates manually. The colour-coded themes were: hate-speech, social media, school, awareness, art, art and representation, refugee/asylum seeker, Black, woman, and Muslim. I then organized these themes clusters of meaning. The clusters of meaning became: racism, hate-speech, social media, sexism, and belonging.

I analyzed the art from the point of view of growth and development, asking how youth participants' artwork expressed the essence of an issue/idea/aesthetic that they were communicating in a comprehensible way (Leavy, 2017). Dey (1993) advocated for constant notetaking while reading through data to not forget ideas and connections that lead to a fuller interpretation. 16 sessions of workshops with the youth and 4 workshops with the teachers meant that I had a lot of data that I needed to be methodical about in my post-workshop reflections and during the workshops. Notetaking was informal during the workshops, where I would note if something stood out, or I was not clear in my response. It became a succinct way for me to pay attention to the emerging themes ongoingly, in line with AR's ongoing assessment of what is being done, and of how to modify the research to align with the emerging knowledge. Notetaking and self-reflections led to my interpretations of the "thick descriptions" of what participants learned and my assessments of their development of critical literacy through art.

Research Modalities

I facilitated a total of 16 youth workshops between February and August 2022, scheduled for Saturdays 11:00–1:00 although most workshops continued past the two-hour mark. For teachers, I conducted five 1.5-hour workshops over October and November 2022, on Wednesdays 12:00-1:30. Workshops were conducted in French. Participants left workshops with optional activities to do on their own.

Sampling took place through a rigorous process, which began with sharing my research project with Say Ça's director and team coordinator. Say Ça agreed to the research due to ABAR's values: participatory, participant-centered research in which social transformation was created by the youth as they learned critical literacy skills. Say Ça valued this methodology because their mandate was to teach immigrant youth French, which ultimately was to empower them to develop a sense of belonging. ABAR was in line with their values of collaborating *with* the participants, so they would be actively engaged in transforming discrimination.

Once they had accepted my research proposal and I received my university ethics approval, I used the Say Ça ZOOM account to offer two information sessions with Say Ça's youth participants to gauge their interest in the research. As a volunteer at Say Ça, I was already known to the teachers. Since not all teachers were present at one time, to increase my chances of having more participants I offered four information sessions over an eight-month period to propose my research. Each session began with me introducing myself, and what ABAR entailed. I would go over the ethics and confidentiality aspects and reassure them that they could remain anonymous and leave at any time. I would then ask potential teacher participants if they had any interest in participating in reflexive research to improve their teaching. The schedules were decided with Say Ça so that my research did not interfere with their French lessons.

Ideally, I wanted half female and half male youth participants, but in the end the latter did not sign the forms and were not interested in participating. Out of 15 people present at the information sessions, six were interested. I met with them in a group setting and presented the research topic, and ask them if they found this relevant, if they wanted to learn more about it, listening to their feedback. I then proceeded to send their parents/guardians the ethics forms to sign. At that stage, three out of the six participants backed out, saying they did not have time, they were uncomfortable sharing experiences, hate-speech was not something they wanted to talk about, or "my parents don't want me to participate." I found three participants too few and scoured the internet to find another refugee center that worked with youth in a similar capacity as Say Ça. I found one in Toronto, called FCJ Refugee Centre, and went through the same information session process with their team, to which one of their members selected a youth who she felt would be a good fit for the research. In total I had four youth participants. Three were visible minorities, two Black and one Arab; two were Muslim, both of whom wore hijabs, and one was Christian. One participant would not turn on her camera or speak, and thus did not share details of her identity.

Eight teachers were interested in participating. Due to several interruptions related to COVID-19, the final group was composed of three participants. The participants were all white, two women and one man of varying ages.

Conclusion

In this chapter, I covered how I used ABAR's guiding principles to design the foundation upon which I built the ethics, materials, modalities, and methodology of this project. ABAR's iterative approach provided the basis for a series of AR cycles which allowed for multiple opportunities to gain intimate knowledge of the participants' personal and collective experiences. Which gave me the raw material to draw upon significant strands towards building an

interrelated map of their preoccupations and hopes. In the following chapter, I will share the results of the workshops aimed at youth, identify the participants, and discuss their insights during the process and the art they produced.

Chapter 4
Youth Outcomes

In this chapter, I will present the results of the 16 workshops I conducted with youth participants from Say Ça. I will begin with an introduction to the participants, then move into discussing each of the themes that emerged from our workshops together. The themes that emerged with the youth were based on discussions and artwork: racism, sexism, hate-speech, social media, and belonging. Our discussions and the artwork participants created wove together as cyclical returns to the research question. The emerging themes overlapped and repeated between workshops; the data will thus be presented under broad these themes, drawing specific examples from workshops.

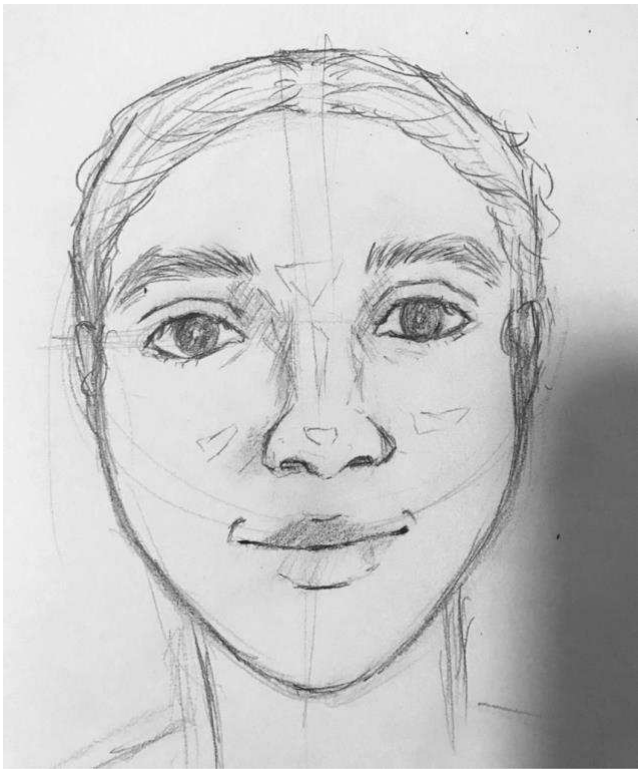
At the end of the Youth section, I will present the final outcome of this portion of the research, a participant-created comic titled "Our Stories / Nos Histoires." This comic, which recounts a fictional narrative based on their personal experiences, developed students' digital literacy and confidence as active responders to discrimination. It enabled the participants to transform their frustrations, through drawing and writing, into a pedagogical tool that continues to be shared with other immigrant youth in Montreal, QC.

Who Were the Youth?

These drawings were the from the second workshop, drawn after I asked the participants to represent themselves as they saw themselves. In their first self-portraits, they drew themselves with features that did not correlate with their actual appearances; later portraits reflected their own features and ethnicities. The information accompanying the drawings comes primarily from participants' self-introductions in Workshops 1 and 2, where they shared their backgrounds and interests.

Participant 1. Participant 1 (Fig. 18) was a 16-year-old female asylum seeker from Cameroon who had been in Canada for one year.

Figure 18
Participant 1, Self-Portrait, Pencil on Paper



Note. Image copyright Participant 1, 2022. Used with permission.

For at least the first year after their arrival in Quebec, refugee children attend a "classe d'acceuil" (welcome class) to learn French (Classe d'Acceuil, Government of Quebec, 2024), but her native language was English. She arrived in Montreal during the COVID-19 pandemic, which meant that the streets were empty; she did not meet any neighbours, classmates, or community members except for a social worker who noticed that she was isolated and loved to draw, so she bought her a book to draw her life into.

She was a self-taught coder, animator, and basketball player. Her creativity was very well-developed: she had created digital animations and wanted to work in the field of game

design. Her desire to participate in the research stemmed from her curiosity about creating digital narratives, making art, and connecting with others, and she wanted to add to the conversation regarding both online and offline hate-speech.

During our sessions, she both was critical of social media and expressed an understanding of its power as a social mobilizer. She was also confused about the ethics of accountability and responsibility for protecting people from hate-speech. Her main preoccupations during the research were sexism, racism, and stereotypes against refugees. She shared, "Self-representation is a way to debunk stereotypes about Black girls/women. Social media can help to show representation, but can also be harmful by sharing false stereotypes."

Participant 2. Participant 2 (Fig. 19) was a 15-year-old female refugee from Nigeria whose native language was Yoruba.

Figure 19
Participant 2, Self-Portrait, Pencil on Paper

Note. Image copyright Participant 2, 2022. Used with permission.

She had been in Canada for a year and a half. Her desire to participate in the research stemmed from a desire to learn about critical digital literacy and the impact of online and offline hate-speech, connect with other youth, and create artwork. She said that she was not good at art, but wanted to make more of it. As a Black, Muslim, and immigrant girl, she felt that she was falsely stereotyped and had to defend her identity by being perfect, saying "Black women are portrayed as being super strong, being made to fit into this narrative to be strong — there is not a lot of room to be vulnerable." She externally symbolized her religion by wearing a hijab and felt that women had an added pressure to protect their faith because they were identifiable. This participant had not always worn a hijab and had found that when she started wearing one, it added both protection and an obligation to face others' misperceptions of Muslims.

In her perception, social media "has such a huge effect on our people… we are defined as a group and not as individuals. No one is perfect, why must we be?" In her contributions to the comic, she wanted to show that as a Black girl she was always trying to prove herself against stereotypes and that social media could be both a tool to connect and a weapon to shame and ostracize. Although she was the most timid of the three participants, she continued to create artwork to counter racism through poetry and has, since the conclusion of the research, presented the comic we created to different youth-centered community organizations in Montreal. She has become a political activist in her own right at school and in her community.

She also won a $250 award from Rising Youth for refugees and asylum seekers who are making a difference in their communities. She and the other participants used the award to print 170 copies of their comic, which have been distributed through certain *classes d'acceuil* in the Quebec Montreal School Board (CSSDM) and through Jeunes et Racines that helps refugee youth in Montreal.

Participant 3. Participant 3 (Fig. 20) was a 16-year-old second-generation refugee from Lebanon whose grandparents were displaced from Israel/Palestine to Lebanon in 1948.

Figure 20
Participant 3, Self-Portrait, Pencil on Paper

Note. Image copyright Participant 3, 2022. Used with permission.

She was a serious high school student who has moved on to CEGEP since the end of the project. She had a very strong personality, with a lot of energy and opinions about social justice issues. She had experienced a lot of ignorance from her teachers when she first arrived in Quebec, telling her to take off her hijab, questioning why she was fasting during Ramadan, and mocking her. She recognized that Canada values and equal human rights for all despite her negative experiences. She was confident in sharing her emerging responses to what hate-speech is and its impact on youth. She recognized the ambiguity and dangers of what social media offers. Her motivation to participate stemmed from a desire to learn about critical digital literacy and the impact of online and offline hate-speech, and to connect with other youth. Participant 3 chose not to share her work, except for the drawing above.

Participant 4 remained anonymous, and was a refugee. She kept her camera and microphone turned off and stopped attending after the first two workshops.

Art-Making Observations

All the sessions were on ZOOM, which took away from the physical exchanges that occur when individuals make art together. The random chatter, collective inspiration, and materiality of "making a mess" that can happen in an art room were not possible. However, the youth participants had already experienced online learning due to COVID-19 lockdowns and felt quite comfortable making work at their computers. One participant used software to make their comic. As the participants made art, I would ask them about their work and share what I saw; we analysed their art together concurrently with its creation, allowing me a comprehensive understanding of meaning. This analysis focused on connecting the healing aspects of expressing oneself and the rigour necessary to finalize a project. Art expressed itself as the binding element in the new community that participants were co-creating, and their analysis was grounded in the observable traits of "learning" about oneself and the other.

Participant Feedback

A feedback survey (Appendix X) was given to the participants by email after workshop 3. The survey sought to determine if they were comfortable with the way the workshops were being conducted, if they felt heard, if they felt comfortable with the content, and what was missing or could be improved on. Their answers showed that all the participants agreed with the direction the workshops were going in, and that they were highly satisfied with the content. They would have liked more time dedicated to improving their art skills; to respond to this feedback, I added more workshops to the calendar, allowing time dedicated exclusively to drawing in a virtual art room experience, combining chatting with improving their skills. Finally, all participants

mentioned that due to the small group they felt comfortable sharing, and that they felt equally heard.

Outcome Themes

Online Experiences: Workshops 1&2.

In the first workshop, I asked the participants to draw themselves, and add an object to their self-portrait that they found important or that represented them. As noted above, they drew themselves with features that did not resemble their actual appearances. Only one participant sent me her drawing; the others did not want to send them, but all shared their self-portraits with each other during our ZOOM meeting. In the following workshop, I asked them if their drawings represented them. Below (Fig. 21), I have an example of Participant 2's two different portraits; the second was created significantly later in workshop 3.

Figure 21

Participant 2, 2 Self-Portraits, One with Straight Hair and the Other with Hijab

Note. Images copyright Participant 2, 2022. Used with permission.

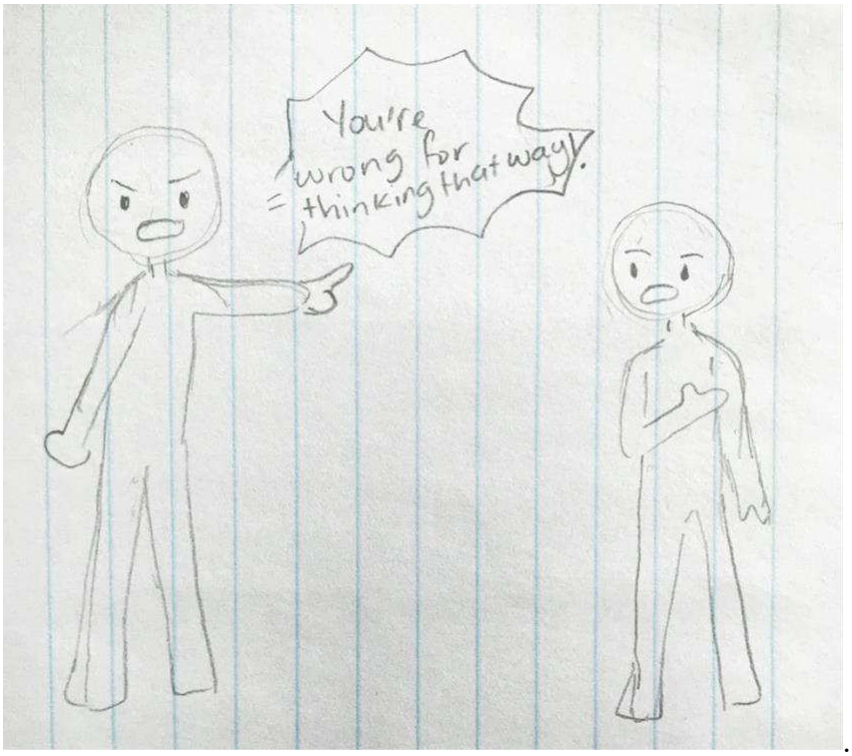
This discussion of representation morphed into a conversation about the images and messages they see online and offline. They reflected on algorithms, the repetition of images that maintain stereotypes about women, particularly women of colour, and refugees. They began to

question who was responsible for maintaining laws on the Internet and whose responsibility it was to manage negative messaging.

Discriminatory Speech.

The participants had different responses to hate-speech and free-speech. Participant 3 believed that "We never talk about the consequences of hate-speech in real life. For some people it can be a fight, and for others it is a debate." She stated that hate-speech was culturally based because what one culture perceives as hate, another may perceive as an opinion. In contrast, Participants 1 and 2 did not feel that there was enough room online for nuance that would allow for differences of opinion from softer voices to be heard (Fig. 22). They expressed that they were unprotected by the stereotypical images of women of colour that circulated on Tik Tok and Instagram. They also questioned what laws were in place to advocate against online discrimination, laws that would also support marginalized people being heard. Participant 1 wanted the online space to allow for a diversity of opinions: "When you share something different and people are open to listening to your difference," while Participant 2 felt attacked for thinking differently and felt pre-judged.

Figure 22
"Being Judged Both Online and Offline"



Note. Image copyright Participant 2, 2022. Used with permission.

The data became more personal as the research progressed, as they identified *fear* and *sexism* in school, online and as observers of discrimination in their communities. Participant 1 stated that she felt "… insecure, self-doubt, vulnerable, overthinking – performing being strong", and that "I block myself because I don't see anyone like me". Participant 3 stated that she felt afraid because "I experience negative behaviour that lead to stereotypes".

Stereotypes & Silence: Workshops 3&4.

Fear was expressed through *silence*. We continued to work on self-portraits, where I invited the participants to take their time and reflect on what they were representing. Their artwork from this phase was inconsistent because the participants did not want these initial drawings shared; Figures X through Y above, featured in their descriptions, show participant

self-portraits in later workshops once they started to develop characters for their comic. One reason for not wanting to share was that they were comparing skills; other reasons remain speculative. Participant 1 had more experience, and it took a few workshops to build a group culture of inclusion by responding to their artwork with specific feedback rather than general praise.

I wanted to explore how stereotypes led to or influenced their self-images. I asked them to reflect on what stereotypes they created, consumed, and disseminated. Participant 2 said, "I can't say anything because I do not want to be targeted. And I don't like problems, I don't say anything. People need to think before they write. People like fights, and this happens all the time. It can also be funny, but hate-speech will bring people down."

The whiteboard on ZOOM became an interactive asset that I used to complement the visuals with conceptual discussions of their ideas. This written exercise provided the participants with an interactive space to reflect and consider the connections between their online presence and its possible impact on their lives. The prompts that I used were framed as open-ended questions, such as "What images do you see in your digital history?", "Do you identify with them?", "Do you feel free to share what you want, if not, why?", and "What would your utopic social media look like?" They noticed that what they saw was not a clear reflection of how they saw themselves and they started to ask pertinent question about their role in consuming and creating media.

Participants 2 and 3 stated that they and other minorities were *fetishized* through cultural stereotypes, which served other people, rather than being deployed for their own benefit. Participant 1 said "We don't have enough examples of diverse body types and how to draw our features". False stereotypes, they shared, can lead to negative internal messages. Participant 1

illustrated her point with a screenshot from the Internet, adding, “I feel frustrated because you don’t see yourself the way you would like to be seen, like you don’t see your community represented the way you see them.” The writing element of the whiteboard was essential for bridging the gap between a superficial reading of social media content and furthering their self-awareness, as it functioned to provide a collective understanding of the group’s insights.

Figure 23

Participant 1, “See Me for Who I Am” Pencil on Paper

Note. Image copyright Participant 1, 2022. Used with permission.

Figure 24
Participant 2, "See me for Who I Am" Pencil on Paper

Note. Image copyright Participant 2, 2022. Used with permission.

They did not feel there was room for nuance in their expected roles, leading to a *fear* of disappointing others. They claimed that racist stereotypes discriminated against them as *women* both in *social media* and in their ability to access equal opportunities. We followed up this conversation with a portrait prompt drawn from their reflections, "see me for who I am" (Fig. 23, 24).

Gender Stereotypes and Sexism.

All three participants stated that sexist stereotypes outweighed positive examples of women on the internet. Participant 1 said, "Usually what we watch and see it's like, it also represents who you are and how you grow up. How we see society and stuff, and how girls and boys will act in their life. So I really think media has a huge impact," and Participant 2 added, "I think gender affects everything everywhere." The participants unilaterally expressed that, as visible minorities, they felt they had to overperform, or were underestimated, which made them simultaneously feel invisible and mis-seen. Both under- and overestimation resulted in undue

pressure to perform at school and within their families. As Black women in particular, Participant 2 said, “we have to hide our emotions… we have to be strong.”

To challenge negative views of women, I showed examples of strong women of colour who make art and/or who are activists, to share with them diverse Internet resources for finding empowered images of women. Participants expressed coming to a realization that they were not alone and that they could create alternatives to feeling like victims of undue pressure.

Islamophobia / Strained Sense of Belonging.

As refugees, Participants 2 and 3 expressed that being Muslim made them targets, but it also gave them pride. They expressed that Quebec media presented them as job stealers and terrorists. Participant 2 noted that since the workshops had begun, she had started making more personal work in her art classes in high school, and that this “real” work included less generically pleasing sculptures and drawings.

As an antidote to feeling excluded, I asked them to look at their previous drawings, their personal reflections, and we reviewed some of what they had previously shared. The goal was for them to honour what they had made by observing what they had made, what had changed in their drawings, and seeing value in what they had created. This was an opportunity for them to express themselves in their own word and consider more authentic representations of themselves and their community. They did not identify with many of the negative images in the media and realized that they had a role to play in countering those messages through sharing more nuanced images of their culture.

Fleshing Out: Workshop 5.

In this workshop, we worked together to flesh out their understanding of the words expressing their realities, with the aim of using their emerging awareness to synthesize their experiences. I asked the participants to identify what was important to them, and where they felt

misunderstood or stereotyped. They spontaneously shared a collection of hundreds of words, they used some words to describe feelings, including “shy”. “safe”. “comfort”, “excluded”. They also identified types of media (anime, Walt Disney, YouTube, Instagram); and certain challenges that they experienced: “passport”, “French”, “stereotypes” and “racism”. I typed them into a Word document, which I shared with them. I then asked them to narrow down what they wanted to further explore, and they chose the themes of being Black, wearing a hijab, being a woman, and the pressure they experienced.

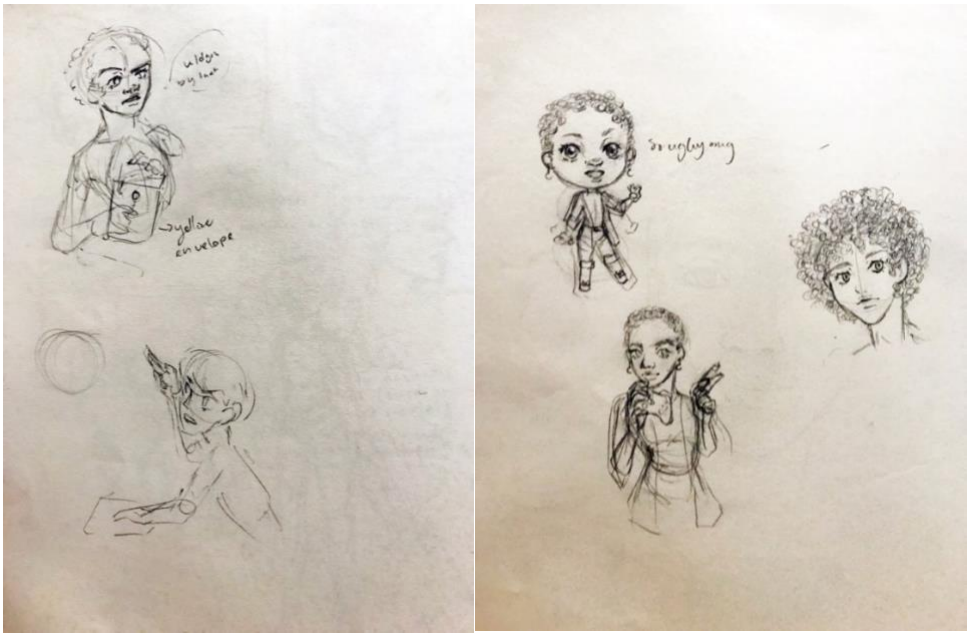
At this point in the workshop series, we began to work toward a final collaborative art project. I gave participants the choice between creating a poster, a digital narrative, or a comic. They decided the comic would be the most accessible and adaptable to their skillsets and available time. They also articulated a desire to collaboratively create a work online.

What is My Story and What Narratives Have Shaped It?: Workshops 8-9.

In response to an exploration of historical and contemporary images from their cultures, participants started to draw their characters for their comic (Fig. 25, 26). They were inspired by the work of female artists, such as Shirin Neshat’s photographs from the *I am its secret* series (1993). Neshat’s stark black and white self-portraits show a Persian woman who stares into the camera wearing a hijab with contemporary Persian poetry and prose written over her face that challenged the political regime. We also discussed Nigerian artist Toyin Ojih Odutola’s contemporary drawing *Representatives of State* (2016-2017) that addresses social status and power and Joy Buolamwini’s work that mixes art, technology, and research to highlight racial and gender justice in AI and on the Internet. I offered the participants these and other resources that exhibited culturally diverse ways that women have developed significant works to affirm their presence, significance, and the authority of their experiences and ideas. It was an important continuation from where they began in their drawings to then explore the possible narratives that

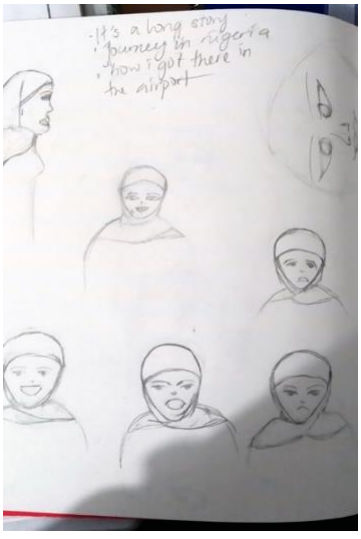
could emerge from allowing the comic's protagonists to speak to the issues of sexism, racism, belonging, and discriminatory speech.

Figure 25
Participant 1, Sketches for Character Development, Pencil on Paper



Note. Images copyright Participant 1, 2022. Used with permission.

Figure 26
Participant 2, Sketches for Character Development, Pencil on Paper



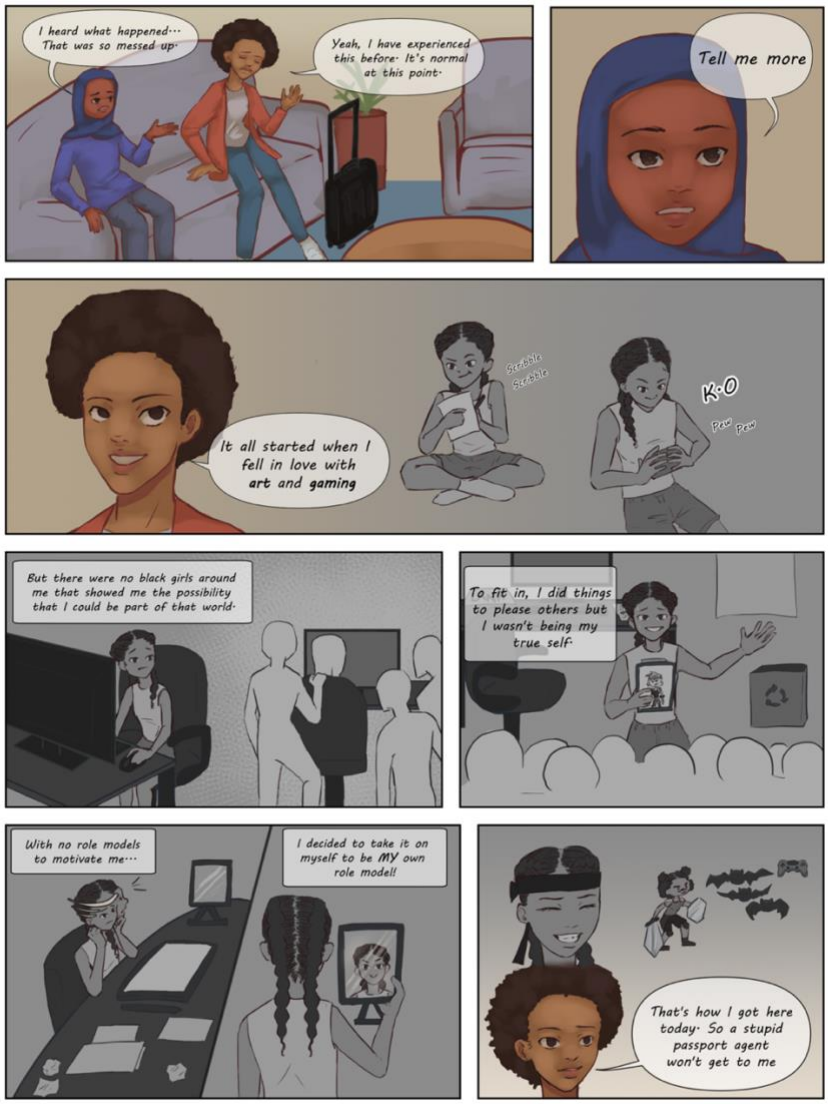
Note. Images copyright Participant 2, 2022. Used with permission.

Comic: Our Stories

I gave participants several writing workshops on how to create a story. I shared different styles of comics, some with only images, others with both text and images. They developed their characters based on their previous drawings. They decided to create two individual stories that interconnected, developing the length and style of the entire comic on their own. At this point, my role was simply to facilitate them staying on track and completing their collaborative work. They each chose a different method of art creation: Participant 1 drew on her computer, and Participant 2 drew by hand. Below I have shared an excerpt the comic (Fig. 27) made by Participant 1, after which I will discuss some salient points. The entire comic is in Appendix K.

Figure 27

Our Stories, 2-page excerpt of Comic



"Our Stories" contains two different stories that eventually merge into one, reflecting fictionalized versions of the challenges the participants experienced upon their arrival in Canada. They chose to merge their individual stories together by having their characters meet, to firstly emphasize that their experiences were not unique, and secondly explore the support sharing stories makes possible. The comic is set at Montreal's Trudeau Airport from the perspective of protagonists Lana, a young Black woman arriving from Cameroon to apply to be a designer at Montreal-based software firm Ubisoft, and Sahla, a young Black woman, wearing a hijab, who

has arrived in Montreal to attend university. The immigration agent (IA) is their shared antagonist, asking for proof of Lana's qualifications before sending her to the waiting room. There, Lana meets Sahla, who has been in the waiting room three days after the IA accused her of falsifying her documents and called security on her. The two young women post their stories on social media, receiving both positive and negative comments. The comic concludes without an ending, as the writers wanted the reader to reflect on what the probable outcomes may be. More importantly, they wanted the reader to make decisions and put themselves in the shoes of the different characters.

Conclusion

The youth went through a series of writing and drawing exercises on discrimination, which revealed a need to help them find alternatives to the false stereotypes they found online and in their communities. By weaving together culturally diverse resources (images, videos, social media, news) that showed them alternative ways of expressing self-representation, the participants were able to carve out the ability to respond to false narratives with a narrative that they created. The 16-week process began with tentative steps, as is often the case when bringing together strangers, and as the weeks progressed so did their confidence, and their desire to make sense of all the new information in *their* own way. This process anchored the notion that embodied stereotypes can change once you become aware of them, and that the arts are a significant element in developing that self-awareness.

The following chapter will detail the outcomes of the ABAR process used with teacher participants to help them develop a greater awareness of their implicit biases and gain insight into what questions and processes can help a teacher meet the needs of diverse student populations.

Chapter 5
Teacher Outcomes

In this chapter, I will present the results of the 4 workshops and 1 interview session I conducted with teacher participants. The teachers were provided with themes: teacher identity, privilege, implicit biases, and collaboration. Our discussions and the artwork the participants created wove together as cyclical returns to the research question. The emerging themes overlapped and repeated between workshops; the data will thus be presented under these broader themes, drawing specific examples from workshops.

The workshops aimed to improve the teachers' skills with immigrant youth by "develop[ing] operational methods that allow stakeholders and local communities, or the society in general, to become increasingly sustainable" (Jokela & Huhmarniemi, 2019, p. 9). I used multiple qualitative methods for this phase of the research, which produced drawings, poetry, interviews, a survey, and discussions. This diverse data was collected to gain different perspectives on how participants' personal values and biographies informed their teaching, and how reflecting on such information could improve their teaching. I developed different methods (art, writing, talking) to elicit their responses in line with a critical pedagogical philosophy that holds teachers as responsible, caring change-makers in society who benefit from self-reflexivity, because *education is not neutral* (Freire, 1970).

I developed the following themes to achieve this goal: teacher identity, privilege, power imbalances, and collaboration between teachers.

Who Were the Teachers?

Participant 1 was a white female in her late 30's and has been volunteering at Say Ça since the beginning of the organization as the pedagogical director for 8 years. Participant 1 cared deeply about the organization and a certain influence in the group because she was also the

volunteer coordinator. This is not unusual in a community-based organization whereby one person will be tasked with multiple responsibilities. By profession participant 1 is a speech specialist who works in public schools. As the pedagogical director she had developed monthly themes to acculturate the youth to Quebec culture with an emphasis on belonging and building a new community.

Participant 2 was a white male in his 60's who has been volunteering at Say Ça for 5 years. His interest in the research project was because he was curious about learning new things about himself as a teacher. Throughout the research he was more resistant to notions of power imbalance and implicit biases for he did not have any challenges with his students. In the beginning ABAR sounded like an unusual approach that he said pushed him out of his comfort zone.

Participant 3 was a white woman from Brazil in her 30's that immigrated to Montreal 3 years ago from Brazil. French is her second language, and she is interested in helping youth learn while she is learning as well. She is curious about understanding her impact on youth and wants to improve her teaching and humanitarian skills. Throughout the workshops she found a space to explore certain implicit biases regarding racism that she said were reinforced in the media in Brazil.

Artmaking Observations

Participants' collective resistance to artmaking was based on feeling creatively inept, and their lack of exposure to making art. After the first workshop, when I asked them to draw their teacher identity with limited success, I proposed writing as a creative response instead. They agreed because they felt more competent in this mode of artistic expression, and they went on to write haiku, spontaneous whiteboard responses, and journal entries.

Writing became a useful tool to centre the participants through experiential making and thinking; it revealed unconscious aspects of their personal and teacher identities. They kept a lot of their work private because they were self-conscious, but all participants shared that making art had opened their eyes to their positionality and values, and made them aware of their influence as teachers.

Teacher Identity

Imagine that you are sitting with a refugee, newly arrived from a country that you have never been to, their mother-tongue is one you do not understand, they are in the process of relearning socio-cultural norms, and you hit them with grammar. The teachers were aware of the broad brushstrokes of the changes that their students faced, but their goal was to teach French. In preparing to accomplish this goal, they were rarely given the opportunity to ask themselves what their teaching philosophy was, what their values were, or what their assumptions were about people from a different race, gender, or socio-economic reality. I designed this workshop to make up for this gap, inviting participants to consider not only these questions, but also: Could their philosophies, values, and assumptions impact their teaching? If so, how?

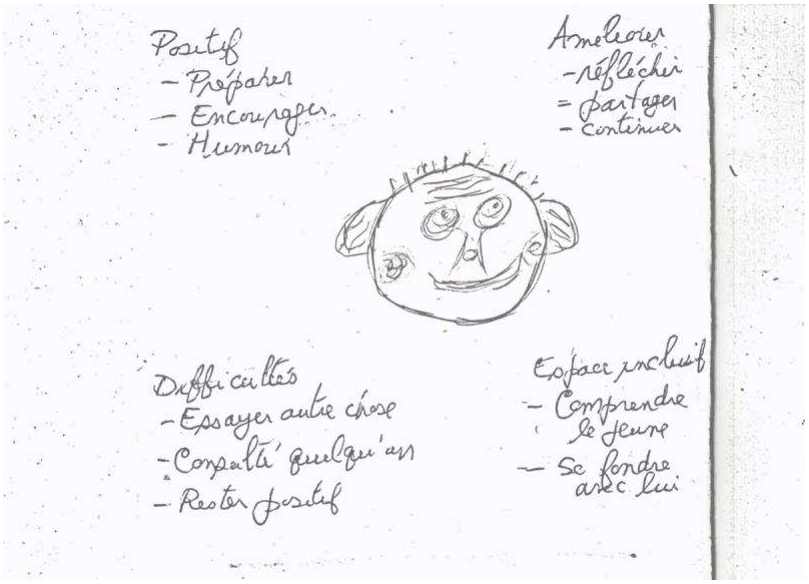
I asked them firstly to draw themselves at the center of an image, and answer the following prompts: what do you view positively in your teaching? What do you find challenging? What would you like to improve? Do you create an inclusive and safe space for your students? Their responses are in Fig. 28. 29. 20.

Figure 28
Participant 1, "My Teacher Identity," Digital Drawing

Note. Image copyright Participant 1, 2022. Used with permission.

Participant 1 reflected, "I found this stage a bit hard for me, but because it puts my stuff, I find the exercise interesting that it's about the fact that it's me that works for my work too. So it's all positive. I've even found an exercise that's probably worth proposing to future tutors

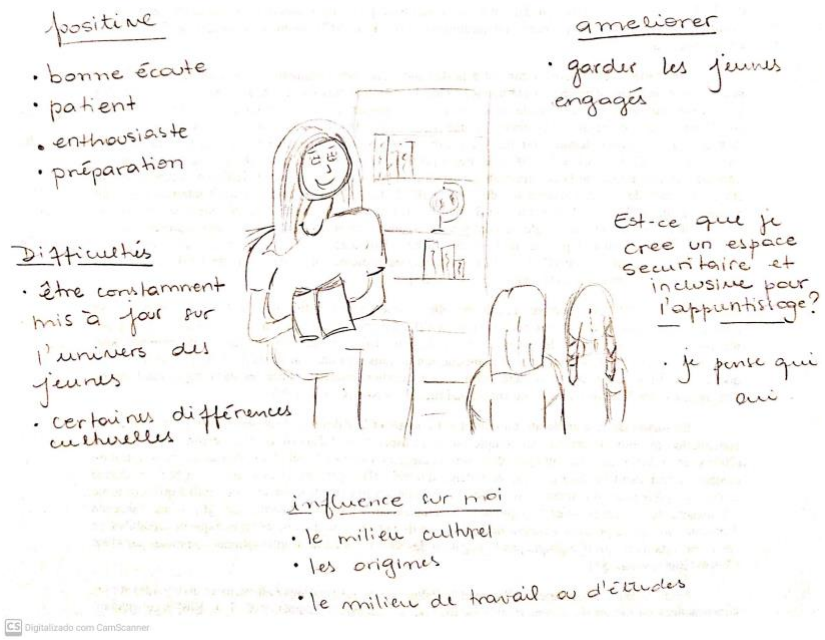
Figure 29
Participant 2, "My Teacher Identity," Pen on Paper



Note. Image copyright Participant 2, 2022. Used with permission.

Participant 2 shared that he found it "interesting to reflect on this and make an image."

Figure 30
Participant 3, "My Teacher Identity," Pen on Paper



Note. Image copyright Participant 3, 2022. Used with permission.

Participant 3 commented, "I have an observation of things to improve and my difficulties when I do the exercise, this shows that we can change that - it touches me, yes, yes."

Overall Observations

Centring themselves in their drawings invited them to consider their own agency in improving the diverse aspects of their teaching practice. The participants shared that the exercise invited them to consider how their personal belief systems and positions of power might impact their teaching and to consider that as teachers they were the generators of the quality and direction of their teaching.

Privilege

The workshops confronted the participants with less-desirable aspects of themselves, and made them question how a community organization can become more responsible. Participant 1

said, “If your organization has made you sufficiently aware of your biases to be able to act on them, of course, it’s also your job to be conscious.” That is to say, it is both a personal and professional responsibility to be aware of your biases, and this responsibility should be modeled by an organization’s governing bodies as well. All three participants recognized that they had negative assumptions about immigrant youth, while Participants 2 and 3 spoke frankly about their privilege. Participant 3 said that he needed to be more attentive to the students’ social vulnerability, and not assume what they had lived. Despite the challenges resulting from this confrontation with themselves, Participant 1 said that the exercise had humanised the act of teaching. Participant 2 agreed, saying they were just beginning to consider their privilege.

Power Imbalances and Systemic Change

Participant 1 held a position of power in the organization, as she was not just a teacher, but the person responsible to liaising with Say Ça’s board and developing its educational resources. During the workshops she always stayed on longer so that she didn’t influence the other participants negatively or create a hierarchy due to her position. Her insight as a teacher and resource creator was significant because she had insider knowledge of the intimate workings of the organization, and the areas where she was powerless to make the changes she believed necessary to sustainably teach immigrant youth French. Therefore, there was different data from her experiences for she had more invested in the organization and took an interest in sharing her experiences and critiques of the organization. Participant 1 felt confronted by the Board’s lack of transparency and collaboration. She advocated for teacher training, believing the organization’s responsibility was to be aware of its biases and embed better teaching practices; however, the system did not change and the opportunity to include the students as decision-makers never materialized. Participant 2 likewise iterated in her own words, “you know that the power relationship creates things that are unhealthy”; Participants 1 and 2 agreed that not being aware

of one's power and privilege can maintain or further inequities. Participant 3, however, was not convinced that he had more power than his students, but agreed he had more privilege. He did not see a direct correlation between the two.

Based upon our discussions, I asked them to create a whiteboard mind-map that separated privilege into: religious, gender, socio-economic, sexual orientation, and education. The mind-mapping helped to elicit complex responses to privilege; for example, Participant 1 expressed that she was not privileged equally in all aspects of her life. She was in a position of authority in areas of education, an enjoyed privilege based on the colour of her skin, role as a teacher, and economic status, yet she felt that being autistic, a member of the LBGTQ+ community, and a woman from an alcoholic background placed her in a less powerful position in society.

Following this exercise, I wanted the participants to simmer their thoughts into an essence and opted to assist them by giving their thoughts some structure. Based on their mind-map of privilege, I asked them to write haiku, three examples of which are below.

Privilege white : cast

Injustice – change for

Equal humans

Participant 1

I have a lot of chan(ce)

Search in equili(bre)

What unites us

Participant 2

Various colors

form the plurality

of a beautiful universe.

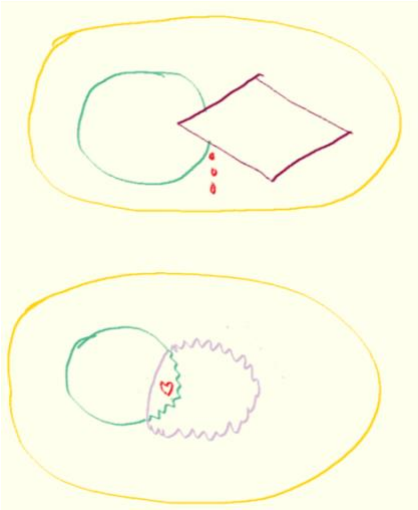
Participant 3

Collaboration

Participant 1 was conscious of the need to create pedagogical exercises and experiences that included listening to the youth and allowing the curricula to be inspired by their concerns and needs. Participants 2 and 3, on the other hand, were new to the concept of collaborating and had not considered how their own histories at school had informed their notions of collaborating. To explore these differences, I asked them to draw different aspects of collaboration based on prompts that arose from our conversations about how comfortable they were collaborating with fellow colleagues and with students within the organization.

All three participants represented collaboration as some version of a Venn diagram (Figures 31-33). Participant 1 represented problematic experiences of collaborating (which they described as “stories of trauma”) using one sharp-edged figure piercing a round-edged figure, while Participant 2 represented the dynamism of movement (“a certain vibration”) in collaboration using wavy horizontal lines. Participant 3 stated that working alone was easier to manage; in representing the moments when she did collaborate, her shapes blended together, showing how letting someone else’s ideas influence her enriched her practice by allowing her to seeing a situation through another perspective.

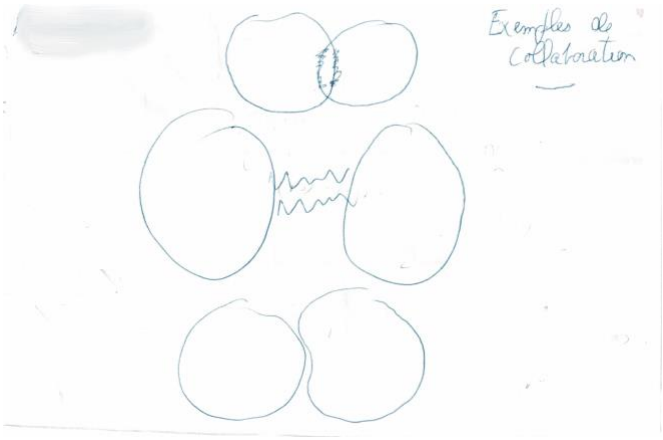
Figure 31
Participant 1, "Collaboration"



Note. Image copyright Participant 1, 2022. Used with permission.

Participant 1 interpreted her art as representing the difficulty of trust: "Trusting each other to work well together, yeah, that's like the basis, it's the foundation. But as in other communities, you have to build it up, and then when there are so many stories of trauma or when it's very difficult to keep these links - well, it's like always starting all over again - you have to build them."

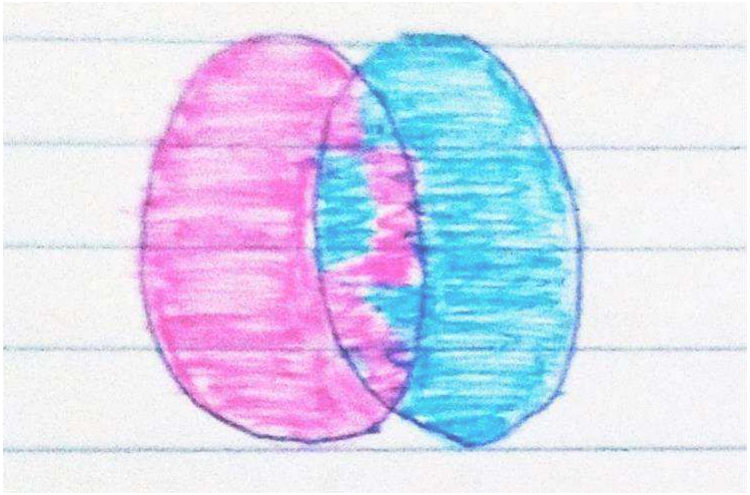
Figure 32
Participant 2, "Collaboration"



Note. Image copyright Participant 2, 2022. Used with permission.

Participant 2 shared reflections on the limitations of the medium to convey his perspective: “Given that it's a drawing, there was no movement, in fact I could imagine that the part that is in common there's a certain vibration that changes a little and have sparks.”

Figure 33
Participant 3, “Collaboration”



Note. Image copyright Participant 3, 2022. Used with permission.

Participant 3 spoke to the mingling of colours as reflective of the benefits of collaboration: “I work alone, so I think it's a bit easier in terms of organization. At the same time,

working with different people, I think it's very enriching, more opportunity to get different ideas from different perspectives."

I also used this drawing exercise as a reflexive exploration of how I was experiencing power-sharing with the participants. ABAR's responsive dialogic method was messy at times, but over the course of the workshop series, I progressively developed an openness as a moderator and co-participant. I discuss the results of this exercise for myself more fully in Chapter 7.

Confidence and Preparedness to Work with Refugee Youth

The tutors expressed a need for trainings to build awareness of their assumptions about their capabilities to fully meet their learner's needs. Most issues in their practice arose around practical obstacles such as understanding the refugees' native language and having relevant resources to meet their students' gender/age/social reality. Participant 1 expressed that preparing to work with immigrant youth was "a way of living and then trying to evolve with an integrity, at least, that's not that you're perfect but you're in a process of realization and you know that living it through your work means that at least you've brought values into what you do."

Diversity Checklist

The participants were from homogenously white, middle-class backgrounds. Their educational, social, and professional lives were mainly amongst people like themselves. After completing a diversity checklist (Appendix E), they were surprised by their lack of exposure to different cultures, socio-economic classes, and races, for it contrasted with their self-perceptions as well-traveled, culturally curious, and open-minded. The majority of people all participants knew were white, or indeed the entirety of their networks, with the exception of Participant 1 who had recently started to immerse herself in First Nations spaces. The checklist response activity engaged with the teachers' personal narratives, allowing them to become aware of how

those narratives' influence on their self/other perception. They did not hold negative views of their students, yet they were surprised that their self-perception had never been challenged.

Conclusion

It was a balancing act to not overshadow the process while maintaining a structure, respecting schedules, and moderating conversations so everyone could be heard in their own way. Eisner (2005) argued, "the aim of research is not to advance the careers of researchers but to make a difference in the lives of students. That aspiration is not only realized by sharing conclusions about matters of fact, but by changing perspectives on how we see and interpret the world" (2005, p. 21). This section of the research worked toward that aim, and indeed, the teacher participants were ultimately able to make connections between their artwork and reflections and how their biases might impact their teaching.

The teacher participants were primarily teaching French to immigrant youth, but they also became mentors during their involvement at Say Ça. Throughout the process of open discussions and self-reflexive exercises, the teachers developed a greater appreciation for their roles in and influence on their students' lives and their resulting responsibility to be aware of their own personal narratives and values. This chapter has shared the teachers' responses to workshops dealing with teacher identity, privilege, power imbalances, and collaboration between teachers. They produced sketches that gave insight into their individual stories and ideas about teaching and the possible ethics involved in working with immigrant youth. The following chapter will delve into the analysis of the data from both groups and its implications for improving teaching skills.

Chapter 6
Analysis

In the course of this analysis, I will demonstrate that the arts can help refugee youth identify and transform negative stereotypes and discrimination, and that ABAR can be used to effectively develop teacher awareness of their implicit biases. I will also underscore the need for horizontal governance in community spaces to empower youth participants and enhance richer forms of leadership across the organization. The youth participants made art, immersed themselves in deep discussions, and reflected on racism, sexism, stereotypes, and social media, ultimately embodying their reflections in a collaborative comic. The teachers became aware of their privilege and teacher identities through artmaking, writing, a survey, and interviews. I used an ABAR methodology to evaluate multiple forms of data, including discussions, notes, journals, artwork, and interviews, engaging throughout the course of the research in analysis that focused on better understanding participants' experiences and the possible improvements to their lives. Adopting a feminist focus, I listened attentively so that their insights could influence the direction of the research (Creswell, 2018).

During the formal analysis phase, the data was grouped into themes and sub-themes, which became clusters of meaning. The following are insights on the student participants' experiences of online and offline discrimination and on the tutors' self-reflexive processes. The artwork was analyzed the same way for both groups, using these two questions: Was the participant able to communicate (translate) their thoughts through their art and story? Did their art reveal anything new to them about the themes that emerged?

Analysis of Youth Outcomes

Throughout the workshops, the following themes emerged: Stereotypes, Racism, Sexism, and Social Media. The students created a comic that addressed these issues, using a fictional

story to demonstrate how they experienced being stereotyped and how they dealt with racism daily.

Drawing and Thinking Stereotypes: Imagination or Fantasy?

Analysis. In the beginning, the participants drew themselves as white girls although they were Black and Middle Eastern; later, they began to question the disconnect and become more critical of what they made. While describing the media they used as containing biased representations, they unknowingly confirmed the general psychological consensus that it is not uncommon for children to draw facial features, skin colour, and body shapes that mirror what is culturally dominant in their environment. Drawing has become a diagnostic tool to examine identity at the crossroads of fantasy, imagination, and reality, to record the liminal spaces in mutable adolescent identity at a key developmental stage of experimentation with different identities (Erikson, 1959).

In a seminal study by American psychiatrist Robert Coles (1964), drawing was used to understand what it felt like for Black youth to integrate into white schools. Drawing was for his participants a tool to express what was "unmentionable and forbidden to representation" (Coles, 1964, p.42). He observed that the children's drawings were affected by their racial backgrounds, which situated them within a specific time in history and place in society. Their drawings depicted white figures as larger and more realistic, while the black figures were smaller, deformed, and had missing or misplaced limbs. One subject who was 6 years old later explained their choices, saying, "When I draw a white girl, I know she'll be okay, but with the coloured it's not so okay. So, I try to give the coloured as even a chance as I can, even if that's not the way it will end up being" (Coles, 1964, p. 50).

A more recent study on literacy and career aspirations with Black teenagers who drew themselves observed that they, too, found themselves in a deficit position when they imagined

their futures (Turner & Griffin, 2020). Possible explanations come from digital intersectionality scholarship (Noble & Tynes, 2016, Tynes, 2007, Nakamura, 2008), which has shown that online microaggressions happen 5.14 times a day toward Black adolescents (English, D, et.al. 2020), resulting in heightened anxiety and depression and diminished self-esteem. Although I can only speculate, it is possible that the participants in my study similarly drew themselves in fantastical ways as they sought a greater sense of belonging. As they became aware that their initial self-portraits were *imagined*, they reflected and redrew themselves, which resulted in more confidence in their own real identities and scrutiny about what they consume.

Implications. If my participants' drawings had been only an expression of their imaginations, then they may have been interpreted as a "gateway" (Dewey, 1934; Greene, 2000) for their past, present, and possible futures selves. Yet, due to the pattern of racialized youth depicting themselves as white people, a different reading is necessary.

The youth participants' self-portraits straddled imagination and fantasy in this articulation. On the one hand, their drawings were pulled from their imaginations as a result of a desire to interrupt "habits of being" (Dewey, 1934) by imagining themselves as "not themselves," becoming a fairy without a hijab (Participant 2), a white girl with straight hair (Participant 1), and a white girl with straight hair without a hijab (Participant 3). On the other hand, they also used fantasy as a way to *speak* a common language, for fantastical edited images in social media are mainstream. These imagined self-images had emancipatory attributes, but, if the participants had not known the difference between fantasy and reality, this habit of being may simply have amplified a deeper insecurity, in turn exacerbating other feelings of exclusion.

Their drawings signified an affinity with dominant media that is founded on a culture of "whiteness," within a paralysed aesthetic of homogeneity. If the imagination is usurped by

fantastical self-erasure, the ability to take creative control is diminished by the lack of awareness. This research thus demonstrates that the arts offer an opportunity to see what is not said and use those markings to undress and address the liminal space between imagination and fantasy. Artmaking is clearly a resource that can help develop agency and critical media literacy.

Social Media, Refugees, and the Hierarchy of Discrimination

Analysis. Without having access to diverse social media trends that showed the participants positive images of refugees in social media, they were confronted with repetitive messages that told them they were at the bottom of the hierarchy of newcomers, leading them to protest, in words like Participant 3's, "We are not all terrorists, we too are civilized."

The youth were left with feelings of powerlessness because too many stereotyped images of radicalized refugees, who would steal jobs and commit crimes, dominated their social media landscapes. They lacked positive images especially of women refugees with upward social mobility. Due to existing hierarchies between European, Middle Eastern, and African refugees, the hijab-wearing Black female participants from Quebec were caught between pride and shame. They had no mechanism to counter such negative images, and develop a sense of belonging, without being stigmatized. However, this project suggests that being mis-seen online and offline can be challenged by exposure to diverse, nuanced counter-images. The immigrant youth participants desired to carve out meaningful online/offline spaces to challenge stigmas, not by fighting with stereotypes but by assimilating their truth with popular culture.

Implications. Social media is not neutral. Refugee youth need digital literacy skills that help them question what they consume and develop alternative content in art classes or media studies; both strategies would help them develop more agency and awareness about social media and its impact. Quebec's schools have a responsibility to break down stereotypes and provide critical spaces, responsibility that was not upheld for the two participants who wore hijabs and

had experienced varying degrees of Islamophobia from their teachers. Quebec's Bill 21 (An Act Respecting the Laicity of the State), passed in 2019, has made the youth participants wonder about their future their province. Without proper inclusivity strategies, immigrant youth risk becoming marginalized and not fully integrating into their new home, which in extreme cases can lead to radicalization, dropping out of high school, and social disengagement. The long-term challenges they may face as a result of this bill, despite their own best efforts, may result in a decision to leave Quebec.

Racism

Analysis. *Silence* and self-erasure were expressed by all three participants in describing their experiences of racist rhetoric at school and online. By being unfairly prejudged, they felt they had no extra room in which to fail. Further, they did not want to engage directly with racist comments online because they did not want to get attacked or become identified. Breaking isolation made them realize that they were not alone, and a level of shame was lifted as their confidence grew. I observed this progression as their voices became clearer, which resulted in more nuanced conversations that expressed both their strengths and vulnerabilities at home and at school. They began to identify limitations that were placed on them due to their race. They lacked models to identify with, and felt frustrated by the myopic prospects for young black refugees.

To shift the silence required their experiences to be validated between themselves, and as a researcher I was responsible for prodding where and how their silence manifested. As Freire (1970) noted, students are not empty receptacles that a teacher fills, they are potential partners and makers of knowledge; certainly, these participants made knowledge between themselves.

Implications. Making artistic responses was an excellent way to approach the subject of racism from their point of view. It also helped them develop an understanding of what expressed

resilience looks like. Creating work gave them the opportunity to create new conversations, identify their feelings, and listen to others. The *act* of creating shifts the paradigm from enclosing racialized young women as passive subjects of discourse to "letting the subaltern speak" (Spivak, 1988), such that voices that are marginalized can be heard on their own terms. Art produced via this process can benefit the maker and viewer alike by acting as tools for authentic dialogue.

Sexism

Analysis. "There is a category for everything… The division of being female," said Participant 1. Over the course of the workshops, the participants became increasingly aware of "being brainwashed" by not seeing diverse perspectives in the media due to the lack of nuanced representations of Black and Muslim girls and young women, and the preponderance of highly stereotyped imagery. Online algorithms are one ingredient of the way that brainwashing occurs on the internet; the lack of transparency (Perez et al., 2021) feeds users information that they have not chosen, and the structure of the Internet as an opaque system relegates users to the role of passive consumers. Another important factor in sexist algorithms is the lack of diverse data sets that perpetuate existing stereotypes of women (Wiens et al., 2020; Harriman et al., 2020; Dixon, 2014). The participants' experiences reflected this sexism offline as well: in their communities, gender impacted everything and they faced obstacles in their imagined futures and at school.

Implications. Drawing, critically looking at media, dialoguing about personal experiences and raising awareness of larger socio-economic trends that impacted their lives helped the participants not to personalize sexist rhetoric. This process highlights the importance of translating ideas into art, which Marit Dewhurst (2011) argued creates an opportunity for the maker to analyze an idea and generate change in their world. To develop alternatives to silence is an antidote to feelings of powerlessness, shame, and internalized racism, sexism, and other forms

of prejudice. Based on that understanding, translating their own understandings of free speech and hate-speech into art provided the participants a comprehensive understanding of the impacts of these types of speech on their lives.

It is essential to provide youth with opportunities to critically view ideas in circulation on the Internet, to empower them to create alternatives to what they see, and to develop their awareness of how "shared, liked, and disliked content may spread misinformation that fuels stereotypes" (Hundt, et al, 2022).

Artmaking: The Act of Doing and Imagining

The comic created by the youth participants was a culmination of 16 workshops based on their experience of discrimination. Making art was an instinctual way for me to connect to larger themes by keeping the participants engaged through a "feeling, thinking, doing" activity. It was also an alternative to passive consumption of concepts: participants took pride in iterating their imaginings as they constructed new stories. Patricia Leavy (2017) calls arts-based research *aesthetic interventions*, in which art becomes a form of testimony that keeps personal issues relevant. Art does not need to be true; its meaning connects with personal, imagined, and prophetic qualities, all of which the viewer may or may not comprehend. This magic quality in fact is what activates empathy, as suggested by the results of this research.

This generative research project that began with self-portraits and developed into a comic demonstrates how art is the thread that connects youth to each other, allowing them to deepen self-awareness and build confidence.

Analysis of Teacher Outcomes

Teacher Identity: What are Your Strengths and Weaknesses?

Analysis. Using an intersectional feminist communitarian model, I relied on the teacher participants' perceptions to try to understand how they viewed themselves. The teachers found

that they were unaware to a certain extent of their personal narratives and otherwise had fixed narratives about themselves that were untrue. The exercises invited them to see the limitations of their understanding of their assumptions about themselves and others. However, I struggled to identify the level of intervention and what questions I needed to ask that would encourage full answers. To ask an adult about their "teacher identity" is asking – Who are you? What are your values? Are you willing to look at aspects of your teaching that are not beneficial? Are you willing to change? Rather than asking these questions directly, I ultimately opted for an art-based mode. Drawing functioned as a symbolic representation, placing each teacher at the center of their own teaching practice and facilitating an opportunity to take responsibility for that practice. As one of the participants mentioned, this process of artistic self-reflection made her feel vulnerable. However, being ready to see oneself differently may also lead a teacher toward an empathic vision of their students, as was the case for these participants.

Implications. To start a process of understanding one's positionality opens the door to thinking about assumptions, prejudices, and personal responsibility. However, there are no guarantees that this process can happen in isolation for sustained periods of time. It is best to create a culture of self-reflection so that the teachers have models in the top levels of school or organisational governance who are willing to understand their own positionality to best serve their community. The lack of understanding one's teacher identity can perpetuate social inequities, limit students' opportunity to fully engage in their education, and teachers can exclude some students due to their prejudices (Ladson-Billings, 2021).

Although I have no data on how this process has changed participants' teaching practice in the long term, they all mentioned that this type of workshop should be mandatory for all teachers in different community organizations working with marginalized youth. In this study,

the teachers developed an appreciation for their role as teachers and mentors, and an awareness of their blind spots. A future longitudinal study would be necessary to understand how such professional development could improve teaching both in community spaces and public education.

Privilege

Analysis. Poetry was a soft way to enter the subject of privilege without being perceived as attacking. I wanted this workshop to elicit curiosity about participants' status in society rather than provide a critique. The brainstorming exercises from which the haiku were inspired were based on questions about their religious, socio-economic, educational, and gender status. Haiku are not traditional narratives; they are meant to offer an insight, observation, or emotional response. Writing in this form was a way to synthesize what the teachers had come to recognize about their own privilege. They had a flawed self-image of having been exposed to people of diverse cultural backgrounds, when, in fact, none of them had been exposed to different cultures in their educational, professional, or friend groups. By clarifying certain personal assumptions, the participants became more curious about their own limitations. Their privileges do not imply that their students receive a subpar education, but they recognized that it was necessary to be more attentive to their students' diverse needs, and develop more diverse curricula to reflect them. Using haiku was an accessible and rhythmic way to *catch* an essence of an idea without the expectation of *making sense*, which is beneficial when one is engaging in the act of discovery. The rule of syllables, in this case, became the structure on which the participants could lean, allowing them more space for conceptual exploration.

Implications. Teaching is a political and personal act of sharing. Not being aware of one's positionality impedes one's ability to *see* their student population clearly. Teachers do a disservice to themselves and their students by unknowingly allowing their assumptions to trump

the reality of their limited knowledge, which ultimately limits student success. Participants noted that when they integrated elements of their students' cultural backgrounds into lessons, their students took more initiative and excelled at learning French. The more that students are recognized as collaborative partners in their learning, being seen in their entirety as rich in "cultural capital" (Ladson-Billings, 2021), the better-equipped teachers will be to minimize the impact of their privileged differentials.

Collaboration

Analysis. The overwhelming reaction to conversations around collaborating was that the teachers did not prioritize it with their colleagues, or in their personal lives. It was not a value that they shared or were familiar with, and they did not find it efficient. These reactions suggest an approach to teaching that prioritizes individual pedagogical tool kits and approaches, rather than collective ones. The goal of being efficient was short-sighted, and perhaps in line with a community organization that changes staff throughout the year. Yet, on a personal level, this goal also signaled an opportunity that was missing for teachers to learn from one another and potentially fuel their commitment to model shared knowledge.

Collaboration as rendered in their drawings used different shapes to represent teachers when they were alone, and when they collaborated (shared with someone). Their shapes alone used clear, hard lines, symbolizing control, some loneliness, and space (independence). Shapes represented collaboration, however, used soft, blurry lines and squiggly, overlapping lines that presented as richer and messier encounters of different ideas, feelings, and new connections being expressed. This exercise confronted the teachers with their personal beliefs and the reality of being a teacher as, in essence, a collaborative act. Expressing their experiences of collaboration artistically revealed the shifts that they experienced when sharing power through

the symbolism of simple shapes interacting with each other. The drawings were also depersonalized enough to allow the participants to read them objectively without feeling judged.

Implications. If the goal of education is to create collaborative citizens who recognize the benefits of working together, teachers and administrators benefit from modeling it. Collaboration amongst teachers is known to improve teaching, as teachers may support one another, share resources, and learn from one another. This form of horizontal pedagogy challenges the social structure of isolationism and motivates the value of working together towards shared goals, for the benefit of all the students. Of course, collaboration demands more of individuals' tolerance of difference and may not always work within certain groups, but it is worth placing collaboration as a core principle to highlight the need of interdependence rather than protectionism in a field that should generate excellence for all being served.

Power Imbalances and Systemic Change

Analysis. Participant 1, who was responsible for developing curriculum and organizing the teachers, was confronted by Say Ça's board's lack of transparency and collaborative ways. This situation created undue dissonance between the board, administration, and the teachers stemming from a compromised vision of how to offer their services. The board was practicing a business model that could not support the teachers; hence, the teachers were not supported and listened to, and could not grow within the structure. A significant lack of youth-led decision making also meant that the services provided lacked the significance that could have allowed them to become a hub for refugee youth to also become mentors, teachers, and collaborators. This hierarchical order kept the refugee youth in a subordinate position, whereas they are experts of their lived experiences who had a wealth of knowledge to offer to enable future leaders, and educators.

Implications. For marginalized youth, the impact of being heard at decision-making levels has been shown to have positive influences on physical and mental health, and on greater integration into their new societies (Deveaux 2018, 2006; Shahokh & Treves, 2020; O'Neill, 2004). Cultural diversity requires sharing power and allowing diverse influences to shape decisions at every level; if the system does not change than the chance of sustainable programmatic change remains superficial and short-sighted. Students have intimate knowledge that must be considered for administrations, boards, and policymakers encourage students to become leaders & collaborators within those very organizations. Sharing power at the top levels of an organization models the very ethics that can systemically shift urgent goals of teaching FSL to refugee youth to sustainable pedagogical commitments that aim to develop deep rooted connections to their new communities. immigrant youth are at risk of developing social insecurities if not fully integrated into society; organizations such as Say Ça that are meeting them at the beginning have the opportunity to intervene in their development and promote attachment to their new culture. Building awareness is a collective effort that should be modeled by the administration, and subsequently by the teachers; the administration should also implement youth-led decision-making to influence programming and the curriculum.

Overall Implications

Reflections on Say Ça

Based on projections from Statistics Canada (2017a), the immigrant population will be between 39% and 49% of the Canadian population by 2036, with only 9% of teachers being visible minorities. By not adequately equipping pre-service teachers and teachers who serve in community organizations to teach such diverse populations, the possibility of meeting student needs is limited. The teacher participants were open to improving their skills, yet they lacked the resources and leadership to help them do so.

The quality of the relationships between the teachers and the student is what ultimately allowed for good teaching. Say Ça maintained that the teachers would not be allowed to ask personal questions to their students, to prevent them from developing biases based on the student's histories; music, media, and sports were thus the main avenues for cultivating these relationships. These experiences underline the importance for teachers to be critically and culturally minded while choosing resources that can ignite a connection with a student and allow for resonance.

Community spaces such as Say Ça offered the only support exclusively for adolescents and responded to a need that schools, family, and other stakeholders were not meeting. Such pedagogical and emotional support helped acculturate refugee youth into society; going further by instilling a sense of community which is necessary for adolescents who are vulnerable to being exploited and looking for peer approval (Kaufmann, 2021; Frounfelker et al., 2020). However, being the "only" organisation offering a needed service is not enough; Say Ça would have benefitted from a long-term vision that viewed pedagogy as a collaborative partnership *with* the youth. In this vision, teachers would mentor youth who could also become mentors, have a seat on the board, and participate a power-sharing model that generated future leaders. Research has demonstrated that when refugee youth exert influence over the spaces and laws that represent them in "multi-level governance," the results are more positive as refugees integrate more (Aydar, 2022) cohesively into their new society. By maintaining a hierarchical power structure, the lack of horizontal sharing limited diversity and the development of expertise based on the populations needs, and entrenched a lack of cohesiveness between the board, administration, and teachers.

How Might This Understanding Improve FSL Teaching?

Teachers! Imagine your students fluently speaking French with their peers and generating a sense of belonging for others like themselves. How would it look to have marginalized youth in the folds of our dominant culture? This vision would require a different model than the current "banking" system (Freire, 1970) of depositing just enough grammar to get a child communicating. Such a new model would require systemic shifts in organizations, allowing for accessible pedagogical mobility in which students have opportunities to become collaborators, with responsibility and influence.

The youth participants shared that learning French was difficult but necessary, and that when given the opportunity to share their stories, they were eager to "spread the word." They wanted to make a comic to be used a pedagogical resource: the more they became independent, the more they wanted to influence others' journeys of learning and integration, which they knew would be difficult. They had intimate knowledge of the journey and should, with other immigrant youth, be empowered to be co-educators. For such a partnership to occur, teachers need to become aware of their power, privilege, and personal narratives, to develop a clearer understanding of the assumptions they may have of their students and themselves.

FSL in Quebec is mandatory, hence the need to develop long-term approaches is necessary with the continuously growing population of refugees and asylum seekers in Quebec. In addition to the lack of data on the success rate of Quebec's *classe d'acceuil* (welcoming class for refugees and immigrants to learn French in public schools), a systemic implementation of third-party community spaces has the opportunity to lead with an alternative approach to collaborative teaching methodologies. There needs to be more collaborative liaisons between schools (classe d'acceuil) and community organizations that offer critical pedagogical services to immigrant youth through FSL as the gateway for also integrating media literacy skills. This

connection would improve both language acquisition and help support students' changing identities at a crucial time in their acculturation.

Implications for Art Education in Quebec

The arts hold a unique position at the intersection of cultural, social, aesthetic, and media literacy studies. The arts are also known to help with language acquisition (Zhang & Jia, 2022) as performative or visual integration methodologies deepen connections between abstract concepts. Kraehe (2017) stated that art teachers are "gatekeepers" who accord students access to education based on their preconceived ideas of who is deserving and who is not. Worthiness does not have to be exemplified through an extreme case of class or racial division; it can be revealed in the details of how a teacher plans their lessons, what resources they choose to ignite students' interest, or if they only call on the same students for input. What about silence? How can access be given to someone who self-erases? If marginalized youths' concerns and expressions remain in the margins and not integrated into the folds of dominant cultural discourse, they are functionally being told they are "less." Softer voices thus need to be included within the folds of our art curriculum. Based on the participants' ability and desire to learn about the impact of discrimination through artmaking, it is evident that the arts are an essential part of connecting with *all* youth.

Art educators in Quebec have the capacity to adapt the existing visual art curriculum to their student populations, for the guidelines are very loose. However, some educators need more direction to establish accessible art for *all* their students. To this end, professional development for art teachers to invite them reflect on their implicit biases and privilege would be necessary for more culturally reflexive spaces in our multicultural high schools. These approaches cannot happen without school administrations and art teachers collaborating toward developing long-term visions to meet the needs of changing demographics, youth who are navigating increasingly

chaotic visual worlds both on- and offline. The current curriculum already suggests developing cultural appreciation within its general guidelines (Quebec Ministry of Education, 2024), which is important to avoid singling out students or creating hierarchies of victimhood. However, due to the self-erasure that minorities exhibit, as exemplified by the personal narratives of the youth participants, the aforementioned suggestions would go further toward building more inclusive and equitable art pedagogies.

Conclusion

In this chapter, I argued that refugee youth should be involved as leaders and mentors to other refugee youth in language-acquisition and acculturation spaces. By modeling leadership behaviour, they can inspire other youth and offer insider knowledge. Youth participants in this study used an aesthetic process to synthesize their experience of being stereotyped and to address that experience through creating characters that could "step in" for them, in a comic distributed to other youth. My analysis unveiled immigrant youths' concerns about racism, sexism, stereotypes, and online hate-speech and developed insights on how the arts can cultivate agency in combatting discrimination.

I also argued that community organizations would benefit from more collaborative, horizontal relationships between levels of governance, to develop long-term visions for their organizations; in these visions, youth would equally be viewed as partners who can inform the direction of such organizations. Teachers, in their turn, need to have access to reflexive professional development tools to keep their assumptions and biases in check, if they are to create ethically motivated pedagogy for marginalized refugee youth. The teacher participants offered insight into the implications for teaching French as a second language when teachers have a deeper understanding of their own biographies and the impact those histories may have on how and what they teach.

I have demonstrated that the arts can positively transform the lives of youth who exist in between cultures as they become aware that they are making choices about how to acculturate and overcome negative stereotypes. Art educators play a significant role that can either enable stereotypes or challenge them, particularly in developing critical spaces for less-dominant voices to be heard. As cultural gatekeepers, art educators have a responsibility to develop relevant curricula that matters to their demographics, and offers multimodal approaches through varied materials, approaches, and resources to activate *all* their students' potential. Art education can thus be a vehicle for developing critical literacies through inclusive pedagogies that reflect the full cultural capital of all our students. Multiculturalism is going to dominate in Quebec in the coming decades, and our schools and community spaces would benefit by including diverse voices and experiences, so we can prevent factions of society remaining in the margins. Collective, long-term visions that model inclusion and future-thinking spaces are necessary for a culturally relevant future in which no student is excluded.

The following chapter will offer a conclusion on the importance of art education with immigrant youth and why their voices need to be centered to prevent further marginalization, in addition to further discussing the responsibility teachers have to develop culturally relevant curricula.

Chapter 7
Conclusion

Picture an island in the middle of a vast expanse of 100 shades of blue.

I am shipwrecked, and I have a limited set of tools — critical pedagogy, feminist communitarian models, curiosity, and art.

Are these enough to make me a shelter?

There are endless variables, the weather, the fertility of the earth, how long it will be until I am found, are there other inhabitants, is there fresh water?

Like Robinson Crusoe, I find myself developing an appreciation for details, seeing and hearing things in ways that concentrate my full attention. The sound of the waves crashing, frogs peeping, rain falling, the movement of the leaves. The more I observe my surroundings, the better I become at amassing enough data to survive on this island.

On this island, I meet four strangers and we tentatively begin a relationship. I have no idea what they are getting from it, though. Why are they helping me? I am always aware that I am a guest. To continue to live on the island I must abide by these agreed-upon ethics: a) they can leave at any time, b) they do not owe me anything, c) I am there to learn from them, d) I must do no harm.

***

This is how I felt when I began my research. Now that I have come to the end of the study and reflected, analyzed, and formalized my findings, with the help of the participants I have developed some significant insights into how art education can continue to advance immigrant youth's long-term acculturation as they develop alternatives to discrimination, and into how horizontal power-sharing models can assist immigrant youth to become future leaders in their

community and within community-based organizations that serve them. Beyond art educators alone, teachers in general need the opportunity to reflect on their implicit biases to develop culturally relevant pedagogies that take into account the rich and diverse population that they are serving.

Key Findings

In unpacking the youth participants' experiences with discrimination, these were my findings:

- The participants felt isolated at school, and alternatively found support at Say Ça on Saturday mornings, demonstrating the importance of breaking isolation for immigrant youth.
- Identifying the complex mechanisms that rendered them passive in the context of discrimination both online and offline and translating those experiences into a story in which they self-represented as they wished to be seen allowed participants to develop agency. This research shows that taking control of the narrative by sharing their own voices, stories, and representations allows immigrant youth to develop alternatives to stereotyping and discrimination. The participant's identities were influenced by a myriad of cultural products; the research further demonstrates that using culture, "a site where struggles over meaning are played out and later embedded into a host of cultural artifacts such as texts and products" (Hesse-Biber & Leavy 2007, p. 224), is an appropriate method for processing and translating identity.
- Creating cultural pieces that resonate with the individual provides an opportunity for healing. When links between sensual and empathic knowledge of self and of the other are synthesized into stories, artworks, and personal relics, transformation is activated.

- Immigrant youth do not feel protected by the laws that should monitor racist and sexist rhetoric, which demonstrates a need for implementing additional digital literacy skills in primary and secondary curricula to assist *all* youth in navigating complex media.
- This research project highlighted the need for holistic programming for refugee youth to alleviate isolation, develop digital literacy skills, and allow them space to be pedagogical collaborators on projects inspired by their lives.

In unpacking the teacher participants' reflections on their teaching practices, these were my findings:

- Teachers need professional development that assists them in checking their assumptions and implicit biases.
- Teachers should be in positions to influence the school board, or the governing body of the organization within which they work, for they have insider knowledge of their students.
- There is a need for culturally diverse curricula that ethically reflects student populations

Reflections on ABAR Methodology

This study used art 1) to understand immigrant youth's experience of online and offline discrimination, and how these youth could improve their critical literacy skills to question what they observed, and 2) to help these youth develop both individual and collective agency through using art to find alternatives to discrimination. I used ABAR as a methodology because I wanted to approach discrimination from a position of creativity. What would discrimination look like if you dismantled it and then transformed it into something else, emboldened with agency and care? Recent scholarship has suggested that interconnected long-term visions between schools, community spaces, policymakers, and healthcare professionals will make the difference for

youth as they integrate into their new societies (Gyan, et al., 2023; Roffey & Boyle, 2018; Maher & Segrave, 2018). Likewise, this project argues that immigrant youth need to be at the table and be part of the services that impact their lives.

Multiple Approaches

The research was successful because of its adoption of multiple qualitative methods. The artmaking, writing exercises, conversations, and interviews with teacher participants were directed by my goal as a researcher to improve their teaching skills. Thus, the content of the themes I proposed was not value-free. I found that the diversity survey gave this group the clearest insight into their own personal narratives. The diversity checklist offered an objective opportunity to see that historically and presently they had limited access to people different than themselves in their day-to-day lives. Due to the "objective" nature of the data, they had more distance to reflect on how that limited access could impact their ability to meet diverse students' needs. This objectivity, according to Sandra Harding, "has not been 'operationalized' in such a way that scientific method can detect sexist and androcentric assumptions that are 'the dominant beliefs of an age'—that is, that are collectively (versus only individually) held" (Harding, 1992, p. 440). Although participants responded to the surveys as if they were fully objective, the fact remains that the surveys may have revealed as much about collective dynamics as about the teachers' individual experiences.

ABAR's methodology can be a messy way (Jokela & Huhmarniemi, 2019) to gain insight into the human experience. Messiness it not for everyone, and in this study making art led to participants' self-criticism regarding their own artistic abilities, and they ultimately preferred writing. Using a variety of approaches is therefore essential to enable a rich and full description of individuals' experiences.

My Role as Researcher

Figure 34
Natasha Doyon, "Collaboration"

Note, Natasha Doyon, Collaboration, 2022

From the perspective of an action-researcher, I also wanted to inquire into what collaborative research represents for me. As I had to consciously "slow down" my ideas of what a researcher *does*, I tried to focus on what a researcher *is.* Acuff (2016) asserts the importance of "being and the doing shall follow." My goal was to delineate themes within which the participants would fill in the gaps. At times — as discussed above — the lines were blurry because I was confronted with resistance from the teacher participants, which I initially interpreted as an unwillingness to be "honest" with themselves. Upon later reflection, this was a deficit way of listening, and perhaps came out of not having better questions to ask. The place in the center of Fig. 34, where the circles overlap, is rich, textured, vibrant, and in movement;

likewise, synchronicity occurred when I as a researcher was more receptive and attentive to my participants' experiences. The darker colour represented the ethical responsibility I felt while carrying out the research and the constant micro decision-making. The lighter colour reflected my curiosity and openness to learn about my participants' experiences.

Limitations

I aimed to have more diversity when I began sampling participants. My original goal was to have at least three male and three female youth participants. Due to a variety of reasons that began with the COVID-19 pandemic, the delays between information sessions and the beginning of the study, the 2 participants that left for unknown reasons in the middle of the study, and parents who did not want their children to participate in a study on hate speech, I ultimately ended the study with only 2 female participants. The perspectives of male immigrant youth were missing, as was the opportunity for different individuals to engage with one another other. But the participants said that they would not have felt comfortable enough to share as much as they did with male participants, or even more people regardless of gender. All this considered, this study would have benefitted from having a more diverse sampling.

The sample of teachers likewise lacked diversity. Further, I would have also liked more time to explore the themes of teacher identity, privilege, and collaboration, but their time was limited. I equally lack data on how/if these workshops impacted their teaching.

Lastly, I am underscoring that the entirety of my research was online. Although ZOOM offered us the opportunity to continue working during a pandemic, being online limited our interactions in the most elemental of ways. While some of our senses were numbed (scent & touch) others, like sound became heightened. I missed out on the subtleties that occur between people through spontaneous interactions, and the creative opportunities that come when people create together.

Incompatible Values

Say Ça had a hierarchical structure wherein the board dictated conditions that the teachers and the administration followed. This structure was shortsighted: teachers, students, and program developers were excluded from important decision-making that would have benefitted the whole organization. Research has shown that horizontal power sharing that allows for collaboration, problem-solving, and member-driven objectives is able to meet the multifaceted demands that an organization needs from the people up (Scholten et al., 2018). Although their organization functioned very well by meeting a unique need for immigrant youth through individualized FSL instruction and socialization opportunities, the board was unwilling to let the teachers influence their pedagogical values from the bottom up. This limited Say Ça's ability to be self-reflective on an organizational level and respond to the changes that would have been needed to sustain itself. Toward the end of my research, as of June 2024, Say Ça ended their 8-year service of offering FSL programming to immigrant youth in Montreal.

Recommendations: Youth Participants

Sharing Decision-Making Power

For marginalized youth, the impact of being heard at decision-making levels has been shown to have positive influences on physical and mental health and to result in greater integration into their new societies (Deveaux 2018, 2006; Shahokh & Treves, 2020; O'Neill, 2004). This study has argued that cultural diversity requires sharing power and allowing diverse influences to occur at every level of decision-making; if the system does not change, then the chance of sustainable change remains superficial. immigrant youth need opportunities to become mentors and teachers to their peers, so they can be models of leadership. immigrant youth need positive role models that they can identify with as they acculturate. immigrant youth also need to

be active participants at all levels of governance: community boards, school boards, and policymaking, for they are the experts on their own experiences. The lack of input and influence maintains a repressive and exclusive system that excludes the people whose lives it should be improving.

A feminist model of communitarian governance asks why some voices remain more dominant than others' and aims for governance to be based on the principals of reflexivity, transparency, and collaboration, to promote social emancipation and resist individualistic power structures (Zhao et al., 2022). Community organizations that aim to serve a particular group would benefit from expanding their imagination and practice to model the very services they provide. For example, modeling inclusivity would have necessitated integrating the students and teachers, allowing them positions of influence at various levels of governance to provide insight into the needs on the ground. Their insider knowledge would have provided rich data on their needs and possibilities for unanticipated growth. For example, the youth participants claimed that they lacked role models of successful refugees. If they had integrated youth into their decision-making and curriculum-planning processes, Say Ça would have been an opportune place for immigrant youth to become mentors and teachers as well as future leaders in their communities.

Culturally Relevant Art Curricula

Art educators are not only gatekeepers (Kraehe, 2017) deciding on who is deserving (or not) of an excellent art education, but they have the responsibility to *see* those whom they are teaching, with a goal to incorporate the full cultural capital of their students (Ladson-Billings, 2021; Acuff, 2018). As this study has documented, doing so enables culturally diverse resources, materials, craft, and media exposure to enhance cultural appreciation and allow art creation to reach its full potential as a connector between personal and social spheres. Secondly, through culturally relevant curricula, this study has shown how art educators can engage in multimodal

artmaking which cultivates a greater appreciation for difference based on the integration of social issues that implicate their students through pertinent, iterative, visual-learning projects to develop critical literacy skills.

Open-Ended Questions

Luttrell (2000) maintained that the role of the researcher needs to go beyond labels (race, gender, and class) and reflexivity; researchers must be objective *enough* witnesses to the participants' experiences, without having their analysis clouded by personal objectives or values. As part of cultivating this imperfect yet essential objectivity, asking open-ended questions is a valuable tool for keeping researcher assumptions in check. I came into the research with a narrative about refugees, influenced by my personal experiences as an immigrant and by various forms of media. Reflexive modification at every step of the research allowed me to examine my own assumptions and biases, and to develop clearer questions and better listening skills.

The youth participants did not want to be perceived as victims. They saw themselves as resilient young women who had multiple identities that did not fit into a single category. Asking open-ended questions ensured that they were leading the research with their queries, versus defending themselves in relation to my agenda. It is imperative for the researcher to create a context in which the participants can make realizations based on their own experiences so that they can become responsible for their own choices to improve their lives.

Art Education in Quebec with Immigrant Youth

57% of all asylum-seekers and refugees who come to Canada arrive or settle in Quebec (Statistics Quebec, 2023). The province thus needs a myriad of services that can assist in helping the youth population acculturate with dignity and have equal opportunities to their Canadian peers. When immigrant youth do not develop a sense of belonging, this lack can lead to asocial behaviours, radicalization, school absenteeism, and physical and psychological health risks

(Khan et al., 2018). This research has demonstrated that social justice and art education have a role to play in helping immigrant youth develop a language of resistance to negative stereotypes and false narratives, while it can also facilitate joy, language acquisition, and community-building. Some art educators may argue that politics have no space in the art room, yet education is inherently political: it reflects our dominant cultural narratives, social values, and norms (Knight, 2021; Freire, 1970; hooks, 1994). The direction and choices that art educators make are not neutral. Arts-based research methodologies can therefore be used as mediation tools for immigrant youth to identify and materially represent/translate their experience of acculturation and its challenges (Lenette, 2019; Sonn et al., 2018), as this project has shown.

For this work, I have also argued, art educators need to be equipped through teacher training that prioritizes developing opportunities for minority voices to be incorporated into the standard curriculum to enrich our collective cultural understanding of plurality and difference. What will our cultural landscape look like if we do not account for such a large part of our population? It is unsustainable to not include their "cultural capital" (Ladson-Billings, 2021) as input in art educational policymaking and curricula development, within a generalized ethic of care.

Immigrant youth begin their education in Quebec in a *classe d'acceuil* ("welcome" or integration class) where they only study FSL, math, and history; this research shows that it would be beneficial for those students to also have art classes as they acculturate. Art classes would integrate them within the rest of the school body, to diminish isolation. The arts help with language acquisition (Zhang & Jia, 2022, Wellman & Bey, 2015). Language and art are also a means to cultural preservation, allowing immigrant youth to express their own while heritage even as they adopt a new one. Culturally adapted art curricula, as described above, would enable

immigrant youth to be valued as cultural contributors, which builds confidence and a sense of place.

Through the building of new visual appreciation and creative output, immigrant youth in Quebec would be able to develop critical literacy about the innumerable messages they receive from both online and offline sources (Weinstein, et al., 2021; Tao & Fisher, 2021; Tynes et al., 2008). This research has shown that creative responses to this growing literacy can sensitize non-immigrant youth questions ensured and their teachers to immigrant youth's experiences.

By increasing inclusive critical multicultural arts pedagogies, both school administrations and art educators would be sensitized, allowing them to not only acknowledge cultural differences but to critically consider how curriculum is developed and implemented. This need for genuine opportunities to influence arts curricula (Apostolidou, 2021; Wellman & Bey, 2018; Lenette, 2019), is clear from both teacher and youth participant results. Inclusivity must be based on shared values of equal access to opportunities and resources. Hence, the arts should have a central place in helping immigrant youth develop the skills necessary to face racist, sexist, and otherwise discriminatory rhetoric.

Recommendations: Teacher Participants

Greater Training

Say Ça's services were instrumental in supporting refugee youth to integrate and acclimatize to their new environment, and yet the teachers lacked the opportunity to develop reflexively anti-bias teaching methods. Teacher training provides both an ethical and pragmatic opportunity for teachers to meet the growing demands of our multicultural student body. Educational researchers (Kurian, 2013; Ladson-Billings, 2021; Douglas et al., 2008) recommend mandatory trainings to address the differences of cultures and power dynamics, to sensitize teachers to ethical teaching practices. Although teachers have good intentions, as did the teachers

in this study, continual training in pre-service programs and community organizations would enhance equitable and ethical teaching practices. The choices teachers make can only be based on prior understanding of their own demographics and long-term goals. Teachers need to be supported in and resourced for making more deliberate choices in materials, actively listening to their students, and creating relevant lesson plans and social activities in accordance with the needs and identities those students express.

Though I concur with hook's (2000; 1994) love ethic of "care, commitment, trust, responsibility, respect, and knowledge practices in our everyday lives" (hooks, 2000, p. 94), I still insist with Gur Ze-ev (1998) that there is an important distinction to be made between the quality of love and being aware of power dynamics in education. This study demonstrated that when teachers become more understanding of their positionality, they are better able to situate themselves within the power dynamics of teaching. Such reflections are ongoing, a "process of realization," in which "living it through your work means that at least you've brought values into what you do" (Teacher Participant 1).

Conclusion

This study shed light on how the arts can support critical literacy, improve confidence, and build community. The arts should be integrated into the earliest stages of immigrant youth's arrival in Quebec to facilitate a sense of belonging, and can be used as a tool to prevent online and offline discrimination, and to provoke a continued cultural appreciation of immigrant youth's hyphenated selves as they are developing new identities.

The island at the beginning of this chapter served me as a metaphor, inviting me to recognize the interdependence that exists between students and teachers, and between teachers and their social environment, and the need for horizontal leadership that models the qualities that we are teaching.

Future Research

As an art educator and researcher, I would like to refocus this research to conduct a longitudinal study (1 school year) with teachers who have primary access to immigrant youth in the *classe d'acceuil* setting, and with art specialists who work in public education. I am currently designing a research project for 2025-26 to work with the CSSDM (Montreal School Board) to develop art curricula to be used in *classes d'acceuil* at three different schools (Lambert-Closse primary school, Jeanne-Mance secondary school, and Jean-François Perrault secondary school) to evaluate the need, impact, and role of the arts as a means to foster inclusion through developing critical literacies for immigrant youth. This present study deals with the same problems as have previous studies which have looked at helping immigrant youth to become more resilient (Kalaf & Plante, 2019). My future research will involve a collaborative effort developed between the students' teachers in these classes to create art programs from which non-specialists and art specialists alike can draw to assist immigrant youth as they acculturate, and to sensitize all students to discrimination.

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Appendix A
Ethics

CERTIFICATION OF ETHICAL ACCEPTABILITY
FOR RESEARCH INVOLVING HUMAN SUBJECTS

Name of Applicant:	Natasha Doyon
Department:	Faculty of Fine Arts\Art Education
Agency:	N/A
Title of Project:	Listening to, and collaborating with marginalized youth to combat on line hate
Certification Number:	30015712

Valid From: December 20, 2022 To: December 19, 2023

The members of the University Human Research Ethics Committee have examined the application for a grant to support the above-named project, and consider the experimental procedures, as outlined by the applicant, to be acceptable on ethical grounds for research involving human subjects.

Dr. David Waddington, Chair, University Human Research Ethics Committee

Appendix B
Teacher Interview Questions

Name_____

Date_____

1. What drew you to teach immigrant youth French in a non-profit organization?

2. Do you feel adequately prepared to work with this population? If not, what do you think could provide the necessary support or resources?

3. Do you have any reflections or any insights regarding power relations, implicit biases, and your role as a teacher/tutor?

4. Did you feel these workshops were informative for tutors/teachers? Please explain why.

5. Did the arts provide another way of thinking and feeling about some of the topics (racism, sharing, biases, privilege), and if so, how?

6. Did you feel included equally in all the discussions, and adequately represented in the information shared?

7. What might you have taken away from the workshops?

8. Were they helpful? Would you like the findings to be added to future workshops for teachers?

Appendix C
Teacher Evaluation Form

Date :

1. Comment évaluez-vous l'évaluation globale de l'atelier (1 = mauvais ; 5 = excellent) ?

How would you rate the overall assessment of the workshop (1 =poor; 5 = excellent)

1 2 3 4 5

2. Avez-vous eu l'impression d'être inclus dans l'orientation de l'atelier ?

Did you feel that you were included in the direction the workshop was taking?

1 2 3 4 5

3. Y a-t-il un atelier particulier que vous avez trouvé intéressant et que vous auriez aimé faire plus d'une fois ?

Was there a particular workshop that you found interesting, and would have liked to do more than once?

Atelier 1 & 2

Quel genre de tuteur est ce que je suis?

Atelier 3

Être ensemble, privilèges, biais implicite…

Atelier 4

Collaboration

4. Faites-moi savoir ce que vous auriez aimé travailler davantage ? Y avait-il quelque chose qui manquait?

Would let me know what you would have liked to work on more? Was there something missing?

5. Vous sentez-vous à l'aise pour partager vos idées avec vos pairs dans le groupe ? Si non, qu’est-ce qui aurait pu vous aider?

Do you feel comfortable sharing your ideas with your peers in the group? If not, what do you think could have helped?

6. Certains des messages ou des images vous ont-ils dérangé ? Lequel des moyens suivants a le mieux exprimé vos pensées : l'écriture ou le dessin ? Veuillez expliquer pourquoi.

Did any of the messages or imagery disturb you? Which of the following did you find expressed your thoughts best: writing or drawing? Please explain why.

Appendix D
Youth Evaluation Form

Name_____

Date_____

Evaluation following workshops:

1. How would you rate the overall assessment of our workshops (1 =poor; 5 = excellent)

1 2 3 4 5

2. Did you feel that you were included in the direction the workshop was taking?

1 2 3 4 5

3. Would let me know what you would have liked to work on more?

4. Do you feel comfortable sharing your ideas with your peers in the group?

5. Did any of the messages or imagery disturb you? If so, would you like to use this as part of your new narrative and if so. Would mind writing or drawing how it made you feel?

Any other comment:

Appendix E
Cultural Diversity Checklist

Dans mon environnement In my environment	Blanc White	Noirs Black Visible minorities Minorités visibles	Hispanic hispanique	Premières Nations, les Inuit et les Métis First Nations, Inuit and Métis	LGBTQ	Handicapés Capacités différentes Disabled Different abilities	Musulman Muslim	Juif Jewish	Autre Other
Je suis I am									
Mes collègues sont / mon patron est My co-workers are / by boss is									
Mon école primaire était principalement My elementary school was predominantly									
Mes professeurs étaient surtout My teachers were mostly									
Les personnes qui viennent régulièrement chez moi People who regularly visit my home									
Mes voisins sont My neighbours are									
Mes amies My friends									

Appendix F
Schedule of Youth Workshops

WORKSHOP	1	2	3	4	5	6	7
TIME	26/02/22	11:30-2:00	11:30-2:00	11:30-2:00	11:30-2:00	11:30-2:00	11:30-2:00
DATE	26/02/22	5/03/2022	12/03/22	19/03/22	26/03/22	02/04/22	16/04/22
PARTICIPANTS	2	4	2	3	1	2	3
COVERED	What is ABAR + Ethics + Drawing	Intro + Sharing + Drawing Exercises	Self-portraiture + Stereotypes	Stereotypes + Social Media	Hate-Speech versus Free speech	Racism + Sexism + Refugees + Images of diversity	Self-representation+Art+Transforming Narratives

8	9	10	11	12	13	14	15	16
11:30-2:00	11:30-2:00	11:30-2:00	11:30-2:00	11:30-2:00	11:30-2:00	11:30-2:00	11:30-2:00	11:30-2:00
23/04/22	30/04/22	07/05/22	14/05/22	21/05/22	29/05/22	05/06/22	22/06/22	11/07/22
2	2	2	2	2	2	2	2	2
Brainstorming themes + Individual writing	Creative space for collaborating + writing	Story development + building characters	Story development + building characters	Critical reflections on themes + power of biography/self-representation	Open discussions on sexism and + Comic	Comic + Sharing work with young refugees	Comic	Feedback+Comic+Closure

Note: 10-16 were work sessions that involved drawing and creation of the comic.

Appendix G
Schedule of Teacher Workshops

WORKSHOP	1	2	3	4	5
TIME	12:00-1:00	12:00-1:00	12:00-1:00	12:00-1:00	12:00-1:00
DATE	12/9/22	19/9/22	9/11/22	15/12/22	22/12/22
PARTICIPANTS	3	2	3	3	3
COVERED	Intro to ABAR + Ethics, and the participants to myself + Artwork based on teacher identity drawing and questions about what they would like to improve	What are your values? + Privilege and how might unchecked privilege impact positive/negatively students? + challenges with teaching youth different than themselves + did not want to make collage - wrote and discussions instead	Implicit bias and it's possible, experiential experiences + diversity checklist + brainstorming + Haiku on bias	Collaboration + What is your comfort level? What are the benefits? Drawbacks? Sharing power + Drawing exercise	Interviews

Appendix H
Youth Participant Consent Form

YOUTH'S ASSENT FORM FOR PARTICAPATION IN RESEARCH

Study Title: Listening to, and collaborating with marginalized youth to combat on line hate.

Researcher: Natasha Doyon PhD candidate

Researcher's Contact Information: natasha.doyon@concordia.ca

You are invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding to participate or not. If there is anything you do not understand, or if you want more information, please ask me.

I want to share with you the research study I am doing, and I want to invite you to participate in it. A research study is to find out more about different issues. I would like to find out more about your encounters with online and offline hate speech and what impact it has on you. As well as how through creative ways you can transform discrimination and stereotypes into a digital narrative that represents yourself. I invite you to learn about building digital literacy.

If you agree to participate in these workshops you will take part in: media literacy workshops, engage in group discussions, and make different art works to better understand your views and experiences.

You could also be interviewed for my research so I listen to your feedback about the research process, gain insight into what matters to you, and to understand the impact of online and offline hate speech in your lives. If you feel during the interview that you do not want to answer a question, just tell me, and I will move on to the next question. If you want to stop the meeting at any point, that's fine too. You may also choose not to participate in the interview at all.

The semi-structured interviews and open discussions with the goal of better understanding your experiences of online/offline hate speech and other forms of discrimination; and survey type questions to help improve future workshops. The interviews will be semi-structured and will be guided by the participants' willingness to answer the questions. There will be possibilities for larger conversations depending on their responsiveness to evolve from the interviews. The interviews will be held one-on-one and in small group discussions.

It is your choice to take part in the study. You can say yes now, or later until the workshops begin.

If you or your parents have any questions I will be available for online ZOOM information sessions, or you may e-mail me privately: natasha.doyon@concordia.ca

Would you like to participate in this research project:

_____ Yes, I would like to

_____ No, I don't want to take part in this.

_____ Yes, I want to be interviewed for this project

_____ No, I not want to be interviewed for this project

Name of child (please print) _____

Signature of child _____

date _____

Appendix I
Parental Consent Form for Youth Participants

INFORMATION AND CONSENT FORM FOR YOUTH PARTICIPATION IN RESEARCH

Study Title: Listening to, and collaborating with marginalized youth to combat on line hate.

Researcher: Natasha Doyon
Researcher's Contact Information: natasha.doyon@concordia.ca
Faculty Supervisor: David Pariser
Faculty Supervisor's Contact Information: d.pariser@gmail.com
Source of funding for the study:

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

The purpose of the research is to encourage and build digital literacy skills to combat discriminatory hate speech from online/offline sources with new immigrant and refugee youth that are 15-18 years old. Through a series of creative workshops, group discussions, and semi-structured interviews the participants will engage in transforming negative stereotypes into their own digital narratives. Their creations will be shared within their communities. The participants are voluntarily part of Say Ça, which is an NGO in Montreal that welcomes new immigrant and refugee youth to learn French, take part in cultural activities and socialize.

B. PROCEDURES

If your child participates, they will be asked to participate in 8 workshops over a 4-month period that will be 2 hours in length on Saturday mornings between 10:00-12:00 (alternative times will be added if these hours don't work for the participants). The workshops will include developing critical literacy skills, capturing images from the internet, reflecting on what messages that they hear and how they may or may not impact them. There will also be drawing and writing activities to process their reflections. The workshops will all be held as part of Say Ça's weekly activities either on ZOOM or in-person at the Refugee Center on 402-1610 Sainte Catherine St. West. All COVID-19 health and safety regulations will be met.

As part of the research your child will engage in semi-structured interviews and open discussions with the goal of better understanding their experience of the research process and how to improve future workshops.

In total, participating in this study will take 8 workshops and more can be added to meet the needs of the participants if certain workshops need more time. There will also be one on one help with learning how to learn editing software and to create their digital narratives.

C. RISKS AND BENEFITS

These workshops are designed to empower the participants by developing digital literacy skills, sharing through open-ended discussions and creating multimedia works. The purpose of these workshops is not to cause discomfort or any form of distress. However, these topics may cause some psychological discomfort and if so, they may stop at any time. There will also be people on-site at Say Ça who already have strong relationships with the participants and their families, and we will find the resources necessary to help them. Say Ça is a stakeholder with varied emotional support systems in place (social workers, teachers, and mentors).

The multimedia data collected via the mobile application Plural are stored on secure international cloud servers and confidentiality can only be assured up to the point where information is accessed/requested by authorities as per local law.

You or your child may add the name and contact information of a specific person they would want to talk to: (add name here):

If you would like to report any criminal complaints related to cyberviolence experienced by yourself or your child please contact your local police station.

You can also call Kids Help Phone (https://kidshelpphone.ca/) which is a Canadian Counseling initiative targeting youth, as well as public resources such as Protect Kids Online (https://parentscyberavertis.ca/app/fr/index).

D. CONFIDENTIALITY

We will gather the following information as part of this research:

- Media captured from the internet
- Photographs, video, drawings, text from the workshops
- Digital narratives
- Recorded interview data
- Oral recordings

We will only use the information for the purposes of the research creation described in this form.

The multimedia material gathered from the workshops and digital narratives:

[ ] I do not consent
[ ] I consent but wish my child to remain anonymous
[ ] I consent and wish my child to be given named credit

The digital narratives gathered from the workshops:

[ ] I do not consent
[ ] I consent but wish my child to remain anonymous
[ ] I consent and wish my child to be given named credit

Interview:

The interview information gathered will be coded. That means that the information will be identified by a code. The researcher will have a list that links the code to your child's name. I will protect the information by securely storing the data. I intend to publish the results of the research. However, it will not be possible to identify your child and in the published results.

[ ] I consent for my child to be interviewed
[} I do not consent my child to be interviewed

The information from the study will be destroyed after five years.

I will not allow anyone to access the information, except people directly involved in conducting the research. I will only use the information for the purposes of the research described in this form.

The information gathered will be coded. That means that the information will be identified by a code. The researcher will have a list that links the code to your name.

All data will be saved on secure hard drives that only I have access to.

We intend to publish the results of this research. Please indicate below whether you accept to be identified in the publications:

[ ] I accept that my name and the information I provide appear in publications of the results of the research.

[ ] Please do not publish my name as part of the results of the research.

We will destroy the information five years after the end of the study.

F. CONDITIONS OF PARTICIPATION

Your child does not have to participate in this research. It is purely your and their decision. If they do participate, they can stop at any time. You or they can also ask that the information you provided not be used, and your choice will be respected. If you decide that you don't want us to use your child's information, you must tell the researcher within 4 weeks after the completion of the last workshop.

All the digital narratives will belong to the participant and you will have individual choices to share your works if you want. I will destroy all your work after 5 years.

If you decide that you don't want me to use your interview information you must tell me by August 1 2022. To withdraw please contact me at natasha.doyon@concordia.ca.

There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME OF PARENT (please print)

_____

NAME OF CHILD (please print)

_____

SIGNATURE _____

DATE _____

If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. You may also contact their faculty supervisor.

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

Appendix J
Teacher Participant Consent Form

INFORMATION AND CONSENT FORM FOR ADULT STAKEHOLDERS (TEACHERS, TUTORS, VOLUNTEERS)

Study Title: Listening to, and collaborating with marginalized youth to combat on line hate.

Researcher: Natasha Doyon
Researcher's Contact Information: natasha.doyon@concordia.ca
Faculty Supervisor: David Pariser
Faculty Supervisor's Contact Information: d.pariser@gmail.com
Source of funding for the study:

You are being invited to participate in the research study mentioned above. This form provides information about what participating would mean. Please read it carefully before deciding if you want to participate or not. If there is anything you do not understand, or if you want more information, please ask the researcher.

A. PURPOSE

The purpose of your participation as a tutor, mentor, and /or social worker is to understand your experiences, challenges, and listen to any queries you may have as stakeholders working with marginalized youth that come from diverse backgrounds and stories. The goal is to create a space for discussions and reflections to collaboratively develop pedagogical strategies to best meet the needs of the participants and allow for critical reflections on your role as a facilitator.

B. PROCEDURES

If you participate you will be asked to participate in 3-4 workshops that will be 1 or more hours in length on Saturday afternoons 11:15-12:15 (alternative times will be added if these hours don't work for the participants) via ZOOM or in-person at the Refugee Center on 402-1610 Sainte Catherine St. West. The workshops will include discussions, semi-structured interviews, collage/writing/art-making with a focus on creating a safe space for your experiences to look at different self-reflexive strategies. The content of the workshops will be created after you have responded to a survey questionnaire that will highlight what is important to your community and what you would like to focus on as a team of stakeholders. All COVID-19 health and safety regulations will be met.

In total, participating in this study will take 4 workshops and more can be added to meet the needs of the participants if certain workshops need more time.

C. RISKS AND BENEFITS

These workshops are designed to empower the participants by developing digital literacy skills, sharing through open-ended discussions and creating multimedia works. The purpose of these workshops is not to cause

discomfort or any form of distress. However, these topics may cause some psychological discomfort and if so, they may stop at any time. There will also be people on-site at Say Ça who already have strong relationships with the participants and their families, and we will find the resources necessary to help them.

The multimedia data collected via the mobile application Plural are stored on secure international cloud servers and confidentiality can only be assured up to the point where information is accessed/requested by authorities as per local law.

D. CONFIDENTIALITY

We will gather the following information as part of this research:

- Photographs, video, drawings, text from the workshops
- Recorded interview data
- Oral recordings

We will only use the information for the purposes of the research creation described in this form.

The multimedia material gathered from the workshops: and digital narratives:

[ ] I do not consent
[ ] I consent but to remain anonymous
[ ] I consent and wish to be given named credit

The digital narratives gathered from the workshops:

[ ] I do not consent
[ ] I consent and wish to remain anonymous
[ ] I consent and wish to be given named credit

Interview:

The interview information gathered will be coded. That means that the information will be identified by a code. The researcher will have a list that links the code to your child's name. I will protect the information by securely storing the data. I intend to publish the results of the research. However, it will not be possible to identify your child and in the published results.

[ ] I consent to be interviewed
[} I do not consent to be interviewed

The information from the study will be destroyed after five years.

I will not allow anyone to access the information, except people directly involved in conducting the research. I will only use the information for the purposes of the research described in this form.

The information gathered will be coded. That means that the information will be identified by a code. The researcher will have a list that links the code to your name.

All data will be saved on secure hard drives that only I have access to.

We intend to publish the results of this research. Please indicate below whether you accept to be identified in the publications:

[ ] I accept that my name and the information I provide appear in publications of the results of the research.

[ ] Please do not publish my name as part of the results of the research.

We will destroy the information five years after the end of the study.

F. CONDITIONS OF PARTICIPATION

You do not have to participate in this research. It is purely your decision. If you do participate, you can stop at any time. You can also ask that the information you provided not be used, and your choice will be respected. If you decide that you don't want us to use your information, you must tell the researcher before August 1 2022.

If you decide that you don't want me to share any of your documentation, photos, video and audio recordings you must tell me by August 1 2022.

There are no negative consequences for not participating, stopping in the middle, or asking us not to use your information.

G. PARTICIPANT'S DECLARATION

I have read and understood this form. I have had the chance to ask questions and any questions have been answered. I agree to participate in this research under the conditions described.

NAME (please print) _____

SIGNATURE _____

DATE _____

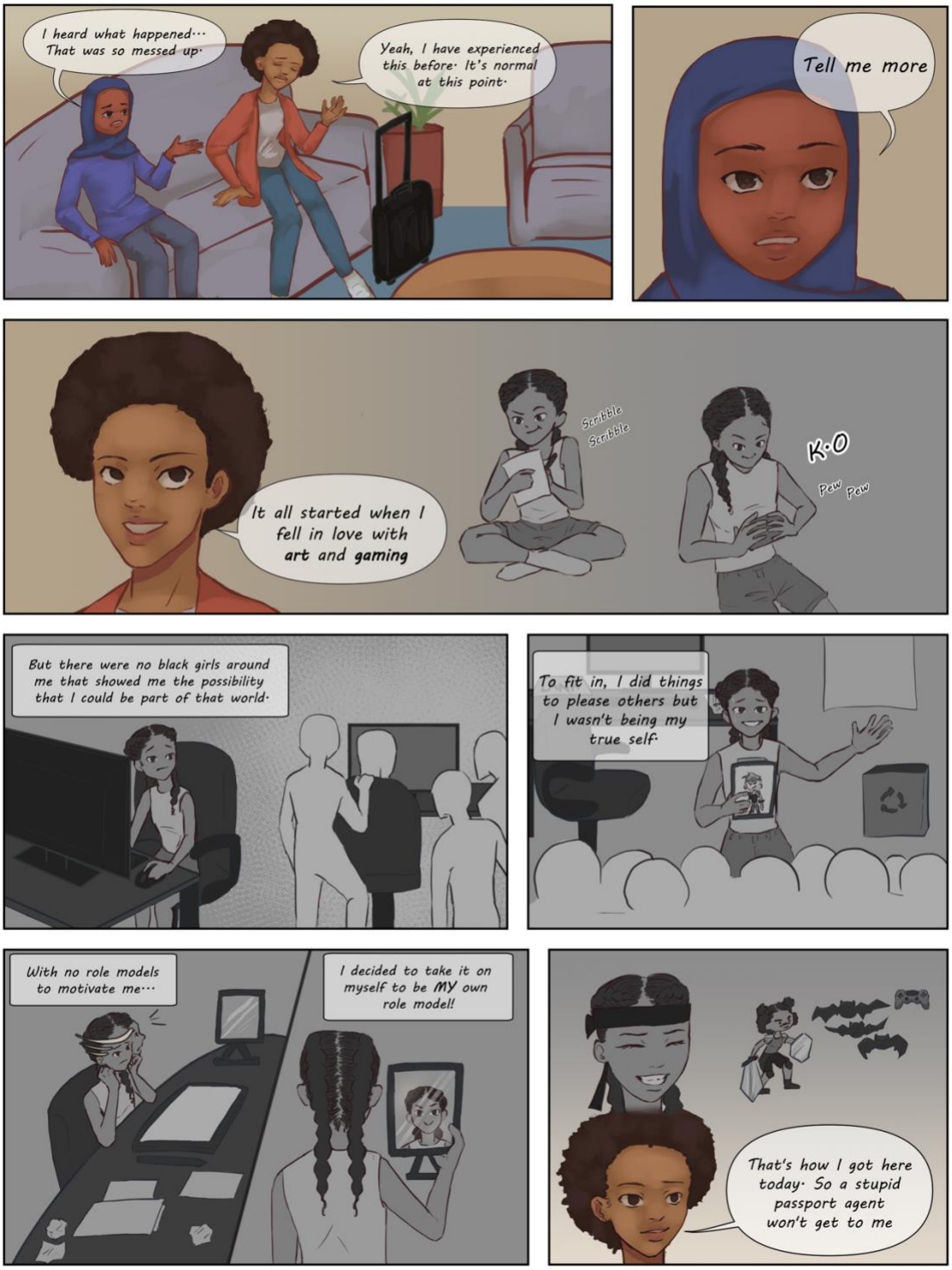
If you have questions about the scientific or scholarly aspects of this research, please contact the researcher. Their contact information is on page 1. You may also contact their faculty supervisor.

If you have concerns about ethical issues in this research, please contact the Manager, Research Ethics, Concordia University, 514.848.2424 ex. 7481 or oor.ethics@concordia.ca.

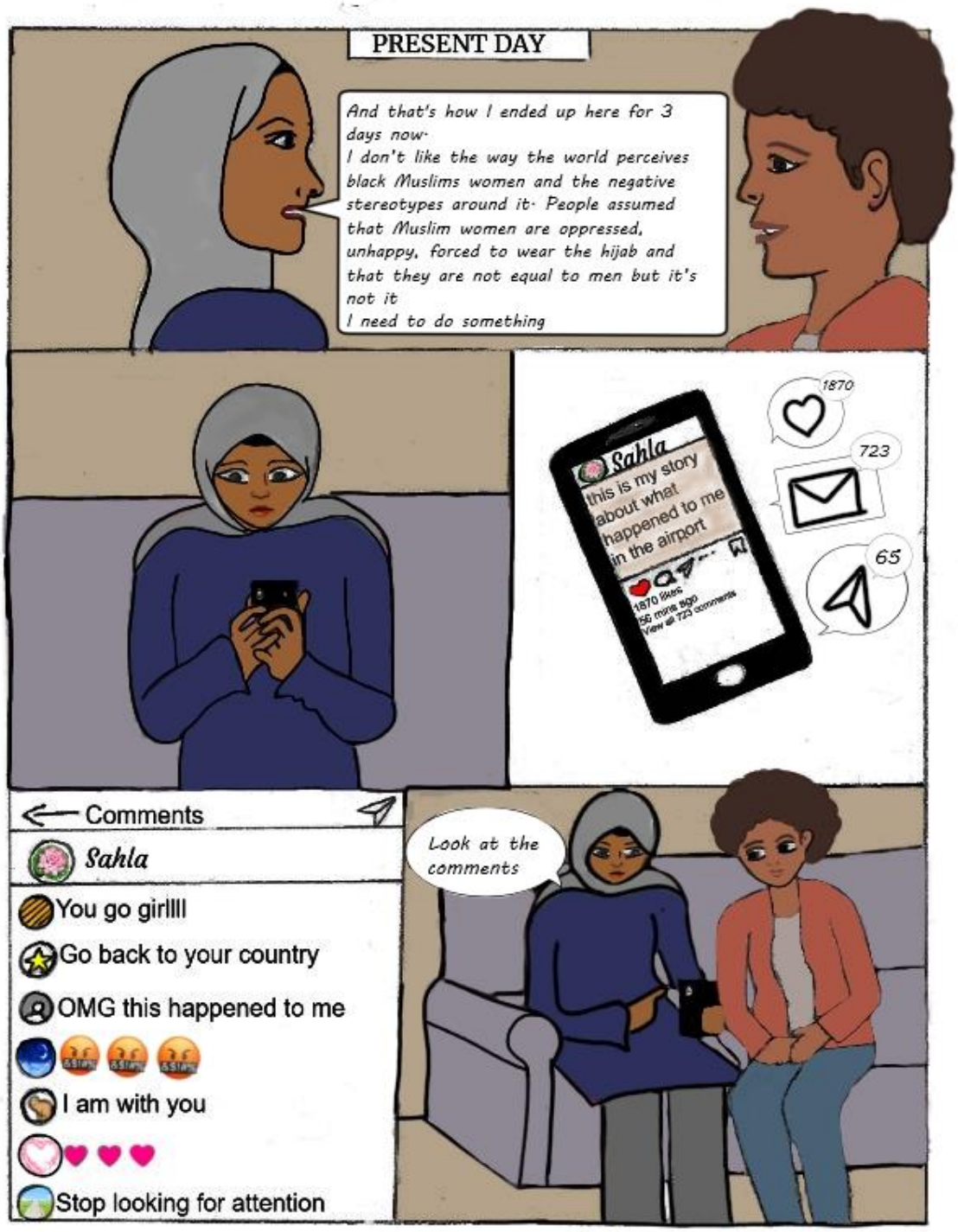
Appendix K
Comic

I am from Cameroon, and I came here to get an interview for my new job
What's the job?
SHOCKED
I want to work for a gaming company called UBISOFT
As an art director
Do you have proof? You, an art director?? THAT is such a BIG ROLE?!
What do you mean by that?
WAITING ROOM
OK, go sit somewhere

1

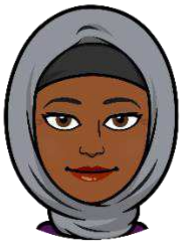

I heard what happened··· That was so messed up·
Yeah, I have experienced this before· It's normal at this point·
Tell me more
It all started when I fell in love with art and gaming
Scribble Scribble
K·O
Pew Pew
But there were no black girls around me that showed me the possibility that I could be part of that world·
To fit in, I did things to please others but I wasn't being my true self·
With no role models to motivate me···
I decided to take it on myself to be MY own role model!
That's how I got here today· So a stupid passport agent won't get to me

I had a bad experience with the Immigration officer too
What happened?
FEW DAYS BEFORE
Why did you come to Canada.
I came to study at the university.
Are these documents real? And you name is Sahla?
Why are you asking such questions. You have proof in front of you.
She felt attacked, she got angry and called the security guard saying I was rude to her
Take her to the waiting room
Move, move, move
I didn't do anything, why are you taking me!


PRESENT DAY
And that's how I ended up here for 3 days now·
I don't like the way the world perceives black Muslims women and the negative stereotypes around it· People assumed that Muslim women are oppressed, unhappy, forced to wear the hijab and that they are not equal to men but it's not it
I need to do something
Sahla
this is my story about what happened to me in the airport
1870
723
65
Comments
Sahla
You go girllll
Go back to your country
OMG this happened to me
I am with you
Stop looking for attention
Look at the comments

------- is 16 years old. She has always loved to draw and create, but it wasn't until her early teenage years that she realized she could make it a part of her career. Her goal is to one day become a video game character designer or even an independent artist. In this story, Lana is a reflection of Lanna's experience as a black girl who wants an uncommon career path.

---- a 16 ans. Elle a toujours aimé dessiner et créer, mais ce n'est qu'au début de son adolescence qu'elle a réalisé qu'elle pouvait en faire une partie de sa carrière. Son objectif est de devenir un jour créatrice de personnages de jeux vidéo ou même artiste indépendante. Dans cette histoire, Lana est le reflet de l'expérience de Lanna, une jeune fille noire qui souhaite suivre un parcours professionnel peu commun.



Hey, I'm ------ who portrays Sahla in this story. I only draw for fun, I'm not very good but I try. My part of this story is just an insight into how Muslim black women are viewed and treated in this society. I hope this brings a little bit of awareness. This is my first time making comics and I hope you enjoy it.

Salut, je suis ----- qui représente Sahla dans cette histoire. Je dessine seulement pour le plaisir, je ne suis pas très bonne mais j'essaie. Mon rôle dans cette histoire est juste un aperçu de la façon dont les femmes noires musulmanes sont perçues et traitées dans cette société. J'espère que cela apportera un peu de sensibilisation. C'est la première fois que je fais des bandes dessinées et j'espère que vous les apprécierez.

Merci!

Note. Comic copyright Participants 1 and 2, 2022. Used with permission.

Appendix L
Journal Article

What is the Impact of Online Hate?

Natasha Doyon

This is an arts-based action research (ABAR) project on how online/offline hate speech impacts new immigrant and refugee youth. Using a non-experimental qualitative arts-based approach, the youth participants developed digital literacy skills to create alternative narratives by transforming online images, text, and symbols into comics as new narratives. By working within a feminist and critical theoretical framework this project aimed to amplify the marginalized voices of youth through participatory art workshops, skill building, group discussions, and semi-structured interviews. In order to diffuse systemic inequalities and racism this research aims to build bridges between youth's engagement with social media and their embodied knowledge towards fostering a new sense of belonging in their online/offline communities.

Keywords: *Hate-speech, social media, youth, belonging, ABAR (arts-based action research)*

Who is speaking? Can we listen to the voices of marginalized youth and collaborate with them to combat discrimination? To transform embodied and internalized online hate speech into resilience and empathy? What might this look like?

Marginalized: is a term used to identify a non-dominant cultural group and an individual who is at greater risk of becoming invisible, negatively stereotyped and/or targeted in cultural, educational and societal spheres. In this article, marginalized young people are children, adolescents, and young adults who have experienced economic, social, political, and cultural marginalization because of factors beyond their control, including poverty, discrimination, violence, trauma, dislocation, and disenfranchisement

Online/Offline Hate Speech: hate speech is any form of expression through which speakers intend to vilify, humiliate, or incite hatred against a group or a class of persons on the basis of race, religion, skin color, sexual identity, gender identity, ethnicity, disability, or national origin.

Introduction

The following project was an ethnographic inquiry into how community-based critical art-educational projects can amplify marginalized youth voices. This was achieved through collaboratively creating new alternatives to the embodied and internalized prejudices, stereotypes, and hegemonic narratives that portray them adversely, both within their communities and on social media. Social media platforms are contradictory systems of connection without a clear moral structure; and while platforms such as Facebook, Instagram, Reddit, WhatsApp, and Twitter play multiple roles as mediators and disseminators of hate speech, they may also alternatively perform as chaotic global platforms upon which to create new social spaces (Matamoros-Fernández & Farkas, 2021).

Natasha Doyon

Natasha Doyon is a PhD candidate in Art Education at Concordia University. Her research is at the intersection of arts education and social justice as a way to listen to youth and to collaboratively develop better teaching practices with teachers using an ABAR (arts-based action research) methodology. She is a visual artist natashadoyon.com, K-12 & community art educator. Natasha has a BFA from Concordia University, an MFA, and a B.Ed. from the University of Ottawa.

To view full article please use hyperlink below.

https://csea-scea.ca/canadian-art-teacher-enseigner-les-arts-au-canada-vol-20-no-1-2024/