

Spaces to call home: Exploring affinity spaces, settlement experiences and a participatory
photography project with refugees and immigrants in Halifax, NS

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Abstract:

David Neilsen's graduate research project is an extension of Dr. Susan Brigham's (MSVU) research project in which Newcomers use photography and storytelling to express their unique settlement experiences to a broader audience. Neilsen is investigating the qualities of Dr. Brigham's research project as well as the qualities of the spaces that helped Newcomers settle using the concept of "affinity spaces" as analytic lens. Feminist standpoint theory is also employed as a means to foreground participants' opinions, perspectives and experiences as valid truth claims. The purpose of Neilsen's research is to better understand the pedagogical potential of an "affinity space" realized through other learning spaces, such as Dr. Brigham's research project and participants' settlement spaces. Participants produce photographs about the spaces that helped in their settlement and qualitative, auto-driven photo-elicitation interviews are conducted to investigate these spaces. Previously collected data from Dr. Brigham's project is also employed to investigate the qualities of Dr. Brigham's research project. While using the concept of affinity spaces, as analytic lens was effective, it revealed the idyllic and privileged nature this space currently occupies for many participants in this study, and for the current capitalist society they inhabit. Major themes emerging from the data include: agencies, purposefulness, accessibility and connectivity. Feminist standpoint theory was effective in highlighting the struggles and difficulties participants have had during their settlement process. A socio-economic, have/have not dynamic and experiencing barriers to accessing local resources to attain better career opportunities were major concerns expressed by participants.

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CHAPTER ONE

Introduction: Affinity Spaces and Settlement Experiences

Introduction

A recent study out of Brussels from the Migrant Integration Policy Index (MIPEX) reveals that Canada has slipped from third to sixth out of 38 countries in its commitment to providing migrants access to favourable conditions and supports. A shift to the right in Canadian politics is considered a possible reason why the degree and quality of immigrant integration is decreasing.¹ For those Newcomers who enter Canada, statistics tell us most find a home in one of Canada's three primary destination cities: Toronto, Vancouver, or Montreal.² Close to sixty percent find a home in the Province of Ontario, while only two percent make their way to the Atlantic Provinces (www.amssa.org, 2014) and choose to stay here. This represents a limited number of Newcomers choosing to make a life in smaller provinces, including here in Nova Scotia. Attracting Newcomers to Nova Scotia is crucial, not only because it helps to create an inclusive society with rich cultural diversity, but also because it's an investment in sustaining future growth. Attracting Newcomers is a first step, but what is also incredibly important is ensuring that all Newcomers, despite socio-economic status, have opportunities to make a decent living, feel welcomed by their community and have access

¹ http://www.thestar.com/news/immigration/2015/05/27/canada-slips-out-of-top-five-countries-in-integrating-immigrants.html?utm_content=bufferf112c&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer

² <http://www.theglobeandmail.com/news/national/the-changing-face-of-canada-booming-minority-populations-by-2031/article569072/>

to the same resources. Unfortunately, this study reveals quite the opposite; participants in this study reveal that Halifax, Nova Scotia is lacking all three. As researchers, this unfortunate situation represents an opportunity. What can we do to investigate why so few Newcomers come to Nova Scotia and further, why they choose to stay? Krishna, a participant in this research, put it this way: “What can the organizations, or the government... do to make us stay here, rather than to go to other places, in other provinces? What can the Nova Scotia Government do to keep immigrants and youths in this province?” This study recruits five Newcomers from a previous research project to tell their settlement stories through participatory photography and interviews to delve deeper in finding out what aspects of settlement can be improved, what are the qualities of the spaces that helped or hampered in the settlement process and how can we work towards a creating more inclusive environments with opportunities for all, despite status.

In this study, I resolved to better understand the settlement experiences of Newcomers. I also took a self-reflexive stance by considering: how can I as a researcher work, listen and learn with the local Newcomer population in a respectful and non-hegemonic way to better understand how to improve settlement experiences?

I began thinking about this research in 2013 while working with Dr. Susan Brigham at Mount Saint Vincent University on her participatory photography project with Newcomers to Canada. At that time, I also began to investigate both James Paul Gee’s concept of affinity spaces and feminist standpoint theory and their usefulness for research.

What resulted is the research described here: an examination of the settlement experiences of the participants through extending the investigation of the findings Dr. Brigham's participatory photography project in new ways; using the tenets of affinity space and feminist standpoint theory as analytic lenses, I chose auto-driven photo-elicitation interviews as the primary research method. My aim was to better understand the pedagogical potential of Dr. Brigham's project, and to explore the qualities and experiences of the affinity spaces in the participants' settlement process. My goal was to create a common research space for the participants to reflect on their settlement experiences. My hope is the study would help us further illustrate the different qualities



Image 1.1. Participants in the classroom.

that aid and hamper participants' settlement experiences. Affinity space tenets will be used as an analytic lens to explore these experiences and represent an "etic" approach to data collection and analysis. In an etic approach, the researcher is applying a pre-existing theory to the data. The theory or concept is predetermined. For this study, affinity space tenets are being applied to the data. The participants produce data through their photographs and PEI sessions and I work to observe the affinity space tenets present in the data.

Also, I am extremely interested in the perspectives, opinions and lived experiences that each participant has in regards to their settlement process that cannot be characterized through affinity space tenets. I believe that each participant is an expert in conveying what challenges, successes or improvements can be made in regards to their settlement process; for this reason I feel it is inappropriate to use an affinity space

analytic lens. Instead, I am endorsing the use of feminist standpoint theory (FST) as analytic lens because it is critical of dominant hegemonic ideologies that perpetuate an “essential truth” in society. FST is a powerful theoretical lens for work with marginalized populations because it works to “expose inequalities, which can be seen in gender, race, class, and religion” (Belliveau, 2011, p.33). This approach also offers hope for researchers in that “feminism as a mode of analysis leads us to respect experience and differences, to respect people enough to believe that they are in the best possible position to make their own revolution” (Hartsock, 1997, p.40). FST represents an “emic” approach to data collection, in that themes emerge, organically, from the participants themselves. There are no predetermined outcomes when taking an emic approach.

Background: Participatory Photography and Affinity Spaces

In the first graduate literacy class I attended, I was one of two students who was not a public school teacher. Although I’m studying education, I am an outsider of sorts. My background does not include a Bachelor of Education, which is necessary for teaching in public schools, but instead includes a degree in Cultural Studies. Collins (1986) would describe my position is an “outsider within,” someone who knows the rules of the dominant culture but remains outside of it.

In that first class I had the opportunity to hear the challenges teachers face. Policy requirements restrict them, and they are bound by a curriculum overflowing with outcomes but not enough time or resources to complete them. Educator Gloria Jacobs (2012) also acknowledges “the pressures today’s teachers face because of top-down teaching and testing mandates, diverse student populations, and the economically driven realities of reduced instructional days and/or increased class size” (p.2). Teachers did not

want to teach to the test any longer. They expressed genuine dissatisfaction with the current education system. While I lack the classroom teaching experience of my colleagues, I have an “outsider within” position, a position I hope may help me re-conceptualize learning spaces and look at education and learning differently from the way a classroom teacher might. Certainly, paying attention to Newcomers’ challenges learning to live in a new culture will provide me with valuable insights into learning beyond school.

Soon after finishing that graduate class, I was offered a research assistant position for a participatory photography (PP) project working with Newcomers in Halifax with principal investigator Dr. Brigham. The aims of the project included teaching photography skills to Newcomers so they may tell their settlement stories through photography, group meetings, discussions, and meal-sharing, with the possibility of creating a public exhibition of their work.

As I worked with this wonderful group, I came across James Paul Gee’s most recent (2013) book *The Anti-Education Era: Creating Smarter Students through Digital Learning*. Gee speaks of the same plight as the teachers in my graduate course: institutions frozen in thought, a lack of context for learners and a lack of agency for teachers (Gee, 2013). My “ah-ha” moment was Gee’s notion of the affinity space (Gee 2013); an affinity space is “interest-driven and passion fueled” (p. 174) informal learning. In these spaces “multiple tools, different types of people, and diverse skill sets are networked in ways that make everyone smarter and make the space itself a form of emergent intelligence” (p.174). Students, adult learners, community members, professionals and “people of diverse ages and backgrounds are in the affinity space”

(p.175). The space is not age-graded, but it is focused on knowing and doing (production, solving problems), not just knowing. A full list of affinity space characteristics are provided in Appendix A.1.

As I prepared to present at last year's Atlantic Education Graduate Student Conference at the University of New Brunswick, I began to connect the aims of Dr. Brigham's photography project and the potential to examine the project using Gee's (2013) notion of affinity spaces.

Specifically, I wanted to better understand the potential that affinity spaces have for engaging learners, in this case Newcomers productively working together, learning new skills, connecting to local people and the larger community. I agree with Gee that affinity spaces *can* be "the learning spaces and the democratic forums of the future" (p.174) and "can be the basis of a new and reinvigorated public sphere, nationally and globally." Gee asks us to "imagine a college that was nothing but hundreds of linked spaces built around different important problems or endeavors" (p.179). The institution changes and evolves into "a network of well-designed affinity spaces devoted to synchronized intelligence" (p.178), and is not a closed system that pats its own back in stagnancy. I understand that Gee's affinity space aspirations are lofty, and a bit idealistic, but I would argue one of the functions of research is to better understand problems in the hope of creating a better world. I imagine a better future, a more inclusive way of living and learning together that fosters community engagement, so that everyone has a chance to matter.

Currently, there is a gap in the literature focusing on off-line applications of affinity spaces and their learning potential for adults and, specific to this study, for Newcomers in

non-virtual environments. To this point, affinity spaces have been primarily used, and written about, in re-conceptualizing traditional K-12 classroom structure, delivery and participation, but have not been discussed in relation to immigrant integration and settlement policies and procedures. My study works to contribute to the emergent topic of affinity spaces, as well as to address relevant political local issues relating to Newcomer's settlement experiences in Halifax, Nova Scotia.

Research Questions

Three questions guide the research. The first two are concerned with the tenets of affinity space present in Dr. Brigham's photography project and the participants' settlement experiences. The third question is an open question asking the participants to voice their unique perspectives, opinions and settlements experiences, not necessarily related to any affinity spaces.

The questions are:

- (a) What is the pedagogical potential of Dr. Brigham's participatory photography project if examined through an affinity space lens?
- (b) What can be seen when the spaces aiding, or hampering, participants in their settlement process are examined through an affinity space lens?
- (c) What other experiences did participants find important for their settlement?

In answering these three questions I will be employing two different theoretical lenses as well as two separate approaches to the coding process, which is the first step in analysis.

Affinity space tenets will be used as one analytic lens exploring the first two questions while feminist standpoint theory will be used as analytic lens to explore the third question. To repeat, an etic approach (top down application) to data analysis will be used in exploring the first two questions, which deal with predetermined affinity space characteristics already developed by Gee. And, an emic approach (bottom up emergence) will be favored for analyzing data pertaining to the third question, which is an open question concerned with the perspectives and opinions of each participant regarding their settlement experiences.

Conclusion

In this chapter I have given the background, context and rationale for my research. I have detailed how Dr. Brigham's project is intrinsically connected with the development of my study and I have briefly introduced Gee's concept of the affinity space and how it will be used, along with feminist standpoint theory, as a theoretical lens for my study. Finally, I provide the three research questions guiding my study.

In the next chapter, I provide a review of relevant literature relating to the theories and methods used in the research. Chapter three details the research approach, perspective, and process. In chapter four, I present participants' photographs without interpretation. Chapter's five through seven describe and summarize findings through a thematic networks analysis. Chapters eight and nine conclude the study by further exploring thematic networks, interpreting patterns and providing a discussion on the results and their future potential for research.

CHAPTER TWO

Literature Review

Introduction

This chapter provides a review of literature relevant to the study and is separated into two sections: theories and methods. In the first section, I include background and recent literature on the two main theoretical perspectives guiding my study: the concept of the affinity space (Gee 2013) and feminist standpoint theory (Smith 1974; Hartsock 1997). By using the concept of the affinity space as analytic lens to investigate Dr. Brigham's participatory photography project and participants' settlement experiences, my study contributes to the emerging field of affinity space theory by addressing issues related to migration. Feminist standpoint theory allows for the inclusion of Newcomers' critical perspectives in the researching of settlement experiences because, as the theory endorses, Newcomers are the most qualified to do so.

The second section, methods, presents background and recent literature detailing qualities of participatory photography, as it relates specifically to Dr. Brigham's photography project. The literature review concludes by presenting background and current literature concerning my primary method, the auto-driven photo-elicitation interview.

Theories

Affinity Spaces

The idea and first writing about affinity spaces date back to over a decade ago, yet since then there has been very little literature, or authors other than Gee, publishing on the topic. Eight of ten documents I reviewed focus specifically on affinity spaces, with Gee publishing four of these. The remaining six out of ten documents published

investigate online communities, virtual affinity spaces and multi-literacies, while no article investigates physical affinity spaces or the potential these spaces have for aiding in immigrant and refugee settlement experiences. My study presents a key opportunity to apply Gee's concept to settlement experiences to further investigate the possibilities of such spaces in and across contexts.

Background. While I first read about affinity spaces in Gee's (2013) book, *The Anti-Education Era: Creating Smarter Students through Digital Learning*, Gee actually first coined the term "affinity group principle" in his 2003/2004 (depending on edition) book: *What Video Games Have to Teach Us*. The "affinity group principle" (2004, p. 212) states: "learners constitute... a group that is bonded primarily through shared endeavors, goals and practices and not shared race, gender, nation, ethnicity or culture" (p.212). Shortly after his introduction of the affinity group, Gee (2004) revises his idea in *Situated Language and Learning: A Critique of Traditional Schooling*, changing affinity from groups to "spaces" (p.70). In this book, Gee (2004) argues that "people learn best when their learning is part of a highly motivated engagement with social practices which they value" (p.70) and, he argues further, this approach is rarely taken in traditional classroom environments. Gee introduces the affinity space, as separate from "affinity group" and "communities of practice" where ideas of boundaries, membership, belonging and labeling "community" or "group" become problematic. Gee's major issue with "community of practice" is that it looks like we [scholars] are attempting to label a group of people. Once this is done, "we face vexatious issues over which people are in and which are out of the group, how far they are in or out, and when they are in or out" (2004, p. 70). Gee suggests that instead we consider starting with "spaces" and not "groups"

because “creating spaces wherein diverse sorts of people can interact is a leitmotif of the modern world” (p. 71). Further, this places the emphasis on the spaces themselves and on the fluidity of their membership.

In *Good Video Games and Good Learning*, Gee (2007) answers the “So What?” question in relation to affinity spaces and learning (p. 90). He believes affinity spaces “offer a new analytic lens with which to look at classrooms and other learning sites” (2007, p. 90) because affinity spaces “are a form with which young people today are particularly familiar” (p. 90) and classrooms can use as a model for instruction. By 2013, Gee furthers his conception of affinity spaces for classroom application by suggesting: “colleges today could be composed of a great multiple of passionate affinity spaces, blended in digital worlds and the real world” (p. 213). In this world, a student’s degree would be completed “by the significant contributions they have made to the affinity space or spaces devoted to their passion” (p. 179). In Gee’s new school utopia, there are no letter or number grades, but “rather achievements [are] honored by people [who] ... walked the same path and shared an important endeavor” (p. 180).

Recent literature. What is interesting about affinity spaces is the space’s ability to indirectly accommodate and address the complexity and chaos of today’s world. Gee speaks of growth, systems interaction, bottom up emergent knowledge and co-creating knowledge, which are all examples of an eco-logical awareness necessary for engaging today’s complex multi-modal environments. Gee (2013) writes:

Our world is so complex, our technology and science so powerful, and our problems so global and interconnected that we have come to the limits of individual intelligence

and individual expertise. We are entering an age in which we will need what I will call ‘synchronized intelligence’.

Synchronized intelligence is a well-coordinated dance among humans and tools in service of a better world.

(p.171)

The idea of synchronized intelligence connects participatory research to affinity spaces. Both offer a holistic dance of diverse skills, passion, problem solving, cultural production and co-learning dedicated to reflection, action and change – for the bettering of an eco-system, population and community.

Off-line applications of affinity spaces. Affinity spaces most commonly have been conceptualized as virtual, on-line, spaces where random people connect, collaborate and produce content related to a common interest, often video games.

Jayne C. Lammers, Jen Scott Curwood and Alecia Marie Magnifico (2012) work to better understand the culture of physical, virtual and blended spheres that adolescents inhabit by investigating “The Sims video games, The *Hunger Games* novels, and the Neopets online game” as a mix of off-line and on-line affinity spaces (p.1). Michele Knobel (2006) explores the dissemination of Internet-mediated memes through affinity spaces “to contribute to the empirical study of online memes as new literacy practices” (p.1). Knobel (2006) is interested in the new passion fueled process of creating and disseminating images, texts and video dedicated to critiquing social, political and cultural artifacts.

Yet, there is a gap in the literature focusing on off-line applications of affinity spaces and their learning potential for adults and, specific to this study, for Newcomers in

non-virtual environments. To this point, affinity spaces have been primarily used, and written about, in re-conceptualizing traditional K-12 classroom structure, delivery and participation, but have not been discussed in relation to immigrant integration and settlement policies and practices. My study works to contribute to the emergent topic of affinity spaces, as well as to address relevant political local issues relating to Newcomer's settlement experiences in Halifax, Nova Scotia.

A motivation for further investigation into the pedagogical potential of affinity spaces comes from Gee (2007) who writes, "a next step from here would be to engage in research that compares affinity spaces and classrooms of different sorts at a micro-analytic level" (p. 91). To this point there is no research available on the relationships between affinity spaces, settlement experiences and participatory research methodology. This study's aim is just that: by investigating the qualities of Dr. Brigham's participatory photography project, and the spatial qualities of settlement experiences (which are both examples of a different kind of learning experience), and comparing them with the qualities of affinity spaces, I hope to explore the possibilities in taking that "next step." As Gee (2007) warns, however, "we cannot engage in such research until we have developed the analytical apparatus necessary for carrying out such research" (p. 91). By using participatory research methods and affinity space characteristics as an analytic lens to better understand the learning potential for Newcomers to Canada, I believe this study directly responds to Gee's challenge. Next I introduce feminist standpoint theory, the second theoretical lens used for this study.

Feminist Standpoint Theory

Background. Standpoint theory originated when Georg Wilhelm Friedrich Hegel, a German philosopher, examined the varying standpoints between slaves and masters in the early nineteenth century (Hegel, in Potter, 2014). Hegel, interested in power relationships, believes one's social position or class one belongs to also affects the way in which the individual constructs knowledge. In particular, for standpoint theory, "situated knowledge should be emphasised, giving epistemic advantage to dominated and marginalised identities, which borrows from the Marxian notion that those in power cannot understand the perspective of those over whom they hold power" (Hegel, in Potter, 2014 p. 259).

Dorothy Smith's seminal 1974 publication: *Women's Perspective as a Radical Critique of Sociology* first introduces standpoint feminist theory. Smith (1974) raises two core issues providing the framework for her position. For Smith (1974), "the first difficulty is that how sociology is thought - its methods, conceptual schemes and theories has (sic) been based on and built up within, the male social universe" (p.7). In other words, women have only been able to define themselves, their realities, their knowledge through a masculine discourse, because that is the "accepted" dominant discourse. The second difficulty is that "the two worlds and the two bases of knowledge and experience don't stand in an equal relation. The world as it is constituted by men stands in authority over that of women" (Smith 1974 p.7). So, women occupy a discourse defined by the masculine as well as a discourse dominated by the masculine. Similarly, although not all Newcomers are women, when Newcomers arrive in a new culture they are obliged to live

inside the beliefs, discourses and practices of the dominant culture in order to be accepted. For example, in Canada we drive on the right side of the road. If someone from Japan moved to Canada they would have to learn how to drive on the right side of the road, or else face hefty traffic fines (not to mention accidents). This means that a new discourse defines their experiences, which is a shift in power. For this reason, feminist standpoint theory, with its emphasis on addressing (and seeing from within) the perspectives of those outside the dominant culture, is a useful perspective to examine and to present the voices of local Newcomers as well as the dominant ideologies of those in power.

Close to a decade after Smith's (1974) article, "the publication of Nancy Hartsock's *Money, Sex, and Power* changed the landscape of feminist theory" (Hekman 1997 p.341). Hartsock claims "it is women's unique standpoint in society that provides the justification for the truth claims of feminism" (in Hekman, p.341). Or as Alison Jaggar (1999) writes, it is "the special social or class position of women gives them a special epistemological standpoint which makes possible a view of the world that is more reliable and less distorted than that available" (p.49). Again, this comes from the Marxist belief that the oppressed or marginalized have a less biased view of the world because they are outside of the ruling/dominant culture and the dominant/ruling culture is unable to understand the plight of the ones they oppress. This applies to Newcomer populations because the dominant culture, which is usually the host country for Newcomers, is motivated to maintain power and authority through naturalizing their legitimacy of hegemonic rule, a force that serves to marginalize, or silence, the contrary voices of "others." A most recent, and poignant, example of the Canadian Conservative

government marginalizing Newcomers while legitimizing their institutional power is seen through the changes made to Bill C-24, also known as the Strengthening Canadian Citizenship Act. The new changes that came into effect as of June 2015 allow the Canadian government to revoke the Citizenship of new Canadians and persons with dual citizenship based on new criteria such as residency and criminal activity, criteria that does not apply to persons born in Canada. In an article written for the Toronto Star, Josh Paterson, the executive director of B.C. Civil Liberties Association claims “this new law has divided us into two classes of citizens - those who can lose their citizenship and those who can’t. Bill C-24 is anti-immigrant, anti-Canadian, and anti-democratic. It undermines, quite literally, what it means to be Canadian.” The changes to Bill C-24 create a subordinate and further marginalized standpoint for Newcomers. Now, immigrants and refugees will never be as equal in the eyes of the law as a person born in Canada because their citizenship is revocable.

Feminist standpoint theory is a powerful theoretical lens for work with marginalized populations because it works to “expose inequalities, which can be seen in gender, race, class, and religion” (Belliveau, 2011, p.33). This approach also offers hope for researchers in that “feminism as a mode of analysis leads us to respect experience and differences, to respect people enough to believe that they are in the best possible position to make their own revolution” (Hartsock, 1983, p.40). Mary Hawkesworth (1999) also believes that “as an analytical tool, then, feminist standpoint theory may provide feminist scholars with new conceptual means to engage contemporary political issues” (p.133). Next, a review of relevant feminist standpoint literature is provided to further demonstrate its usefulness for this study.

Recent literature. In her review of feminist standpoint theory, Kristen Intemann (2010) outlines two core concepts that I endorse in my study:

1. The Situated-Knowledge Thesis: Social location systematically influences our experiences, shaping and limiting what we know, such that knowledge is achieved from a particular standpoint.

2. The Thesis of Epistemic Advantage: Some standpoints, specifically the standpoints of marginalized or oppressed groups, are epistemically advantaged (at least in some contexts). (Intemann, 2010, p.783)

Individuals are forced to deal with different circumstances, either placed on them or born into, that can give cause for certain critical beliefs, opinions and perspectives. According to Intemann (2010) “the situated-knowledge thesis asserts that social position shapes and limits what we can know because it influences the kind of experiences one has” (p.784). Intemann (2010) adds that, when using this approach, researchers recognize “individuals from different social locations have, to some extent, different experiences. In this way, standpoint theorists take knowledge to be embodied rather than acquired through a universal, disembodied, rational mind” (p.784). The second advantage, the epistemic, argues that “the inclusion of members of marginalized groups has the potential to lead to more rigorous critical reflection because their experiences will often be precisely those that are most needed in identifying problematic background assumptions and revealing limitations with research questions, models, or methodologies” (Intemann 2010 p.787). This refers to the dominant “outsider” perspective being informed by the oppressed or marginalized “insider”. Both of these aspects are particularly important for my study because I am working with a Newcomer population. While I myself am a white

Canadian male, I am asking questions about Newcomers' unique settlement experiences, and how they can be improved upon. From a feminist standpoint perspective it is not possible to conduct this research without including the critical perspectives, opinions, experiences and insights of Newcomers to Canada.

Similarly, Rochelle Hine (2011) uses feminist standpoint theory with "a cohort of 16 rural Australian women aged over 60 years" (p.633) to better understand how this group "think[s], feel[s] and respond[s] to the prevalence of sexualised imagery in the media" (p.633) and "within a culture that equates ageing with decreased sexual desirability" (p.633). The study found that this group of women experienced a variety of emotions such as anger, fear, sadness, and marginalisation, which supports situated-knowledge in that "women may experience different responses to similar sexualised content depending on a range of social, health and lifestyle factors affecting them at any given time" (p.632). Michele Belliveau (2011) makes the distinction that "standpoints, in themselves, are not social locations but are the unique and critical knowledge that individuals have on the basis of their social location" (p.33). Belliveau is interested in knowing more about the mothers' strategies for providing for their children; it is the women's specific knowledge that is the focus of the research, which is why standpoint theory is employed in her research because it foregrounds the mothers' experiences and actions as lived truths.

Eva Midden and Sandra Ponzanesi (2013), working with Muslim women, cite standpoint theory and situated knowledge as "important starting points for rethinking the relationships between religion, emancipation and feminism as they can help deconstruct dichotomous way of thinking" (p.198). For Midden and Ponzanesi (2013), standpoint is

an intersection, and “ethnicity, religion, sexuality and class need to be taken into account in any feminist analysis” (p.197). Researchers “cannot simply focus on one axis of difference to understand oppression; we need to examine the intersections of the different axes involved” (p.197). Catherine Harnois, writing from a black feminist standpoint echoes Midden and Ponzanesi’s (2013) call for intersectionality when considering one’s standpoint. For Harnois (2010) and “other multiracial feminist theorists, the diversity and inequality among women preclude the possibility of a (racially neutral) ‘women’s standpoint’” (p.70). Michael Potter’s (2012) work with Loyalist women in Northern Ireland is another example of the fiction of a homogenous women’s standpoint. Potter’s (2012) wish to “explore the extent and nature of women’s involvement in the conflict... and impressions of how these themes are different in the Republican community” (p.258) presupposes a dichotomy in perspectives. While the “prevailing literature on Loyalism has been predominantly masculinist in character,” (p.258) Potter is interested in the unique perspectives of Loyalist women because, as standpoint theory tells us, these perspectives will be different from those of the male Loyalist and the female Republican. Or as Hawkesworth (1999) writes: “it suggests a way of gathering data for analysis that presupposes multiplicity and complexity” (p.136). There is no one feminist standpoint, only “recognition of multiple feminist standpoints” (Hawkesworth, 1999, p.136).

Feminist standpoint theory is an appropriate theoretical approach for my study because it honours Newcomers’ experiences as valid truth claims, respects their critique on the workings of the dominant culture, honours the intersectional nature of their lives and roles, and is “an analytical tool that accepts plurality as an inherent characteristic of the human condition” (p.136). In the next section I introduce the auto-driven photo-

elicitation interview (PEI) research method, which is the primary method used in this study. But first I will introduce the participatory photography research method because it is the research method used in Dr. Brigham's project and the focus of this study's Question One: "What is the pedagogical potential of Dr. Brigham's participatory photography project?"

Methodology

Participatory Photography

Background. Participatory research, especially image-based inquiry, is becoming increasingly popular for "answering research questions about social change or for investigating social and ethnic groups and their ways of thinking and organizing their world" (Gotschi, Delve and Freyer, 2009, p.5). This is exactly what my research question seeks to understand. Participatory Photography is promoted as an effective tool for researchers working with marginalized groups because "powerful learning and action can result when people whose perspectives are seldom recognized visually document their world" (p.5). In Dr. Brigham Participatory Photography (PP) project, the participants generated a rich variety of cultural perspectives, representations of community and civic engagement that was enlightening, inspiring and, in fact, helped form the foundation of my current study. According to Ian Kaplan (2010), PP, at its core "seeks to involve groups or individuals who would traditionally be the subjects of others' research in taking and interpreting their own photographs in order to address and share important aspects of their lives and experiences" (p.2). In line with the tenets of feminist standpoint theory, participatory photography as method celebrates the individual's perspective on the world.

Recent literature. Elisabeth Gotschi, Jemimah Njuki and Robert Delve (2009), wanting to obtain insights into the social dynamics of farmer groups in Mozambique, chose to endorse participatory photography because it “emphasizes the active role of participants in the generation and interpretation of photos and understands it as a research method that hands over the cameras to people for the purpose of eliciting information” (Gotschi et al., 2009, p.3). Gotschi et al. (2009) also note that participatory photography can produce a more nuanced perspective of group dynamics and social capital that could not have been “captured with surveys, focus group discussions, or semi-structured interviews” (Gotschi et al. 2009, p.3). By using photographs from Dr. Brigham’s (2013) project in a photo-elicitation interview (PEI) I was able to extend my research reach into the community practices and spaces of Newcomers and to generate a discussion relating these spaces to their settlement experiences.

Jane Holgate, Janrob Kelles and Leena Kumarappan (2011) also use participatory photography to explore “notions of identity, community and belonging among migrant workers in the UK” (p.2). Her team justifies its use of PP with Kurdish migrant workers as it is a “process by which people can identify, represent, and enhance their community through a specific photographic technique” (p.4). Holgate et al. (2011) found the “Kurdish participants were more likely to record and present images that reflected their community’s strengths and concerns” (p.17) and “the gendered issues of work, home and representation were also more easily brought to light as a result of the photographs” (p.17). The photographs and group discussions generated during Dr. Brigham’s (2013) project support Holgate et al.’s (2011) findings that participants most often document their community in a positive light. Participants’ representations of their community

involvement, including participation in Dr. Brigham's project, inform my "affinity space" findings by allowing me access to Newcomer's perspectives, first hand accounts of their experiences in these community spaces and their articulations of how these spaces have affected their settlement experiences.

Alba Lucy Guerrero and Tessa Tinkler (2010) endorse the use of photography with refugee children in their article "Refugee and displaced youth negotiating imagined and lived identities in a photography-based educational project in the United States and Colombia." Looking to answer the question, "how do refugee and internally displaced youth in two distinct international contexts interpret their political and social identities?" (Guerrero and Tinkler, 2010, p.2). Guerrero and Tinkler (2010) believe "examining and comparing young people's visual, written, and spoken narratives [can provide] insight into displaced youth's construction of meanings in different contexts and circumstances" (p.1). The researchers use photography "to challenge the dominant image of...refugees as passive victims" (p.16), and contend that although the young people in the study had "undeniable experiences of injustice and trauma, they did not identify themselves as victims. The youth instead saw themselves as capable actors in their world" (p.17).

Participatory photography offers researchers and participants a more democratic approach to data collection that can produce unique visual descriptions specific to each participant as well as generate alternative discourses that challenge stereotypes through the photographs participants take. Participatory photography method puts cameras in the hands of those who, in traditional research, would be the subject of the researcher and instead recognizes participants as experts in identifying what issues are important for their lives and works from their perspective. This approach is inclusive and can foster the

development of responsible research relations through mutual trust and reciprocity. Next, I present literature focusing on the different uses for “auto-driven” PEIs, which is the primary, and what I believe to be the most appropriate, method employed for this study.

Photo Elicitation Interview (PEI)

Background. While there a number of different ways to conduct a photo elicitation interview, all are based on the simple act of introducing a photograph to aid/complement a research interview (Harper, 2002). Photo elicitation was first named by John Collier in 1957, an anthropological researcher from Cornell University who studied mental health in the changing communities of Nova Scotia (Harper, 2002). Photographs can originate from a number of sources for elicitation interviews so studies can be done with “paintings, cartoons, public displays such as graffiti or advertising billboards” (Harper, 2002, p.1). What’s important is who produces the image, the researcher or the participant, as this will affect power dynamics between the researcher and participant. Having photos originate from the researcher is good for theory-based research suggests Marisol Clark-Ibanez (2004) because the researcher has more control in this situation to test specific questions or theories.

Participant-produced images, however, comprise the images for this study. Terms for this approach vary and include “participatory-photo-interview,” “auto-driving,” and “reflexive photography” (Harper, 2002). I will use the term auto-driven PEI to refer to the participant-produced photographs that are the focus of this study.

Auto-driven PEIs increases power sharing when considering traditional participation in a research interview. PEI engages participants to voice their personal

perspectives and opinions that are usually beyond the researcher's reach. For Clark-Ibanez's (2012) ethnographic project working with inner city youth from two separate schools and social classes in San Marcos, California she hoped to give them a project in which they could present "the very best parts of their lives" (p.3), parts not visible to a teacher. The emphasis is on the knowledge of the participants, centering their narratives and working from their point of view. Another group of researchers looking to make the invisible visible are Kate Bukowski and Steven Beutow (2011); they wanted to extend their visual reach into a world they did not have access to in order to better understand women's experiences of life on the streets in Auckland, New Zealand. PEIs can allow for access into 'insider' spaces not privy to the researcher; this access can illuminate issues previously not considered because they had been 'off limits.'

The use of photographs in the interview process is considered to be a more effective method than the basic interview process because participants produce richer responses when photos are present. Douglas Harper (2002) claims there is a scientific reason why results are better when using photographs. He writes: "the parts of the brain that process visual information are evolutionarily older than the parts that process verbal information. Thus images evoke deeper elements of human consciousness than do words" (p.1). Using words alone uses less of the brain and only one hemisphere. By occupying both hemispheres of the brain, the participant undertakes a deeper, more comprehensive, thought process that incorporates both verbal and visual literacy (Harper 2002). Photos exert a "type of agency for the participant, playing an active role in encouraging research participants to recall certain things or leading them to think about things in a different perspective" (Ortega-Alcazar, 2012, p.4).

Recent literature. Of the current peer-reviewed journal articles citing the use of PEI, the majority of projects work with marginalized populations (Bukowski and Beutow, 2011; Clark-Ibanez, 2012; Garvin, Nykiforuk and Johnson, 2012; Padgett, Smith, Derejko, Henwood and Tiderington, 2013). As I reviewed PEI literature, I found the following elements salient and relevant: language proficiency, power dynamics/trust, privacy, participant control, resisting stereotypes and inclusion.

Language Proficiency. Assessing language proficiency of participants is essential in ensuring fruitful data collection. I believe that PEI is an appropriate method to use with the group of participants (immigrants and refugees) I interviewed because the method does not rely on words alone, but rather uses another, equally effective sign system to communicate. If any of the participants is not able to tell their story because of a lack in English language proficiency, their photographs had the power to show their story, or stories. PEI embraces and promotes visual literacy thinking skills and participant-centered narratives, with each aspect having the opportunity to complement and inform the other.

Power Dynamics/Trust. The second rationale for using participant driven PEI with marginalized peoples is to build trust in order to disrupt the traditional power dynamics of interviewer/interviewee. Erin F. Smith, Bob Gidlow and Gary Steel (2012) suggest that using students' photographs in the interviews seemed "to reduce the formality of being interviewed by an adult and encouraged them to articulate their experiences at school camp" (p.11). While the participants in this study are not children, they are in a position where there may be an unequal power relationship. PEI addresses concerns related to unequal power relationships occurring between researcher and

participant. Because participants produce, choose and discuss their own photographs, and generate their own themes, participants have a degree of power and agency in the research process. This, however, does not suggest participants' experiences of the study are ones in which they feel power or agency, only that the use of their own photographs allows an element of agency not always available in research.

Marisol Clark-Ibanez (2012) also argues that photographs can ease rapport between researcher and interviewee, encouraging trusting relationships and helping participants make meaning of their world through their words. This issue, I believe, is relevant to my work with refugees because the power dynamics between researcher and participant is complex. When considering conducting research with marginalized populations, trust is an essential part of the process. Because some of my participants are refugees, a population forced from their country and home, feelings of identity and belonging may have been compromised during their resettlement or during their migration. Not paying attention to establishing a trusting relationship is un-ethical, insensitive, and has the potential of furthering the "othering" process. My on-going participation and work in Dr. Susan Brigham's PP project for over a year has been a positive factor toward earning the trust of the participants with whom I spoke during the PEIs. During this on-going project I have shared meals, heart-felt stories, ideas and skills with the participants. Such a relationship disrupts the objective research paradigm that distances researcher from participants, and instead works to promote a more holistic approach through inquiry favoring feminist post-structural perspectives through inclusivity and respect for subjective, situated knowledge and experience. Feminist post-structural perspective directly relates and compliments feminist standpoint theory as an

analytic lens because both approaches recognize there is no “one truth” that can encapsulate the experiences of women, or in this study, immigrants, refugees and migrants. Instead, these approaches suggest that one’s identity is constructed through the intersectionality of many overlapping factors such as gender, race, age, class, economic status, geographic location and religion, to name but a few. Identity then becomes a grand negotiation contingent on many variables that cannot be homogenized into generalizations of experiences. These perspectives embrace the quality of individual relationships, co-creation of knowledge, and the awareness of the complexity of power and bias. I am aware – and hope I have been sensitive to – the need for transparency regarding the power of bias, influence and persuasion between researcher and participant. This requires careful planning, humility, openness, and an ethically sound approach.

Privacy. PEI is a useful method when working with marginalized populations and sensitive topics that sometimes carry negative social connotations, including mental illness, homelessness, low-income and immigrant or refugee status (Garvin et al. 2012; Ortega-Alcazar and Dyck, 2011; Padgett, et. al., 2011). Individualized PEIs offer a feasible and rewarding means of understanding sensitive and less-tangible aspects in the lives of vulnerable populations (Padgett, et, al., 2011). Because PEIs are generally done on a one-on-one basis, I have chosen to work exclusively with one or two participants in a private, secure location where they can feel safe to disclose personal information. Kate Bukowski and Steven Beutow (2011) argue that because “homeless people typically fear people from the outside, especially if the outsiders are perceived to have links to social services or the police” (p. 6), precautions regarding safety, trust and privacy must be taken into consideration for PEI research with these populations. During Dr. Brigham’s

research project, some refugees and immigrants shared very personal stories of a variety of hardships, most recently an infant death in the Bhutanese community. Ensuring a safe environment for participants to reflect on sensitive topics is paramount in my considerations for this project.

Participant Control. Iliana D. Ortega-Alcazar and Isabel Dyck (2011) argue that photo-elicitation gives research participants with little control in their everyday lives a measure of control over what kinds of representations of themselves are available. Ortega-Alcazar and Dyck's work with migrants specifically speaks positively about subverting the traditional interview discourse by having participants hijack the interview agenda in putting forward their main concerns, rather than those of researchers (Ortega-Alcazar and Dyck, 2011). Some of the participants in this research are refugees who have spent over fifteen years in different refugee camps in India and Nepal. My aim has been to ensure participants feel free to explore any ideas, not to restrict them to a highly structured top-down interview environment. Given that the photos participants took formed the basis of my interviews with them, participants had significant control over the issues to be discussed. Another research group wishing to share research responsibilities is Padgett, et. al.'s (2012) PEI project with formerly homeless adults in New York City; providing hard copies of the participants' photos allowed participants to arrange and present them in the order they chose, thereby increasing their control over the interview and foregrounding their unique ways of seeing the world.

Resisting Stereotypes & Inclusion. When employing PEI, participants are able to construct and voice their own narrative, experiences and perspectives that can challenge existing literature, discourse or perceived knowledge. Ortega-Alcazar and Dyck (2011)

contend that “the reflexive and analytical process fostered by photo-elicitation enables migrant populations to have a say on the ways in which they are represented in dominant discourses” (p.12), which is a political act that can challenge hegemonic definitions by providing authentic grass roots perspectives, opinions and experiences. Two researchers who also work against hegemony, Bukowski and Buetow (2011), also resist generalization in their work with homeless Maori women in New Zealand. Because in “New Zealand there have been several studies published on rough-sleeping men” (p.2) but few that focus on women, there was a need to better understand gendered perspectives. By including homeless women in their research, democratically adds to the existing literature in homeless service provision and public health by exploring how the, previously silent, women perceive their situation. As participants are directly involved with generating themes for PEI discussions, it “becomes a political site in which both researchers and research participants negotiate and construct their subjectivities and develop a discourse on the topic being discussed” (Ortega-Alcazar and Dyck, 2011 p.2).

I endorse auto-driven PEIs because of their inclusive, non-hegemonic approach to knowledge creation and because it enables participants to “reflect upon and build a narrative... in relation to their interlinking cultural identities and their experiences of migration” (p.13). PEIs can provide “alternative discourses on migration, health and well-being that challenge the stereotyping and pathologizing views of immigrant populations” (p.13). Being aware of the unresolvable power dynamics in this research working with marginalized populations, which can affect trust, is important for this study and something I kept in mind throughout the research process. Also, respecting participants’ privacy, language proficiency and working to give participants more control than in

traditional interviews, through participatory PEIs, is another consideration in fostering respectful research relationships built on mutual respect and trust.

Participatory methods promote inclusive research that values the lived experiences and expertise of the participants, not simply those of the researcher. My study aims to explore, by using the tenants of Gee's affinity spaces and FST as an analytic lens, what aspects of settlement experiences and learning environments were important to participants, and what aspects they believe can be improved.

In this chapter I have provided relevant literature concerning the theories and methods guiding my study. I provide background and justification for using the concept of Gee's affinity space and feminist standpoint theory to investigate qualities of Dr. Brigham's participatory photography project with qualities of Newcomers' settlement experiences. Relevant literature justifying participatory photography and the auto-driven PEI method is also presented and discussed in relation to my study. Employing an "etic" approach when using affinity space tenets as analytic lens enables me to apply Gee's conceptual theory to the data focusing on different settlement spaces and learning experiences participants encountered. To this point, research that focuses on Gee's concept of the affinity space are dedicated to online spaces, with very little published solely on physical affinity spaces. Furthermore, nothing is published regarding affinity spaces and the field of immigration, which makes this study unique.

Lastly, by connecting participatory aspects of PEI method with feminist standpoint theory (FST), participants are the drivers of data production and the experts in their field. The photographs, stories and experiences produced and shared by each participant during the PEI process are recognized as valid truth claims; FST suggests participants are best

equipped to share their lived experiences, and because of this, they will be the ones to “show and tell” their stories through PEI method. In analyzing the opinions and perspectives of participants’ experiences, and not characterized by affinity space tenets, an emic analysis approach was employed to the data. In an emic approach, the themes emerge from the ground up, not the top down (etic). An emic approach to data analysis respects the participants’ valid truth claims and presents the issues emerging from the data in an organic way and with no predetermined outcomes. An emic approach is appropriate for participatory research methods because it respects the issues that participants feel are important, which does not necessarily follow the researcher’s agenda.

Next, in chapter three, my research approach, perspective, methods and steps taken in data analysis, including emic and etic coding schemes and the process of thematic network analysis, is presented and discussed.

CHAPTER THREE

Research Design & Methodology

Introduction

In chapter one, I connect Dr. Brigham's photography project and Newcomers' settlement experiences to the concept of affinity spaces and detail why they are the focus for my research. In chapter two, I provide relevant literature in support of my theories and methods. Here, in chapter three, I outline my research approaches, perspectives, method, secondary data, location, steps taken in analysis and ethical considerations. First, I introduce the need for both etic (top down application) and emic (ground up emergence) approaches for researching the qualities of Dr. Brigham's photography project, participants' settlement experiences and the concept of affinity spaces. I give my rationale for using secondary data from Dr. Brigham's photography project to answer my first research question and I give reasons for using auto-driven photo-elicitation interviews to answer my second and third question. Next, because I am using emic and etic approaches, I present the need for two theoretical lenses: affinity space and feminist standpoint theory. I then outline the steps taken for data analysis, including an emic and etic approach to coding and the construction of visual thematic networks for thematic analysis. I finish this section by addressing some ethical issues concerning voice in representing the data. Chapter three is organized in six sections: research approach, researcher's perspective, method (includes secondary data source), data collection, data analysis, and data re-presentation.

Research Approach

Etic. “When we take an etic analytic view of a scene, we evaluate it through the conceptual categories provided by our disciplinary knowledge and theory” (Pelto and Pelto, 1978, p.95). Even using a qualitative, participatory approach, “researchers sometimes apply concepts from existing theory and research to the data” (p.246). In my study it is the tenets of the affinity space that is being applied to the data. An etic approach is necessary to investigate the qualities and tenets of affinity spaces with qualities from transcripts and photographs from Dr. Brigham’s photography project and Newcomers’ settlement experiences because I am applying a concept rather than trying to unearth one. This provides an analytic lens to theorize about the qualities and relationships between different learning spaces. But, as one participant, Krishna, reminds me, “That is not enough.” Simply taking an etic approach will not do the participants, or the research, justice. Favouring an etic approach pushes the researcher’s agenda above all else, marginalizing an already vulnerable Newcomer population. Therefore, an emic approach will be employed in order to focus on what issues are important for participants.

Emic. Pertti J. Pelto and Gretel H. Pelto (1978) distinguish an emic analysis from etic by the ruling that “the native’s categorization of behaviour is the only correct one” (p.56). The concepts and themes emerge from the research in an emic perspective, or as John w. Creswell (2012) explains, “when the researcher reports the views of the participants, the term used is emic” (p.292). Choosing to include an emic approach is absolutely crucial in reciprocating responsible research relationships: vocalizing the participants’ stories, experiences, perspectives, and providing a space for participants to define their realities. I have chosen to take an emic approach because it respects

participants' authority over their experiences and allows for the unpredictable nature of life by enabling me, the researcher, to follow new paths and themes that emerged unexpectedly during the research process (Potter, 2014). I agree with Kathy Charmaz (2006) when she writes, "the combined use of emic and etic conceptual lenses yields a binocular - and thus multi-dimensional - view of culture and helps the researcher establish a prolonged contact with the scene" (p.95). I believe I have found a responsible, balanced perspective in data collection and analysis through the incorporation of emic and etic approaches that are supported by theories discussed next.

Researcher's perspective. Finding balance in research can be difficult. That said, it is a priority for me to conduct research that is responsible, balanced, and holistic in its approach, collection, analysis and re-presentation. This is why both etic and emic approaches are being taken. I am using two theoretical perspectives to support my research approaches: the concept of affinity space as theoretical lens in support of the etic, and feminist standpoint theory to support the emic, or the inclusion of critical perspectives held by the participants. To repeat, these two theoretical perspectives are a direct result, and in support of, the etic and emic approaches to data collection and analysis.

Affinity space tenets. Affinity space tenets are used as a conceptual lens, and in an etic approach to answer research question one and two: (1) "what is the pedagogical potential of Dr. Brigham's participatory photography project if examined through an affinity space lens?" And (2), "what can be seen when the spaces aiding, or hampering, participants in their settlement process are examined through an affinity space lens?" An etic approach to data collection and analysis enables me to explore the pedagogical

potential of the relatively new concept of affinity spaces by examining its qualities present in other productive learning environments, such as Dr. Brigham's photography project and the spaces that helped in participants' settlement (e.g. community gardens, photography society, migrant women's association). However, it is not only spaces that are of interest. Rather, the experiences and knowledge of the Newcomer population who occupy these spaces are also of critical value. The participants' experiences and knowledge introduces a need for an emic theoretical lens that supports and validates the experiences and perspectives of the participants.

Feminist standpoint theory. Research question three asks, "what other experiences did participants find important for their settlement?" The word "other" refers to the places and spaces helping in the settlement process that are not characterized by Gee's affinity space tenets. For this question it is the participants' personal experiences that are of most value. Feminist standpoint theory supports an emic approach to data collection and analysis because it understands "individuals from different social locations have, to some extent, different experiences" (Intemann, 2010, p.784). I believe the participants' "knowledge to be embodied rather than acquired through a universal, disembodied, rational mind" (Intemann, 2010, p.784). Therefore, to answer question three, the knowledge and experiences of the Newcomer is best expressed through their words, foregrounding their critical perspectives. Feminist standpoint theory goes even further to claim that knowledge from populations that are oppressed or marginalized by the dominant culture/society can be more "objective" than those who are in power (Harding, 1980; Hartsock, 1983). While I will not begin a conversation on "objectivity" in research, what is important for my research is the insight from the outsider within

position. An outsider within is someone who knows the system but is not accepted as part of it (Potter, 2014). I believe this applies to Newcomers because a population defined by “new” automatically sets up an inside/outside dichotomy with the Newcomer being subordinate to their host country, and those in power. Feminist standpoint theory offers a deeper look into the experiences of Newcomers, enables new perspectives that are grounded in their settlement experiences to emerge and, finally, feminist standpoint theory is an inclusive approach complimenting the use of auto-driven PEIs.

Method

Secondary data: Dr. Brigham’s participatory photography project.

Secondary data from Dr. Brigham’s participatory photography project with Newcomers is necessary to investigate question one of my research: (1) what is the pedagogical potential of Dr. Brigham’s participatory photography project if examined through an affinity space lens_(Etic). The passion, diversity, different ages, cultures, skill sets and interests present in Dr. Brigham’s research project seemed very similar to Gee’s (2013) “interest driven and passion fuelled” concept of the affinity space. I am not concerned with whether or not Dr. Brigham’s project *is* an affinity space; I want to understand what educational qualities of Dr. Brigham’s participatory research space can be realized by using an affinity space lens. I will use affinity space tenets, provided by Gee (See Appendix A.1 and A.2) as a theoretical lens to re-examine the qualities of Dr. Brigham’s project through transcripts and photographs. Predetermined affinity space tenets are used as a coding scheme to identify affinity space qualities appearing in the secondary data. From predetermined codes, affinity space themes are organized into thematic networks

for analysis for Questions One and Two. Findings from thematic networks are presented in chapters five, six and seven.

Photo-elicitation interview (PEI). While there are many advantages for using the PEI (Harper, 2002), I present the reasons important for answering my second and third research questions.

First, because I am interested in relating affinity space qualities to the qualities of different spaces in the participants' community, digital photography seems an appropriate, easy to use, visual method for exploring the questions: (2) what affinity space tenets are present in the spaces that helped participants in their settlement process, what patterns can be observed? (Etic) And (3): what other experiences aided/hindered in participants' settlement? (Emic). Photographs are strong generators of stories, and capture moments words cannot. Photographs are also poignant in research when the language being used is not the participants' native language. For some of the participants in my study, their particular level of language proficiency can be a barrier to effectively communicate ideas, thoughts and stories essential for the research question or interview topic (Clark-Ibanez, 2012; Harper, 2002). The auto-driven PEI approach allows participants to "show," not just "tell" about their settlement spaces and experiences.

Second, the auto-driven PEI originates from sociology (Collier, 1967), but has theoretical ties in critical education (Freire, 2004) and feminist methodologies (Wang & Burris, 1996; Smith, 1980), which is important for the PEI method because it assumes the participant as an expert in their lived experiences (Smith, 1990). I embrace using the participant as expert position in answering question three: "what other experiences did participants find important for their settlement?" (Emic). As a research method, the auto-

driven PEI recognizes, embraces and celebrates situated knowledge, perspective, and learning. How I see the world, or how I take a photograph, could be different from someone from China, Nepal, Bhutan, or Mexico and what we take from the photograph can be equally as different. What is important is sharing these perspectives with each other. Our perspective languages, our climates, and our cultural practices all define our being in the world and can educate people on different ways of seeing (Freire, 1980; Smith, 1980). Each participant has their own “insider” status and knowledge in certain contexts, with each having the ability to access spaces beyond my reach, offering insight into places considered “off-limits” (Creswell, 2013).

Third, the auto-driven PEI is a participatory approach; that is, the participants, not the researcher, generate photographs to be discussed. I believe a participatory approach, coupled with FST is well suited to answer question three. It is the stories and photographs that guide the PEI, and the “participants are encouraged to ‘hijack’ the interview agenda by putting forward their main concerns, rather than those of the researcher” (Ortega-Alcazar and Dyck, 2011, p.107). Auto-driven PEIs center participants’ perspectives and “gives research participants who [can] experience a lack of control in their everyday lives, control over what kinds of representations of themselves are available”, affirming Yang’s (2013) assertion that PEIs “afford a space where adult learners can develop a sense of agency” (p.15). Data from auto-driven PEIs are used to answer research question two and three by collecting participants’ standpoints and perspectives through PEIs, which include a process of open dialogue and reflection on their experiences.

Data Collection

Location. I interviewed five participants who live relatively close to each other, sharing the community of Fairview, NS. Because location can play a role in accessibility, comfort level, and differences in power dynamics, I asked participants where they preferred to meet and if they would like to meet in groups, or one to one. Participants chose spaces in close proximity to their homes, and only one pair decided to be interviewed together. I met with two of the participants in different public libraries that were close to the participants' homes. The remaining two interviews were conducted in the lower entrance lobby of Seton Building at Mount Saint Vincent University over several quiet Sundays. It was the participants' choice to meet on campus, not mine. I recognize that school buildings carry institutional power, and this can possibly affect the power relationship in a research interview because the participants are on the researcher's "turf." However, through my previous experiences in Dr. Brigham's project, it has been a priority for me to create a research environment that is built on "a two way street," a relationship of mutual trust, or what Bryan S. R. Grimwood, Nancy Doubleday, Gita J. Ljubicic, Shawn G. Donaldson and Sylvie Blangy (2012) call "responsible research relationships" (p.213). These kinds of relationships are "those that are re-established and nurtured over time; they do not simply terminate at the conclusion of a fieldwork season" (p.213). Grimwood et. al. (2012) sees responsible relationships as an ethical relationship that includes mutuality, awareness, and a continuous re-visiting and reconsidering of our relationships as researchers with those in the field and safeguarding "processes that engender inclusiveness, courtesy, and respect, and avoid cultural appropriation" (p.215). In the case of this study, responsible relationships have been nurtured through long-term

research experiences with the participants as we shared personal stories, social engagements (such as weddings, potlucks, and home visits, sharing our common interests in photography, gardening), and good humour. Small gift exchanges such as chutney, hummus, pastries, samosas, salsa and dumplings became part of the research relationships.

Participants. Participants in this study were recruited from Dr. Brigham's participatory photography project. It is their settlement experiences and time spent in Dr. Brigham's project that is essential for this study. Information for these profiles has been collected from interview transcripts, Dr. Brigham's photography project and informal conversations over the past year. The participant profiles below introduce the participants, include relevant background information that may not appear in the findings, and show the participants as individuals – not only as research participants. Providing participant profiles in my research enlightens the reader to the varying participant contexts, showing key differences, and presents participants as individuals with unique histories and not as a homogenous Newcomer population. Profiles are listed alphabetically by first name and pseudonyms in this study are used to protect the identity of participants. Each participant chose his or her pseudonym and one participant, Sylvia, chose to use her real name.

Dzong. Dzong is a twenty-six year old male who came to Halifax from Nepal in 2009 on a World University Service of Canada scholarship (WUSC) to attend a local university. Dzong had been enrolled in a Bachelor of Arts degree in Nepal but could not transfer his academic credits to any Canadian institutions. Dzong did not finish his university degree. Dzong was born in a refugee camp in Nepal and lived there until

coming to Canada at the age of 20. Dzong is currently married, living in an apartment building in Halifax. Dzong has a 23-month-old baby girl, and both he and his partner work full-time: Dzong during the day works in the automotive field, and his partner at night in hospitality. Dzong is now a Canadian citizen with a Canadian passport.

Silvia. Silvia, one of the two youngest participants, is in her mid-twenties and currently finishing a marketing degree at a local university. Silvia is married to Jack; they met “volunteering together for the same organization” while attending university in China. Silvia and Jack were married in Halifax last summer (2014) in a ceremony I attended. They live in their own home in Halifax. Silvia immigrated to the city from China less than five years ago with a background in journalism. Because she couldn’t transfer her academic credits to Canada, she is pursuing a different career in Halifax.. Silvia is passionate about photography and since she participated in Dr. Brigham’s project, she has decided being a professional photographer is a dream of hers. It should be noted that Silvia’s passion for photography is one of the initial motivators for this study.

Jack. Jack (married to Silvia) came to Canada in 2009 to study Information Systems (IT) at a local university. Jack is also in his mid-twenties. Jack is originally from China but he finished his university degree in Halifax. Jack works full-time in his chosen field for a local construction company. He is currently working and living in Canada on a graduate work visa, which allows Jack to work in Canada for three years after his graduation in his chosen field of study. Jack and Silvia plan on applying for permanent residency before the three-year deadline. Jack is also passionate about photography; his most recent venture is aerial drone photography. Jack is currently investigating how to

turn his hobby of aerial photography into a small business, with his local alma mater already expressing an interest in his aerial photographs.

Krishna Saran. Krishna is the most senior of the participants, in his mid-fifties, and is Dzung's uncle. Krishna is originally from Bhutan but was "forced out for political reasons." Krishna walked from Bhutan, through India to Nepal, the entire time having to avoid (or pay) authorities; when he arrived in Nepal he then spent over twenty years in Nepalese refugee camps, where his two children were born. Now living in Canada, Krishna's two children have graduated from a local high school and are currently enrolled in a local university. Krishna's background is in agriculture and farming, but he has some teaching experience and is responsible for the creation of several community gardens in Halifax. Krishna is a political and deep thinker. Like Silvia's passion for photography, Krishna's passion for community gardening was a contributing factor to the development of this study.

Sylvia. Sylvia, from Mexico, has a background in photography and photojournalism, having worked for newspapers and magazines in Mexico and across the globe. It is Sylvia's love of the ocean and photography that brought her to Nova Scotia. When she first arrived in Nova Scotia more than ten years ago, she lived in the fishing communities of Pictou Island, Pictou, and Mill Cove before moving to Dartmouth. Sylvia is married and has a daughter who attends a local elementary school. Like other participants, Sylvia has been unable to find full time work in her field of photography so she is currently finishing her second master's degree (Art-Therapy) in hopes of finding full time, professional employment. Sylvia is the most educated of all of us. Sylvia is also the creator of a local migrant women's association that supports and educates women like

her. Like Silvia's photography and Krishna's gardening, Sylvia's women's association is a motivating factor for investigating spaces participants are passionate about.

Researcher. I am a Caucasian Canadian male in my mid-thirties, in a Master's level program where I am interviewing Newcomers to Canada about settlement experiences. In addition, I was employed as an assistant researcher in Dr. Brigham's photography project and came to know the participants there. These circumstances set up two distinct power relationships with the participants: Newcomer/Canadian and Participant/Researcher. Locating myself in the research is a key reflexive approach in revealing naturalized assumptions, such as privileges, power, perspectives and biases. I recognize inherent uneven power dynamic between participants and me (researcher) and can't make that disappear. As Foucault (2004) reminds us of the dominating and controlling power wielded by institutions over the individual, I can only respond to this claim by acknowledging it and working to build responsible research relationships with the participants (Grimwood et. al., 2012). I think responsible research relationships have been nurtured through regular group meetings, sharing food, stories and personal spaces with everyone in the group. Sylvia and I both attended the wedding of two other participants (Jack and Silvia) and I have visited Dzung and Krishna's apartment on more than one occasion. However, these friendly experiences we shared do not necessarily relieve the uneven power dynamics in research. It is the participant driven PEI that works to share power, responsibility and ownership of the research process with the participants. By centering the participants' perspectives I hope to try and address the inherent unequal power relationships with the participants. Finally, I recognize that my position as PI in the research process carries power and responsibility because, in the end, I am the one

who has the power in choosing what is, or is not, included in this report. Furthermore, I am working with humans from marginalized populations who are sharing their stories, opinions and vast experiences with me and I have an obligation to represent the participants in a way that does no harm. In this report I have the power to name and there is many ethical issues when representing people and their lived experiences in writing or visually.

Procedure and instrumentation. As mentioned earlier, this study is an extension of Dr. Brigham's (2013) participatory photography project. Along with collecting new data from auto-driven PEIs, I will be using previously collected data from Dr. Brigham's project in the form of transcripts from audio-recorded sessions, and photographs produced by the participants that were exhibited publically.

I have three data sources:

1. Previously collected data from Dr. Brigham's project in the form of photographs and audio-recorded transcripts.
2. Auto-driven PEIs with five participants from Dr. Brigham's photography project (photographs and transcripts).
3. Field notes that I kept during the PEI process.

Recruitment. Recruitment was solely based on previous participation in Dr. Brigham's project. Dr. Brigham's project originally started with ten participants, then dropped to eight. I have recruited five of the members of the previous group, two female and three males ranging in age from early twenties to mid fifties. For their time, I have compensated the participants with a fifty-dollar gift card for a local grocery store. One

participant declined accepting the gift card. Although there are only five participants, they have shared a research experience in Dr. Brigham's project.

An initial email was sent to each of the participants introducing the study. Those who replied were asked (via email) if they would like to participate. After receiving confirmation from five members, I arranged brief, face-to-face, meetings where I could explain the study, what the participant involvement would be and my rationale for asking them in particular. As mentioned earlier, being conscious of nurturing responsible research relationships with the participants, I asked where each participant felt most comfortable meeting to discuss the project. During these meetings, we went over the consent form, and I described the PEI method and overall purpose of the study. This included: why I chose them in particular; what their role in the study would be; their right to anonymity and confidentiality; their right to withdraw at anytime during the study; and, their right to review all transcripts and request changes, omissions or additions during the member checking process. I gave all participants a fifty-dollar gift card for a local grocery store as a thank you for their participation and time. I reminded everyone that the gift card was theirs to keep even if they wished to withdraw from the project. I asked participants if they needed a digital camera and two participants requested. Fortunately, I was able to use the digital cameras, memory cards and camera cases that we purchased for Dr. Brigham's project. Cameras, memory cards and camera cases we returned without incident.

Questions. While drafting questions for the auto-driven PEI, I had to be conscious and respectful that I am interested in finding similarities between settlement experiences, participation in Dr. Brigham's photography project and affinity space tenets. In addition,

I am responsible for presenting themes important to the participants regarding their settlement experiences not necessarily related to affinity spaces (question three). Auto-driven PEIs provide space for spontaneity, and enables both participant and interviewer freedom to explore different topics through the photographs. Clark-Ibanez (2004) reminds the PEI researcher, “it is important to add that there may be multiple uses in a single roll of film” (p.1511). I created a list of twelve questions that directly addressed affinity space tenets as well as participants’ settlement experiences to help structure the interview process⁶⁰ (Please refer to the interview guide in Appendix C for a list of the specific questions). Because participants are producing their own photographs the interview guide is only a guide and was not followed verbatim. Not all questions were appropriate for the photographs produced, and in at least one case, the interview guide was not even applicable. This is a reminder of the unpredictable nature of participatory research, and endorsement that “some traditional aspects of a researcher’s identity, such as authority, control, and certainty” (Grimwood et. al., 2012, p.211) must be put aside.

Time span. All PEIs were conducted in the fall and winter months of 2014/2015. They lasted from one hour to two and a half hours and were held in one to two sessions (not including member checking). With prior permission obtained from the participants, all PEIs were audio recorded. Before each interview commenced, I reminded the participants of their right to withdraw at anytime, and of their right to confidentiality and anonymity in the interview.

Interviews. It is generally a natural instinct to find common ground during a conversation, but this instinct can alter the research trajectory by refocusing on the interviewer, instead of the participant. In order to limit my voice, I attempted to employ

active listening techniques. Active listening can “open the door for developing a relationship with the subject; it gives me, the [interviewer], a nonthreatening way of responding to the subject that is disarming and invites cooperation” (McMains, 2008 p.69). It is a technique that may help the interviewer in increasing the length and depth of interviewees’ responses. It involves strategies such as restating the speaker’s message, responding empathically, and using prompts or repetitions to extract further information from the interviewee (McMains, 2008). In addition, because English is the second language for all of the participants, I assumed that there could be feelings of uneasiness when trying to express oneself through another language. For this reason, I thought it was essential to make sure the participant felt comfortable and knew I was listening, as well as, understanding her/him. For example: one participant was making an analogy/metaphor about “cats making love with cats.” When I didn’t understand the context, I repeated what I thought he/she had said, and then asked the participant to please repeat the statement. When that still did not provide clarity, I paused. This time I slowed my speech a great deal and re-repeated what I thought was said. When I did this, it became clear that “cats make LAWS for cats”, which contextually made much more sense than “cats make love with cats.” It was the slowing down, pausing and re-stating that enabled genuine communication to happen.

Field notes. I kept field notes throughout the research process and found the process to be the ground floor, where the first reflections and connections are made. In addition, field notes can be particularly useful when trying to remember emotions before, during and after a PEI session. For me, field notes allowed for a detail of my evolution as researcher throughout the study. I kept notes in journal form and would generally include

details of the location/setting, the tone of the interview, my initial thoughts, reflective thoughts and points of interest.

Transcribing. I personally transcribed all of the PEIs for ethical reasons. These are: (1) because I conducted the PEIs by myself, I would be the most familiar with the context of the conversations, therefore adding credibility to the transcription because of my participation in the interview; (2) having a third party transcribe an interview distances the researcher from their data, and nuances may be lost due to the transcribers' unfamiliarity with the participants, their different accents and given context; and, (3) similar to field notes, the transcription process is an essential part of immersing one's self in the data. For me, connections, relationships and familiarity with the texts, the participants and their perspectives developed during the transcription process. Interview transcripts varied in size, with some under 20 pages and some were well over. A duplicate of each interview transcript was made and emailed to the respective participant with a request that they review it, make any changes, omissions or additions that they saw fit. While I received emails from four of the participants saying that they read over the transcript and "trust" that everything is fine, I did have one keen participant whom I met with at their home on two separate occasions to member check their transcript. While these extra meetings took close to six hours of sitting with the participant revising their transcript, it was during these meetings that we nurtured a responsible research relationship by sharing gifts, sharing food, and sharing a private space (home). In fact, it was these home visits that provided some of the most memorable research moments. For example: upon my first visit, knowing his affinity for spicy foods, I prepared one of my own hot sauce recipes made from Scotch bonnet peppers, green tomato chow and apple

cider vinegar to give as a thank you gift for having me into his home. After arriving and working for an hour or so in his home, I was informed that it was teatime, and we would be having a light snack. Excited about sharing food, everyone was presented with a baked yucca root (yam family) and bowl of my hot sauce for dipping. Everyone loved the hot sauce, and was eating it by the spoonful. However, although I thought I was a “hot-sauce-head”, I was having a hard time getting the hot sauce down as quick as everyone else and began to sweat profusely. Then the coughing came... and then a box of tissue! We all had a laugh at my inability to keep up with their seasoned palates. I believe this kind of experience “counterbalance[s] research traditions stressing “objectivity,” “detachment,” and “universality” which often result in the marginalization of certain voices” (Grimwood et. al., 2012, p.213) or unique experiences, like the ones I had.

PEI photographs. Photographs produced by the participants for the PEI were collected at the time of the interview, with the exception of one participant who forgot to bring his/her camera and photographs to the PEI. The photographs were delivered at a later date along with the borrowed camera. Interestingly enough, I collected photographs from almost every different possible medium. The elder two participants brought real tangible photographs, while the two youngest participants displayed their photographs on their laptops and emailed me digital copies, and the remaining participant simply gave me the photographs on a memory card. All photographs have since been digitized so as to easily be included in this study.

Data Analysis

Coding: etic and emic. Kathy Charmaz (2010) tells us, “coding is the first step

in moving beyond concrete statements in the data to making analytic interpretations” (p.43). Therefore, before reading the transcripts, or performing a thematic network analysis, I first needed to devise two coding schemes, one etic and one emic (explained above). An etic coding scheme is needed to investigate qualities of Dr. Brigham’s photography project and Newcomers’

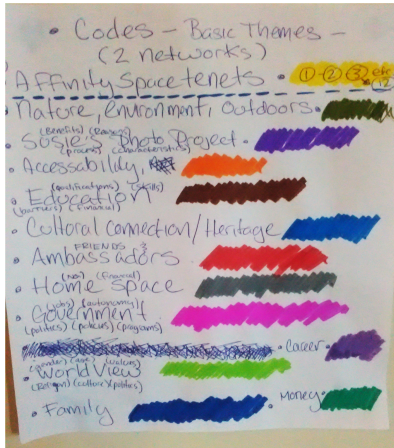


Image 3. 1. Photograph of colours and corresponding code

settlement experiences with the tenets of Gee’s affinity spaces. Gee’s (2013) most recent publication on the qualities of affinity spaces outlines eighteen tenets (See Appendix A.1). For the purpose of this study the eighteen affinity space tenets have been collapsed to twelve tenets because of redundancies found within the tenets (See Appendix A.2). These twelve tenets are the basis for my etic coding scheme to investigate affinity spaces. In addition to the etic coding, an emic-coding scheme identifies the issues relevant to the participants that arise from the interview transcripts and photographs. The scheme I have chosen to use comes from grounded theory thinking and is widely known as open coding (Glaser and Strauss, 1967). This approach unearths themes buried in the text. Open coding “can be utilized by almost any social science” (Lindlof and Taylor, 2010, p.250) and presents a “compelling ‘logic of discovery’ along with a set of formalized rules and vocabulary, that brings a sense of order to the messy process of qualitative research” (p.250). Furthermore, open coding is inclusive: it focuses on the voices, perspectives and experiences of the participants, and

the researcher remains “open to exploring whatever theoretical possibilities we can discern from the data” (Charmaz, 2010, p.47). I believe it would be unethical, disrespectful and silencing to the participants not to include an emic-coding approach when reading about their unique settlement experiences.

With etic and emic coding schemes decidedly in place, I read over each transcript and coded by hand. I considered using MAXQDA software to aid in the sorting of my data, but came to the conclusion that I did not have the data to warrant the use of such software and I preferred a closer connection to the material. Instead, I used twenty-four coloured markers and two packages of recipe cards for the coding process. Because I have two separate coding schemes in place I chose to represent the affinity space coding in yellow with the corresponding tenet number (1-12) beside the text segment. For the open coding process, segments of texts were coded by a specific color and the color represented a specific code (Image 3.1).

Thematic Network Analyses. While “qualitative methods have enjoyed a growing popularity in the past decade throughout the social sciences” (Attride-Stirling 2001, p.385), Bernadette Dierckx de Casterle, Chris Gastman, Els Bryon and Yvonne Denie (2011) remind us “data analysis is a complex and contested part of the qualitative research process, which has received limited theoretical attention” (p.361). This leaves novice researchers, such as me, “in need of useful instructions or guidelines on how to analyze the mass of qualitative data” (p.361). Attride-Stirling’s (2001) work “details a technique for conducting thematic analysis of qualitative material” (p.385) that employs visual networks and is “a robust and highly sensitive tool for the systematization and presentation of qualitative analyses” (p.385). According to Attride-Stirling, “thematic

analyses seek to unearth the themes salient in a text at different levels, and thematic networks aim to facilitate the structuring and depiction of these themes” (p.387). I have chosen to use this technique with my coded data sets because it a simple, effective, and visual way of systematically organizing themes into more abstract groupings (Image 3.2). Thematic analysis is also a good way for the reader to visually follow the logic behind the creation of my Basic, Organizing and Global themes. I believe this technique strengthens my analysis by providing a credible structure for organizing and re-presenting my data. However, and I need to stress, “thematic networks are a tool in analysis, not the analysis itself” (Attride-Stirling, 2001, p.393). In qualitative research, most

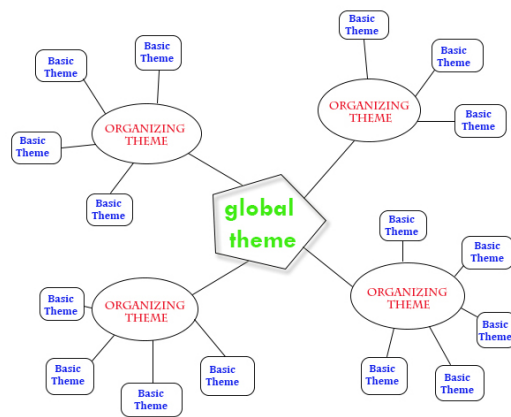


Image 3. 2. Example of Visual Thematic Network

often the researcher is the primary tool for analysis, relying on our theoretical framework, research design, perspective and education for analysis; “what thematic networks offers is the web-like network as an organizing principle and a representational means, and it makes explicit the procedures that may be employed in going from text to interpretation” (p.388). “Once the networks have been constructed, the researcher needs to return to the

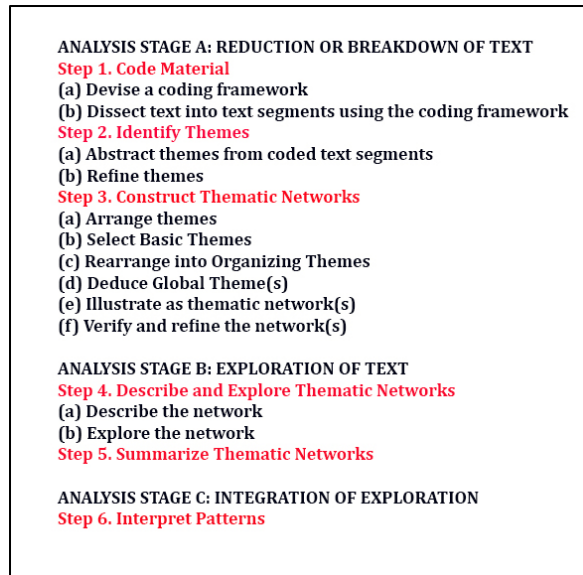


Image 3. 3. Steps Taken for Thematic Analysis

process of the thematic analysis can be separated into three stages: First, the reduction or coding of the text; Second, exploring the text; and third, integrating the exploration.

While each step involves interpretation, as the process moves forward a more abstract level of analysis is undertaken. It should be noted that “the core structure has significant parallels with the three basic elements of grounded theory: concepts, categories and propositions” (p.387). Above, I have included a summary of the basic steps taken from the thematic network analysis provided by Attride-Stirling (2001), beginning from the coding process (See Image 3.3).

For this study, I first read over each participant’s transcript while having his or her photographs next to me for referencing. While reading, I highlighted, in yellow, every time I found something I thought related to affinity spaces. This was the beginning of my etic approach to data analysis. Because affinity space tenets are already predetermined, I was looking for situations, experiences and the qualities of spaces that seemed to “fit” into Gee’s concept of affinity spaces. When beginning the emic coding process, I also read through each participant’s transcript but this time I was being conscious of the

original text and interpret it with the aid of the networks” (p.393). This process aims “to take the researcher deeper into the meaning of the texts, the themes that emerged now have to be explored, [with the researcher] identifying the patterns that underlie them” (p.393). The entire

opinions and perspectives that participants were conveying that could not be characterized by affinity space characteristics. In the emic coding process I highlighted, using a variety of different colors, the reoccurring themes and issues that participants spoke of that were more of a political nature. Issues regarding the Canadian government were of importance to some, while others spoke of the relationships, or lack of relationships, they have made with different people. Accessibility, making connections and finding a sense of purpose were the major themes that presented themselves in both emic and etic approaches to the coding process. For the emic coding process, it was the issues that participants spoke most strongly about that were foregrounded and in the etic coding process it was the qualities of actions taken by participants, observed in Dr. Brigham's photography project and in the settlement spaces participants inhabited, that were foregrounded. After major themes were established in each process, I began to explore the patterns visible across all networks to create a cohesive narrative interpretation that was representative of both emic and etic approaches. Basic themes were collapsed to organizing themes and organizing themes were then combined to create a global theme. From there, the global themes that were established were incorporated and became the basis for the final discussion.

Data Re-presentation

Including participant's voice. It is important to be conscious of my role as researcher and re-presenter of the data so as to not inadvertently misappropriate or silence the participant's voice. All participants are Newcomers to Canada, who already face issues of marginalization. Fortunately, marginalized populations and "communities worldwide continue to express interest in academic research despite its difficult history

and colonial legacies” (Grimwood et. al., 2010, p.214). Social Science scholars in the 1970s and 1980s referred to colonialism in research as “the crisis of representation” (Brown, 1977; Clifford & Marcus, 1986). During this period “scholars reflected on the tainted legacy of colonialism...and on the implications of postmodernism for academic discourse” (Lindlof & Taylor, 2011, p.285). The crisis of representation undermines “the traditional sense concept of authorship as a neutral, ‘individual’ practice and led qualitative researchers to confront the influences of personal experience and cultural politics” (p.285). This new approach rejects positivist fiction of an objective observer and “challenges objectivity, universal abstractions, and generalized understandings. It advocates styles of knowing and approaches to producing knowledge that are responsive to place” (Grimwood et. al., 2010, p.214).

For this study, multiple steps are taken to help to foreground the participants’ voices. First, the decision to use auto-driven PEI as opposed to regular PEIs, where the researcher provides the photographs, enables participants to show what kind of representations they want to bring to the PEI. While “using researcher-produced photographs is an excellent way to conduct theory-driven research” (Clark-Ibanez, 2004, p.1511) this process they may limit the researcher “and miss an essential aspect of their research setting” (p.1509). So, for participants to have a voice, a more inductive, emic, research approach was needed. Second, during the PEI interview process I tried as best I could to remember to use active listening techniques, nodding my head to show that I was understanding, repeating back to the participant when I did not understand, or asking the participant to repeat themselves when necessary. Also, I tried to be aware of the power of my own voice and tried to limit my contributions so that I did not lead the conversation.

Third, the member checking process: after completing the transcription process, I emailed a copy to each participant and asked them to review the transcripts to make sure that I transcribed their words correctly, that they were okay with what they had said, and to offer a chance for the participant to make any changes, deletions or additions to their transcript. Three participants (Sylvia, Silvia and Jack) emailed me back to say that they were fine with the transcripts and they “trusted me” that everything was okay. I am not sure if these participants actually read over their transcripts, were too busy to or just didn’t care to, but they responded positively and gave me the okay to continue. Krishna expressed genuine interest in revisiting his transcript and we met on several occasions at his home to edit his transcript. During these visits he and I shared time, space and food, which I believe strengthened our research relationship. Dzong, on the other hand, did not reply about revising his transcript for over five months. It was not until very close to finishing writing this report when I finally got a response from Dzong about making changes to his transcript. Unfortunately, while Dzong has expressed interest in revising his transcript, he and I have still not been able to schedule a time when we can make this happen. This situation highlights the logistical, scheduling and ethical limitations and implications of working with humans in a participatory manner.

Other Ethical Considerations. Throughout this study: recruitment, data collection, data analysis and re-presenting of the data, I adhered to the ethical guidelines established by the Social Sciences and Humanities Research Council of Canada and adopted by Mount Saint Vincent University. Before starting the study, I informed participants of the purpose of my study, what their role in the study would be as well as the dangers and possible benefits of using photography for data collection. Participants

were also informed of their right to anonymity, that pseudonyms should be used to protect identity. Participants were reminded that they could withdraw at any time, their participation was voluntary, and their information, photographs and interviews will be kept confidential. Participants were also informed that raw data would be kept for a maximum of three years after formal acceptance of the completed study and then will be destroyed by myself. Participants signed two copies of an informed consent form (See Appendix), one copy they kept and one copy was for my records.

Conclusion

In this chapter I detail the need for etic and emic approaches and the use of affinity space tenets and feminist standpoint theory is presented. I detail why I am using previously collected data (transcripts and photographs) from Dr. Brigham's project to explore the first research question and the need for auto-driven PEIs to explore the remaining two questions. Participants are introduced, the research process described, and process of analysis explained. I present why etic and emic coding schemes are employed and from these two coding schemes I detail how thematic networks are constructed. I introduce my codes, and the resulting themes. My hope is "the final product is a holistic cultural portrait of the group that incorporates the views of the participants as well as the views of the researcher" (Creswell, 2013, p.96). In the next chapter, space is given to present participants' photographs without any interpretations. Photographs are only accompanied by captions that have been provided by each participant to provide context.

CHAPTER FOUR

Photo Elicitation Interview Gallery

Introduction

In chapter one, I argue why Dr. Brigham's participatory photography project and Newcomer settlement experiences will be examined through an affinity space lens. I also argue for the need for Newcomers to vocalize their own perspectives on settlement experiences that are not examined through affinity space characteristics. In chapter two, I provided relevant literature on affinity spaces, Feminist Standpoint theory, and the Photo-Elicitation Interview method (PEI). In chapter three, I detail the need for etic and emic approaches and the use of affinity space tenets and feminist standpoint theory is presented. I detail why I am using previously collected data (transcripts and photographs) from Dr. Brigham's project to explore the first research question and the need for auto-driven PEIs to explore the remaining two questions.

Here, in chapter four, space is deliberately given to present participants' photographs before I make any interpretations. Photographs are accompanied with captions that have been taken directly from PEI transcripts where participants are directly referencing their photographs. This is a space where participant's photographs and voices are presented without any judgment, opinion or perspective being placed on them. It should be noted that there are irresolvable issues regarding the politics and power in representing participants' work in this research. The person who gets to choose what is presented has power, and in this study I am the one who chooses. In this chapter I have chosen to include captions with participants' photographs for two reasons. First, each

caption I have chosen to include directly relates and/or specifically addresses its accompanying photograph, which provides context for the reader. Silvia makes this point when describing one of her pictures. Silvia said that without context someone might just take the photograph at face value and not have a chance to access the insight of the photographer's perspective and thoughts. By providing context for each photograph the audience has a chance to read about the different perspectives of the participants, instead of only seeing it. While it was my choice in what captions were to accompany each photograph, which does raise issues of power and control in the representation, I made sure that captions were directly addressing the photo at hand; the chosen captions were not contrived or arbitrary. Second, PEIs, as method, rely on the coupling of photographs and words for it to be effective. It is the combination of the verbal and visual that allows for participants to delve deeper into conveying and reflecting on their lived experiences and unique perspectives; this, in turn, can be passed on to the reader. To repeat, it was my choice to include captions, but the captions are not manufactured to elicit any preordained emotional responses or misrepresent participants. Chapter four is a space where each participant, their experiences, their opinions and their perspectives are presented as unique, and in their own words.

Next, in chapter five, the first thematic network: "agencies," which represents the Global Theme of Question 1: "what is the pedagogical potential of Dr. Brigham's participatory photography project if examined through an affinity space lens?" is presented and explored.

Silvia's Photographs



"I was thinking I want to do something – I don't really want to buy something because that's really like anyone can do it right (laughing) and I thought I may make a cup for her because every time she use the cup she will think like "we love her so much" like that so I did this and I put our names and her name and said I love you and I also did like this heart shape in there, inside, and with a smile, I just want her to be happy because she's really taking good care of us."



"This one day I went to the public gardens and I saw those flowers and it's really pretty - and lots of bees flying around too, working on their flowers – and I took this one – and I was thinking, it's kind of like me and Jiayu. Because one of the reasons why we came was the natural environment is really good and also... I choose this one because the flower is colorful and the buzzy, buzzy bees (laughs) are kind of working hard on it – so it reminds me of – it makes me think of me and Jiayu, we were working on that – although its been a little bit hard for us to settle down but finally we are on our way and getting in to it."

Top: (Image 4.1)

Bottom: (Image 4.2)



"It reminds me of my family in China because when I look at, this is the dog and in the dark side - and then in the same time in China it's daytime - when we are in the nighttime.. so that is why I think captions are important too. Because when you look at this, maybe someone will just feel this is a picture and never notice it."



"Jiayu looks really confident in the picture when he's holding a drone. And he looks really into it I guess - and he's shy person in front of many people or small group even - and so I think it's a really good way for him to develop his interest with the drone and get him to know more people and to get more people to know him - to talk with him and help him give more confidence."

Top: (Image 4.3)

Bottom: (Image 4.4)

Jack's Photographs



"And because they went back to China and I just kind of rented their apartment to live by myself. So, my friends also told me that they had the same experience before. So, this time I said I'm going to help them. And so I kind of started to build a small shelter for them, and took care of the eggs. At that moment I was kind of lonely too."



"It proves that I have the ability to get together with my family in Canada. And because wherever we go, we always want to be settled down. So, we tried to bring our family to stay with us. And, it also shows that I love my family and I think this was the night before my mom and my sister went back to China."

Top: (Image 4.5)

Bottom: (Image 4.6)



"Yeah, he was trying to take out these small blocks and then try and lay a pipe, a water drainpipe, to the street. Because the water collects from the gutters. Before it was connected to the inside of the house and my Dad thought that if it got stuck it would be more difficult to get rid of the leaves inside the pipes - so he decided to move the pipe out and so if we have any problems it will be easier to clean."



"He tried maybe three different ways of laying them down and asked me to fly my drone in the sky to see how the shape looks like.. But yeah, that's the way I think my Dad expresses himself - express his love to us - Even if he didn't talk much."

Top: (Image 4.7)

Bottom: (Image 4.8)

Krishna's Photographs



"I brought some photos of flowers, some seniors, and some ocean views pictures - sense of environment concern photos. Independent life, working together and some greenery about forestation."



"My opinion, why I'm always talking about gardening and green things or the forest is to make more concern about the environment and health. Over population - because of over-population there is depletion of forest - natural resources. But, if we cut one tree and plant ten around there - that will really help the environment to keep a balance."

Top: (Image 4.9)

Bottom: (Image 4.10)



"We need to make our resources clean, our environment clean. And, we need to educate people - first of all - people are educated - I didn't mean to say that people are not educated here - but even then - we have to connect people to the environment - we have to educate about this - if we throw some dirt here, what will happen later? In that way, if we keep that area clean, what will happen after that?"



"If we have home, we'll make our home like this - because this is my home - I know how to keep my home good and healthy or cleanliness - I think in different way. But, if I rent a house, I think about that house in a different way. Thinking that is not my property. If I have my own property, I will think differently. My mind will be different - I will be more independent here than in rented house - so we were not independent yet - if we have house, personal home."



"I brought some photos of flowers, some seniors, and ocean views pictures - sense of environment concern photos, Independent life, working together and some greenery about forestation."

Top: (Image 4.12)

Bottom: (Image 4.13)



"Ah, a sense of friendship means to learn each other. Working together with understanding will achieve successful goal - co-operations motivates us to do any kind of work in any place, in any area - we, first of all, learn from each other, though we are from different cultures, backgrounds and from different countries."



"People, these old people, are our treasures. From our community, I don't want to say for other communities. Also they are treasures for us - if we cooperate and collaborate all kinds of works, we'll get something from them - especially from our community - I just want to express our seniors, they have a lot of ideas, those people."

Top: (Image 4.14)

Bottom: (Image 4.15)

Dzong's Photographs



"I came here in 2009 and I have my brother-in-law here, so I used to go with my brother-in-law to different places, I didn't have a job at that time, so we just planned to go anywhere, you know, just get used to the places: like hospitals, like different recreational places, the Canada games center, right? Those kind of places. And the places we used everyday - like Superstore, Sobeys, Wal-Mart - those kinds of places - libraries. I used buses for those kinds of things, that's why I took picture of bus terminals."



"The reason of taken pictures of those places is - the first thing we - if we want go outside from home - the first things we get taught is them, like those things - the hospital is number one."

Top: (Image 4.16)

Bottom: (Image 4.17)



"The YMCA coordinator, she helped me to build my resume, so that was really helpful. Like, we don't used to have resume back home, we don't make resume we just go apply for job, write a letter, just applied and if they like it, they hire and if they don't like it...it's a different process... so I have never built my resume back home. So, the first time I tried to apply for a job and they said they needed a resume. I was like, "what's a resume?". And then I went to YMCA, and there was a lady coordinator in YMCA and she helped me build my resume - that was really helpful."



"Some kind of program that can help us to make a career - like I have some of my friends here - they are just going to language class at ISANS or like Quinpool Education. And, just doing a language class they not going to get a professional job. They can just work like the minimum wage, that wont be much helpful."

Top: (Image 4.18)

Bottom: (Image 4.19)



"What they do is, they only do the basic things - like how to get to the workplace, how to go to the hospitals, how to do the shopping and how to get to your home from anywhere, if you go outside. They are for the basic things we need to have during the six month of our landing in Canada.

So, I was thinking if the immigration organization - if they help the immigrant to do some kind of vocational training, for long-term - like for one year, or two years training - that would be really helpful. We can be a professional worker. We will have a professional job after doing this job - a skilled worker, right?"



"So, like in the beginning when we came here, for six months they teach us about the basic things in Canada. Like, knowing the places, go around, banks, busses and shopping - so that is good thing. But, after that period, they should give some kind of professional training. Why I am saying this is - I was back home - I have a bachelor degree - but that isn't recognized here, they won't recognize - I told them I have a bachelor degree from back home and they said we won't recognize that."

Top: (Image 4.20)

Bottom: (Image 4.21)



"I have a daughter, a 19 month-old daughter, and you know, I have to, as a father, I have to fulfill my responsibility for my daughter's life. And, just sitting in an apartment, paying just bills, without saving any money, I won't be able to help my daughter to go to university, or college. So, to do that thing, I got to have a good career. I have to save some money for my daughter, for my family, you know? I want to buy a house, I want to live as a Canadian, you know? But, it's really hard to do all that kind of thing without government help - without professional career."

Sylvia's Photographs



"That is, I think, in the south shore – but it's not that specific spot – but the space – the possibility to go camping with other families. These are [my daughter's] best friends and she's also from Mexico, and this is my mom. So, this time we were like three families and we usually go with them because they are very good friends."



"That's why I also brought this picture – it's not like I love winter – but this is a trail. It's just over there (pointing) That's the library – and I live around here. So, like today, it was not too cold and I told my daughter "we are going to walk to your art class". In the summer we walk a lot, here. And we take that trail a lot with bicycles and everything. It is nice and flat."

Top: (Image 4.23)

Bottom: (Image 4.24)



"Being with people from my own culture is refreshing.
 There is an organization called "Lati-Spanica", they do cultural dance
 from Latin America. That is a Mexican dance from Vera Cruz..my family is from Vera Cruz."



"Well, we really strongly feel there is a need of an immigrant women's center because...
 something specific for women does not exist here. They are all seeking the same thing -
 to have a sense of belonging."

Top: (Image 4.25)

Bottom: (Image 4.26)



"Yeah, I did a photo project that took me quite a bit of years. I did it in Mexico and I used to go on the boats and go with them for a week - because I really loved the ocean - so I wanted to - One day I said I'm going to live by the ocean. And that's how I got to Nova Scotia."



"So more like what I thought was spaces I share with other people and of course, like here in NS, outdoor spaces have been important. And there is a lot of that here."

Top: (Image 4.27)

Bottom: (Image 4.28)

CHAPTER FIVE

Thematic Network One: Agencies

Introduction

In chapter one, I present Dr. Brigham's participatory photography project, the concept of Gee's affinity spaces and Newcomers' settlement experiences as the basis for this study. Chapter one concludes by presenting the three research questions: (1) what is the pedagogical potential of Dr. Brigham's participatory photography project if examined through an affinity space lens? (2) What affinity space tenets are present in the spaces

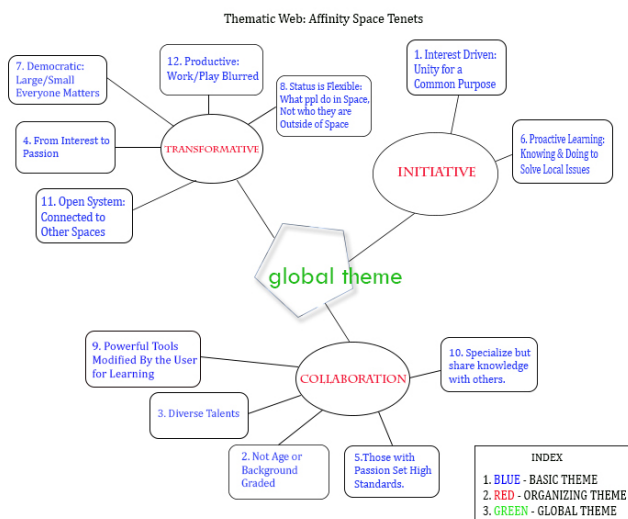


Image 5. 1. Thematic Network of Affinity Space Tenets

spaces, standpoint theory, participatory photography and photo-elicitation methodology.

In chapter three, the research design, method and process undertaken to conduct PEIs is described. Information regarding the participants is presented and emic and etic

approaches to data analysis is provided. Chapter three concludes with an outline of how visual thematic networks are used as an analytic tool for data analysis. Chapter four

presents participant's photographs and accompanying captions without any analysis or

that helped participants in their settlement process, what patterns can be observed? And (3), what other experiences did participants find important for their settlement? In chapter two, relevant literature is presented: Gee's concept of affinity

interpretation. This is so the photographs and captions can be seen before introducing the three thematic networks that explore the research questions.

In chapter five, I present Thematic Network One: “Agencies,” and the findings from the thematic analysis undertaken. Organizing Themes are introduced first, with the most active Basic Themes from each network being presented and explored. After Thematic Network One is presented and explored, a summary of the network is presented.

Question 1: What is the pedagogical potential of Dr. Brigham’s participatory photography project if examined through an affinity space lens?

Thematic Web: Affinity Space Tenets from Participatory Photography Transcripts & Participants’ Reflections

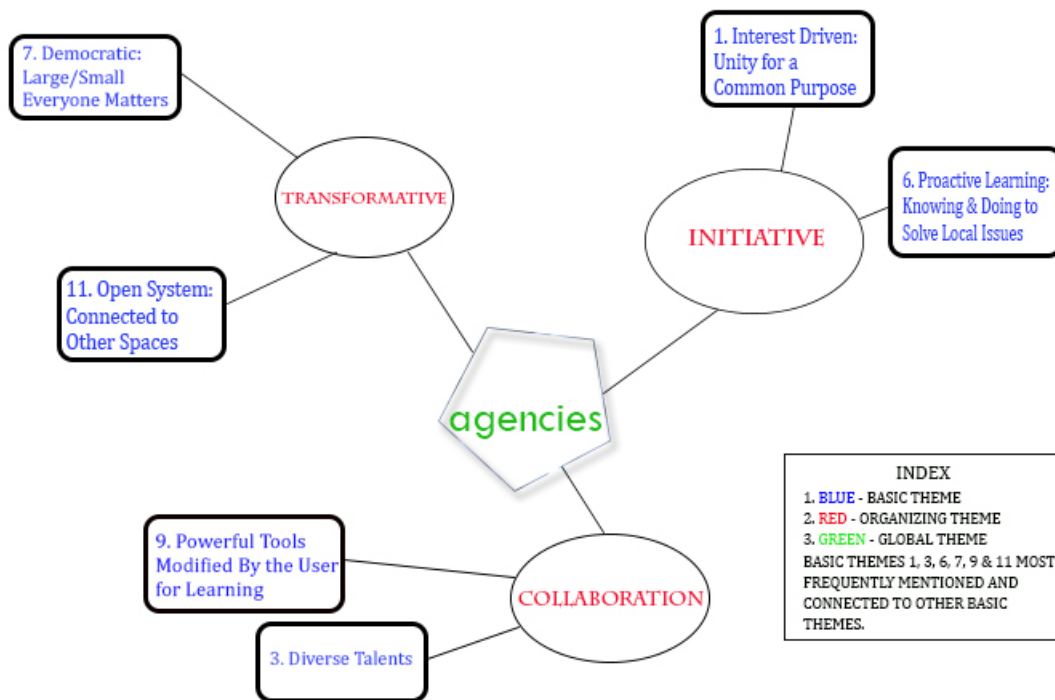


Image 5. 2. Thematic Network 1: Agencies

Thematic Network One: Agencies.

Thematic network one represents the twelve affinity space tenets present in Dr. Brigham's participatory photography project (See Appendix A.2). Using transcripts from Dr. Brigham's photography sessions along with participants direct reflections as data sources, a thematic network analysis shows a pattern of relationships between several Basic Themes and across all three Organizing Themes that constitute a Global Theme of "agencies" when considering the pedagogical potential of Dr. Brigham's participatory photography project. The word "agencies" is chosen because two types of agency characterize the network: individual and collective. "Agencies", as a Global Theme, is comprised of three Organizing Themes: Initiative, Collaboration and Transformative. Of the twelve total affinity space tenets (or basic themes) comprising network one, six are most active when exploring the network. The six most active are:

- (1) People are in affinity spaces by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender;
- (3) People with different skills and different levels of expertise are in the affinity space;
- (6) The space is focused on knowing and doing (production, solving problems), not just knowing. Affinity spaces take a proactive stance on learning;

- (7) Some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter;
- (9) An affinity space has lots of powerful tools to help with the work of the space, but their users and uses modify these tools and;
- (11) Affinity spaces link to other related spaces so that knowledge from the outside can transform the space.

Organizing Themes with their most active Basic Themes are presented, described and explored next.

Organizing Theme: Initiative. Initiative, as an Organizing Theme, represents the affinity space tenets relating to drive, motivation, interest, and problem solving aspects in Dr. Brigham’s photography project. The issues discussed in this Organizing Theme are sharing interests, learning photography skills, storytelling, making friends, network building, and learning from each other. The Organizing Theme of Initiative is comprised of two Basic Themes: (1) they are in the space because of a shared interest in a common endeavor; and, (6) the space is focused on knowing and doing (production, solving problems), not only knowing.

Basic Theme (1): Shared interest or common endeavor. Gee’s first affinity space tenet is “people are in them by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender... People enter the space for different reasons. Some use it as a stepping-stone to other affinity spaces, a form of transfer” (Gee, 2013, p.179). On the first page of the first transcript from the first photography group session, Dr. Brigham asks: “Is there anyone who’d like to start to talk

about the value of photography?” In Dr.

Brigham’s group, the common endeavor or shared interest is learning photography.

Krishna explains: “it is very important...that we get the opportunity to have these sessions here... this gives us good knowledge of why we need photos, why we take photos.”

Krishna also said: “we share our interests through this project” and that “this is a place to meet, a way to meet people from different countries, and share different ideas about

photographic and other things.” Silvia echoes Krishna reasons when telling why she and Jack joined Dr. Brigham’s project by saying: “we joined in the project because we both

like taking pictures and we also wanted to make more friends here.” Silvia also said: “the thing I like most about working in the community photography project is that we share our experience through the photographs.” Sharing experiences, interests and ideas about photography are major reasons for Silvia, Jack and Krishna in joining Dr. Brigham’s

project. However, Gee writes, “People enter the [affinity] space for different reasons”.

Sylvia is an example of this because furthering her research skills, not photography skills, was a motivating factor in participating in Dr. Brigham’s project. Sylvia, who has experience as a professional photographer, said: “I think the project was a great

opportunity for me to be involved in a research [project] with experience researchers”

and “it was important for me because my research project uses the same methodology but



Image 5.3. Recruitment Flyer for Dr. Brigham's Project

with a different population.” For Sylvia, Dr. Brigham’s project is a stepping-stone for Sylvia’s *own* research, a way of gaining experience in a field where Sylvia is not an expert.

So, while photography is the driving force of the group (common endeavor), elements of socializing, visibility, sharing experiences and gaining different experiences through Dr. Brigham’s photography project are also motivating factors.

Basic Theme (6): The affinity space is focused on knowing and doing.

According to Gee (2013), “affinity spaces take a proactive stance on learning. Everyone has an obligation to facilitate the learning of others and should have the attitude that there is always something new to learn and someone else who can help” (p.179). This is certainly the case for Jack, Sylvia and Silvia who offer expertise and knowledge to others in the group. Jack, when discussing different software programs for editing photographs with Sylvia, enthusiastically says: “I can install that for you!” Jack is an expert at computers, having completed his degree in Systems Management in IT. Sylvia, who doesn’t have Jack’s computer expertise but has experience as a professional photographer, offers her professional skills to Silvia, who is still a novice photographer. Silvia, referring to her photographs, says: “we don’t know if these ones are good or bad” and Sylvia responds to Silvia with, “I can help you to see pictures and to see what is good and what is not.” Sylvia also tells Silvia “It’s a skill like anything else. The more you practice, the more you get better.” Another example of sharing expertise and learning together comes from Silvia: during one of Dr. Brigham’s first sessions, when participants were deciding on how to present their stories visually, Silvia says: “I think we can ask Tammy to teach us how to do the video.” Tammy, a participant in Dr. Brigham’s project,

is a videographer and Silvia proactively thinks to access this expertise within the group. While helping others to learn is one aspect, learning from others is another. Silvia, speaking on her and Jack's behalf about what they gained from Dr. Brigham's project said: "we learned more about the culture in both Canadian and other countries." Silvia also adds: "through the project we learned lots of photography skills, and made really good friends like you!" Krishna, speaking of Dr. Brigham's photography project, similarly said: "It is a big learning process" and "We learn from each other's and respectfully know each other's faiths and beliefs." Krishna also adds: "I think this will be a remarkable project in our lives also because we know something from this project" (referring to camera skills). Sylvia also speaks of the collective relationships between participants by saying: "I think we all grow and learn together."

While the statements above are examples of participants *knowing*, the affinity space is also graded on participants *doing*. An example of *doing* is the preparation and presentation of a month long exhibition of participants' photographs taking place at a local library. Each participant produced, edited and displayed up to two photographs with short narratives for the exhibition. Before choosing the photography exhibition, during a group session Dr. Brigham asked if participants would like to do some type of public showing of their work. Krishna, responding to the idea of an exhibition, says: "It is one of the best ways to teach others with photos... if we do picture demonstrations, that really helps to remember our treasures." It was the participants who chose to present their photographs and stories in a public venue. By choosing to work towards a photography exhibition, there is a commitment, or goal, initiated by the participants in *doing*, not only *knowing*.

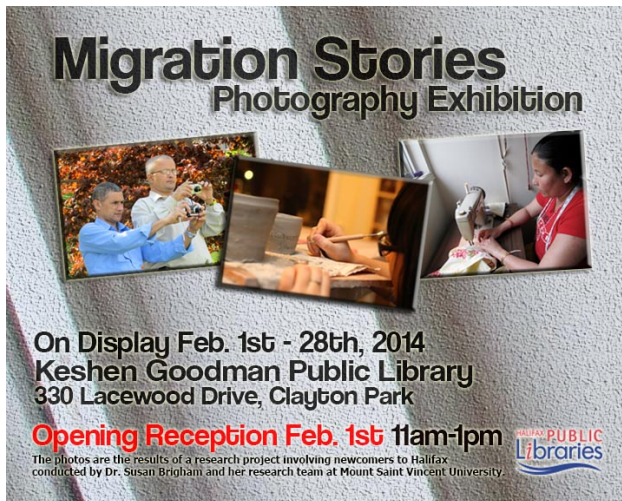


Image 5. 4. Flyer for Library Exhibition of Dr. Brigham's Project

These examples illustrate the different ways of proactive learning, knowing, helping and doing involved in Dr. Brigham's photography project. Jack and Sylvia each have a skill they offer to the group and Silvia

proactively thinks to ask for Tammy's Video expertise. Silvia expresses her

"newbie" status when looking at photographs and Sylvia offers to help Silvia with aesthetics. Krishna expresses his satisfaction with learning new photography skills and teaching others through photography exhibitions.

Organizing Theme: Collaboration. Collaboration, as an Organizing Theme, is concerned with the activity of the collective: what the people are doing and how are they doing it. The major issues discussed when reflecting on Dr. Brigham's photography project are: involving different people with different skills and backgrounds, developing new skills, working together and mentoring/apprenticing each other. The Organizing Theme: Collaboration is comprised of five Basic Themes: (2) people of diverse ages and backgrounds are in the affinity space. They are not age graded; (3) people with different skills and different levels of expertise are in the affinity space; (5) those with passion set high standards that others acknowledge and seek to emulate; (9) an affinity space has lots of powerful tools to help with the work of the space, but their users and uses modify these tools; and (10) an affinity space allows people to specialize but demands that they share

general knowledge and skills with people in the space as a whole. Of the five Basic Themes in Collaboration, (3) and (9) are most active and will be discussed next.

Basic Theme (3): People with different skills and different levels of expertise are in the affinity space. Gee (2013) writes, “the space recruits a diverse array of talents...[it] is designed to allow for multiple contributions, to leverage diversity so that no piece of knowledge or skill goes untapped” (p.175). Dr. Brigham’s photography project did attract diverse talents: Sylvia has experience as a professional photographer but is a novice researcher, Jack is a amateur photographer that possess professional digital know-how, Krishna’s background is in agriculture and he is responsible for the creation of several community gardens in the city; Silvia’s background is in Journalism but is currently studying marketing; and Dzong is currently trying to obtain his provincial certification for auto-mechanics. Different fields, different expertise, and different cultures are all working together to learn photography while sharing their experiences.

Another characteristic of Basic Theme (3) is “people range from ‘newbies’ to ‘old hands’” (Gee, 2013, p.176). This dynamic enables the group of talents to learn and teach each other. Here are a few direct quotes illustrating the “newbie/old hand” dynamic present in Dr. Brigham’s photography project.

Old Hands:

“I worked as a professional photographer for 18 years.”

Sylvia

“I start working for newspaper and for agencies and magazines and studios.” Sylvia

“If you want I can help you to see pictures and to see what is good and what is not.” Sylvia

“On my first internship I was taking photos for clients in the organization and I learned a lot of photography skills by myself.” Jack

“You know of Light Room? That is the best tool to adjust the color in a photo.” Jack

“These are really professional [speaking to Jack about his photographs].” Dr. Brigham

“Tammy’s an expert, she’s a videographer.” Silvia

Newbies:

“I think the project was a great opportunity for me to be involved in a research [project] with experience researchers.” Sylvia

“We know how to use this camera, but if you give me that one to use, I will only know how to push the button.” Krishna

“I try to put the video but I have no idea, I just take pictures.” Krishna

“It is very important...that we get the opportunity to have these sessions here with you, this gives us good knowledge of why we need photos, why we take photos.” Krishna

“We don’t know if these [photos] are good or bad.” Silvia

I believe Krishna summarizes the essence of Basic Theme (3) by saying: “include people having different skills, qualifications and experiences” and “we can utilize their experience to make a stronger community through diversity.” Dr. Brigham’s photography

project attracts a diverse array of talents, from different backgrounds, ages and ethnicities working together because of a common interest in photography.

Basic Theme (9): An affinity space has lots of powerful tools to help with the work of the space. Digital cameras (under \$100), laptops computers and editing software are the primary tools used in Dr. Brigham’s project. Jack is the only participant to use his own digital single-lens reflex (SLR) camera, a camera much superior to the basic cameras used by the rest of the group. Krishna said jokingly when referring to Jack’s camera: “We know how to use this camera, but if you give me that one to use [Jack’s], I will only know how to push the button.” The quality of Jack’s photographs is another example of powerful tools being used by participants. Dr. Brigham asks Jack: “You did this with your camera, or with Photoshop?” To which Jack passionately replied: “camera!” Jack explains he “bought a new filter, it’s called a polarized filter.” Most of the group did not know what Jack was talking about so Sylvia says, “When you look through the lens, it looks darker. But, it works a bit like sunglasses. They avoid the reflections.” Sylvia tells the group that “sometimes the camera and the lens help out a lot. Like a very good quality lens” because “you can really control what you want to take when you use the aperture and the speed and the light and there’s many ways to use the flash.” Sylvia continues by saying that “what is important is to get those technical skills... then instead of the camera dictating to you... you can control the camera, then you can get the results you want.” Photo-editing software is another powerful tool participants used in Dr. Brigham’s photography project. Krishna, a “newbie” to photography, expresses that “we need to learn editing also because this is very important.” Sylvia suggests an editing program the group could use because “it’s for PC and it’s free software – it’s not as sophisticated as

Photoshop, but it's free!" Jack shares his knowledge with the group by adding that "you know of Light Room? That is the best tool to adjust the color in a photo."

One of Jack's photographs that he made for public exhibition with Photoshop is another example of powerful tools being modified by its user. Jack uses his digital savvy, along with the Photoshop tool, to combine two photographs to make one. Jack tells the group "I can make them combine together that you won't realize it: Grading, making the gradient." The "Photo shopped" photograph Jack produced represents a key settlement experience in Halifax (See Image 4.5) and Jack chose to use this photograph for all of the group's public exhibits. Jack uses a variety of powerful tools, modified for his own interests, to produce photographs that in Dr. Brigham's words: "are really professional." Dr. Brigham also said: "I have some different computers that we can do that with," referring to digitally editing participants' photographs. Having access to several computers aids the editing process by making the software more accessible and equitable for participants. Polarized filters for digital cameras, digital editing software such as Light Room and Photoshop, and several laptop computers are examples of powerful tools aiding participants in their learning camera skills and their production of photographs for public exhibitions.

Organizing Theme: Transformative. Transformative, as an Organizing Theme, refers to the potential for complex interactions and outcomes within the space. The main issues discussed in this Organizing Theme are: group reflection, collective decision-making, emergent potential and connecting with others. The Organizing Theme: Transformative contains five Basic Themes: (4) some people in the affinity space have an interest in the common endeavor and some have a real passion for it. The space is built to

fan interest into passion; (7) some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter; (8) leadership and status are flexible. There are different routes to status. People sometimes lead and mentor; sometimes they follow and are mentored; (11) affinity spaces link to other related spaces so that knowledge from the outside can transform the space; and, (12) in an affinity space there is no tight distinction between work and play. Of the five Basic Themes comprising Transformative, (7) and (11) are most active and will be discussed next.

Basic Theme (7): Some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter. Dr. Brigham's photography project takes a participatory approach to research, placing participants in a position to contribute more so than in traditional research projects. One particular example is Dr. Brigham eliciting feedback from the group in order to reflect on their experiences in the photography project. Dr. Brigham asks "we'd like to hear some feedback, whether you think it was a good idea to do something like this again and if we should do it again, what would you like to see done differently?" Krishna suggests "if you organize this project next time, or in future, we can include more young people, senior people." Jack contributes by adding that "maybe we can try other types of camera, that is what I am thinking". Dr. Brigham, when addressing the group about plans for the possibility of exhibiting photographs for a university research day, says "We're going to get together again to decide because Research Remixed is soon," but also adds, "It has to be a democratic vote right?" Krishna, quickly responds with, "[a] one man decision is not good". Ultimately it was a group decision to display photographs publically.

The examples of group reflection and democratic collective decision-making are only one aspect of “contributing” to Dr. Brigham’s photography project. The Pareto Principle can explain another. The Pareto Principle refers to when roughly 20 percent of a group will produce roughly 80 percent of the content (Gee 2013, p.77). This is the case when speaking of Jack’s photographs and Krishna’s verbal contributions compared to the rest of the group. Dr. Brigham, speaking to Jack, says: “You have so many that are beautiful, to narrow it down must be hard”; and, because Jack produced so many photographs, Dr. Brigham does encourage Jack to narrow his selection by saying: “Jack, what are some of your other favorites?” Jack, who is still learning English creates a voice through his photographs. The non-verbal contribution of photographs allows Jack to show, instead of tell his stories to subsidize for language proficiency. Krishna, an avid public speaker, uses his verbal strengths rather than his visual/photography when contributing to Dr. Brigham’s photography project. When reading previously collected data from Dr. Brigham’s project, along with data from the PEIs, it became immediately clear of the disproportionate amount of “air-time” Krishna occupied over the rest of the participants. This does not mean Krishna silenced the other participants. Each participant in Dr. Brigham’s project was learning English as a second language, so varying levels of comfort and fluency would be a contributing factor in participating in English. Dzong, when going through Dr. Brigham’s transcripts, does not make nearly as many vocal or photographic contributions as Jack or Krishna, but through the photography exhibition(s), Dzong’s photographs and stories are given equal presence and space as every other participant. In this sense each participant has a space to contribute, large or small.

Through open dialogue and group reflections, each participant had a chance to offer input as to the photography exhibitions and the overall design of Dr. Brigham's photography project. Jack and Krishna represent massive amounts of contributions to Dr. Brigham's project, while Dzong is an example of making fewer contributions. Paramount for Basic Theme (7) is each person in the group has the chance to participate, make contributions and sees their actions having intended outcomes.

Basic Theme (11): Affinity spaces link to other related spaces so that knowledge from the outside can transform the space. Gee (2013) argues that the "space retains a distinct culture, vision, and set of norms, negotiated within the space over time" (p.175) but is connected with other spaces so that the affinity space "does not become an echo chamber of agreement" (p.175). When introducing the research method of participatory photography with the group, Dr. Brigham explains: "it's a method that people are using all over the world to tell their stories". Dr. Brigham, to give examples, says: "I just want to show you this is the project similar to the project that we are doing here, it's called Photovoice in London, and this is a man who immigrated from the Middle East to London" as well as "this is another one right here, it's about a teenaged traveller, Irish traveller, and it's telling their stories". Dr. Brigham's knowledge of other similar research projects from around the world and her sharing it with the group to show how other people are documenting their stories connects and informs the group of other possibilities while re-affirming their own project.

Krishna, a member of the Bhutanese community arriving in Halifax in 2009, speaks positively about connecting with locals through Dr. Brigham's photography project. Krishna encourages connecting with outside knowledge when he says: "Include

people having different skills, qualifications and experiences” as well as “where ever or whenever they can fit in their skills and experiences, we can utilize their experience to make a stronger community through diversity”. Other comments made by Krishna showing his passion for making connections with others are:

- “I personally feel very good because at least we introduce each other so this is a great part of this project not only photographic.”
- This is very helpful because through this [project], you know me – and I know you.”
- “We build a connection, or networking...it’s good networking. Through this [project] we learn each other.”
- “We meet, we didn’t meet before then, and this is how we know each other.”
- “This photography project is the best part in my whole life – in immigrant peoples lives because that brings us to introduce with each others - in different ways.”
- “This project introduce us in different ways – by doing demonstration of our pictures.”

Krishna’s quotes focus on the benefits of making new connections with different people, creating networks, and being introduced to a broader community through Dr. Brigham’s project. Silvia also speaks personally of the benefits of the project when she says: “I never thought taking pictures could help us to settle in Halifax. It is really helping me to get to know more people” and “I just kind of participated in [Dr. Brigham’s] program and that really increased my confidence to develop photography as

my career”. Silvia also said: “After I joined the project, it inspired me to establish the first photography society” at her university.

Dr. Brigham connects with other projects internationally; Krishna provides examples of how the photography project connected him with locals and the community; and, Silvia gives an example of connecting her passion of photography with her school life and career possibilities. Each example is a transformative practice: it inspired social-networking, the creation of a new photography society, a possible career change for Silvia, and through public exhibitions, an increase in presence in the community.

Summary of Thematic Network: Agencies. The Global Theme of “agencies” is realized through the six most frequently observable Basic Themes in the thematic network. These Basic Themes are:

- (1) People are in the space by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender.
- (3) People with different skills and different levels of expertise are in the affinity space. People range from “newbies” to “old hands”.
- (6) The space is focused on knowing and doing (production, solving problems,), not just knowing: proactive learning.
- (7) Some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter.
- (9) An affinity space has lots of powerful tools to help with the work of the space.
- (11) Affinity spaces link to other related spaces so that knowledge from the outside can transform the space.

It is the collective of diverse individuals, talents and backgrounds proactively learning and working together because of a shared interest in photography and connecting with other spaces through photography exhibitions that characterizes individual and collective agency. Each person is more than a capable actor in the space; they are contributors of diverse knowledge, expertise and experiences making the collective smarter than the smartest person in the collective. The group is not homogenous. Being exposed to new perspectives, different belief systems and working together from diverse

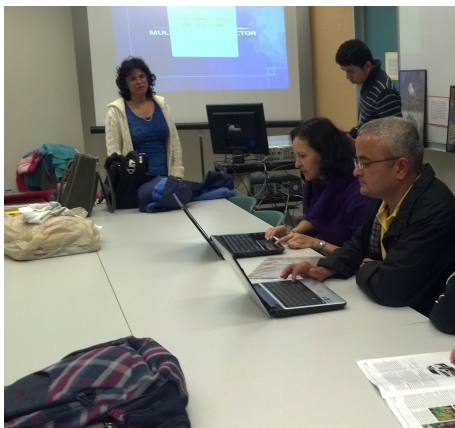


Image 5. 5. Sylvia (left), Dr. Brigham (middle), Krishna (right), Jack (top right) in classroom.

backgrounds are defining characteristics of the space. Next, individual and collective acts of agency demonstrated by participants while participating in Dr. Brigham’s project are presented and explored further.

Individual Agency. Supporting individual agency in Dr. Brigham’s project are the concepts of

autonomy and reflexivity. Autonomy is an act of agency because it refers to one’s ability to make informed and conscious decisions in one’s life. Reflexivity refers to one’s ability to recognize their position within a space or social structure, and potentially having the power to change it; or at the very least, be aware of it. For example: Silvia’s statements: “After I joined the project, it inspired me to establish the first photography society” and, “I just kind of participated in the program and that really increased my confidence to

develop photography as my career” are both examples of Silvia showing individual agency, through acts of autonomy and reflexivity. Silvia’s conscious choice to create a new photography space where she can explore new, but relatable, projects demonstrates ownership, self-confidence, self-awareness and having the capacity, or power, to effect change in her own life. As way of another example, Sylvia consciously connecting her experiences in Dr. Brigham’s project to inform her own research studies demonstrates individual agency through autonomy and reflexivity in that Sylvia recognizes the relatable elements across similar research projects and works to leverage experiences from one to better inform the other. Like Silvia, Sylvia shows self-awareness and ownership of her own learning experiences and how she wants to shape them, breeding individual agency, by demonstrating autonomy and reflexivity in her own life.

Collective Agency. Decision making in Dr. Brigham’s project is done collectively, for example, when discussing how (or if) the participants wanted to display their photographs, the group discussed the idea together and Krishna said it was not “a one man decision” to have the photography exhibitions. Collective agency is recognized through reflective group decisions. In Dr. Brigham’s participatory research project, it is the participants’ choices that determine the group’s future paths, not Dr. Brigham or her assistants. Similar to Silvia’s creation of a photography society, the group’s choice to produce a public exhibition of their work demonstrates a collective ownership of time spent together, group-awareness, group-confidence and having the capacity, or power, to effect change in the group and its immediate surroundings. Additionally, Silvia’s statement, “I think we can ask Tammy to teach us how to do the video” is an example of collective agency. Silvia recognizes the different talents available in the group and

proactively harnesses Tammy’s expertise in videography to “teach us how to do the video”. Silvia promotes collective agency by choosing to use the words: “teach us”, instead of “teach me”. Silvia demonstrates an awareness of the greater collective. Silvia’s thoughtfulness in furthering the knowledge and expertise of the group, not the individual, is an example of collective agency.

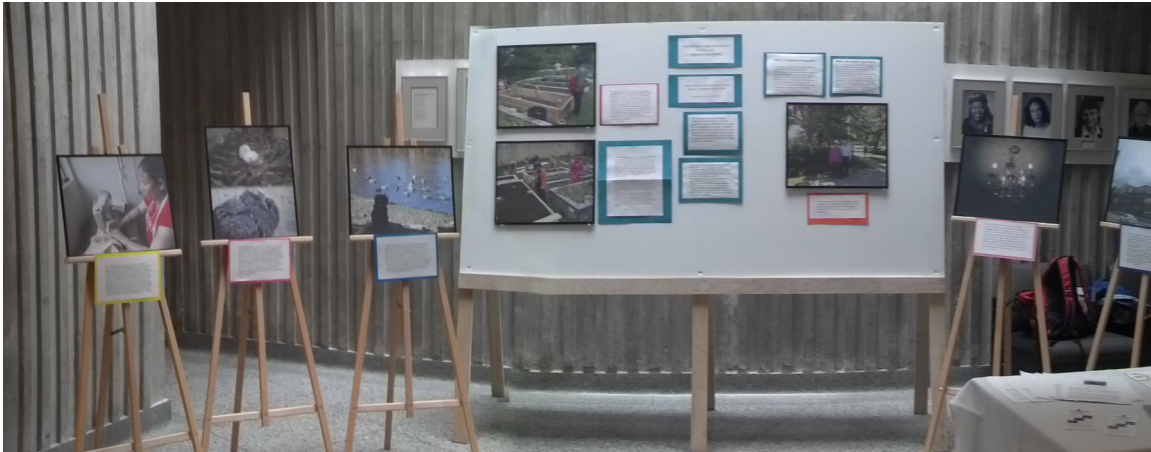


Image 5. 6. Dr. Brigham’s Photography Display for Research Remixed 2014

The concepts of individual and collective agencies, with its various manifestations, are essential elements and defining characteristics of the thematic network exploring the pedagogical potential of Dr. Brigham’s participatory photography project. Participants’ having the opportunity in Dr. Brigham’s project to see that their actions can make a difference, and have an intended outcome, is a powerful generator of agency. Working to produce several public photography exhibitions is one example of a successful intended outcome. Dr. Brigham’s project, while not a true affinity space due to the financial and cultural obligations of the research space, does represent effective action and collective intelligence. Individuals harness their expertise to create new knowledge, while at the same time making the group smarter than the smartest person. The inclusivity of the space breeds understanding, collaboration and learning through differences. It also

enables participants a chance to connect with formal institutions in a democratic way, which may work to ameliorate the distrust many experience regarding the functioning of formal institutions (such as the Canadian government). Next in chapter six, Thematic Network Two: Purposefulness is presented and explored. Thematic Network Two represents the spaces and experiences outside of Dr. Brigham's project helping (or hindering) participants in the settlement process.

CHAPTER SIX

Thematic Network Two: Purposefulness

Introduction

Thematic network two represents affinity space tenets present in the spaces helping or hindering the settlement process for participants. A thematic analysis reveals a pattern of relationships that constitutes a Global Theme of “purposefulness” using transcripts from photo-elicitation interviews along with participants’ produced photographs as data sources. “Purposefulness,” as a Global Theme, is comprised of three Organizing Themes: Initiative, Collaboration and Transformative, with a total of six Basic Themes in support of the three Organizing Themes and one Global Theme.

The six Basic Themes most active when exploring the spaces and experiences aiding participants’ settlement experiences are:

- (1) People are in them by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender;
- (2) People of diverse ages and backgrounds are in the affinity space. They are not age graded;
- (3) People with different skills and different levels of expertise are in the affinity space. People range from “newbies” to “old hands”;
- (6) The space is focused on knowing and doing (production, solving problems), not just knowing. Affinity spaces take a proactive stance on learning;
- (11) Affinity spaces link to other related spaces so that knowledge from the outside can transform the space and:
- (13) Barriers/accessibility to affinity spaces.

Chapter Six presents thematic network two: “Purposefulness,” and the findings from the thematic analysis undertaken. Organizing Themes are introduced first, with the most active Basic Themes from each network being presented and explored. After thematic network two is presented and explored, a summary of the network is presented. Next, Organizing Themes: Initiative, Collaboration and Transformative and its most active Basic Themes: (1) they are in the space because of a shared interest in a common endeavor; (6) the space is focused on knowing and doing not just knowing and: (13) barriers/accessibility to affinity spaces, are presented and explored.

Question 2: What affinity space tenets are present in the spaces that helped participants in their settlement process, what patterns can be observed?



Image 6. 1. Thematic Network 2: Purposefulness

Organizing Theme: Initiative. Initiative, as an Organizing Theme, represents affinity space tenets relating to drive, motivation, access, interest, and common struggles

for participants in their settlement experiences/spaces. Issues discussed in this Organizing Theme are creating community networks, learning from each other and barriers in relation to settlement spaces and experiences. In this network, the Organizing Theme of Initiative is comprised of three Basic Themes: (1) they are in the space because of a shared interest in a common endeavor; (6) the space is focused on knowing and doing not just knowing, and (13) barriers/accessibility to affinity spaces.

Basic Theme (1): Shared interest or common endeavor. To repeat, “people are in them by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender” (Gee 2013 176). Gee also writes, “people enter the space for different reasons. Some use it as a stepping-stone to other affinity spaces” (p.176), meaning the space allows for plurality, in that the individuals within the space are able to develop his or her own interests aside from the collective’s. During PEIs participants spoke of a lack in community resources present at the time of their settlement, which was a driving force for creating their own spaces. Below is a portion of Sylvia’s transcript where she speaks more about her need to create a space:

Sylvia: Yeah so, being with women from all sorts of different cultural backgrounds is very enriching.

David: Has that helped you?

Sylvia: Yeah, and it is where I usually feel more comfortable. It has been difficult to create bonds with Canadian people.

David: Really?

Sylvia: And, I don’t think I’m the only one (laughs). And also they become like your family.

David: What ways do you feel more comfortable in this space?

Sylvia: Well, I just feel that we just share a lot of common experiences and more open and I don't know.

David: More open, okay – more energy around these people?

Sylvia: Yes. Yeah. Like creating strong bonds.

David: Through mutual experiences?

Sylvia: Yeah, yeah. And they are all seeking the same thing – to have a sense of belonging, you know?

Sylvia's creation of The Immigrant/Migrant Women's Association of Halifax, where she and other immigrant/migrant women can connect, support and learn from each other's experiences, is an example of proactive learning, knowing and doing. Because the space is designed specifically for migrant and immigrant women, it differs from Gee's notion of idyllic notion of an affinity space that is open to both genders and non-immigrants. Sylvia coming from Mexico, which as a Latin country tends to have different perspectives regarding gender roles and participation, may feel more comfortable with other women and could be a reason why she developed a community of immigrant/migrant women, who feel the same way. However, there is plurality of purpose within the space. This can be observed when Sylvia says "I feel there is potential, a job for the future for me". While the Immigrant/Migrant Women's Association of Halifax serves the collective needs of local immigrant/migrant women through workshops and a carnival, it also presents future employment possibilities for Sylvia.

Silvia, like Sylvia, creates new spaces to help facilitate her dream to become a wedding photographer. After participating in Dr. Brigham's photography project, Silvia said: "it inspired me to establish the first photography society" at her local university and the experiences in Dr. Brigham's project "really increased my confidence to develop photography as my career". Silvia told me she chose to step down as the president of the society she created because, in her words: "I want to develop my own way, instead of being a leader" and "I don't want to give up photography, just the society." Since leaving the university photography society, Silvia has created a different, smaller photography endeavor for portrait taking with a couple of her friends because, in her words: "my dream is to become a wedding photographer but I want to practice more before I get into that." Silvia is creating new learning spaces and moving from one space to another with the ultimate goal of gaining enough experiences and skills from these spaces to help achieve her dream of becoming a wedding photographer.

Krishna, like Sylvia and Silvia, also creates a new space because of a lack opportunity for members of his community. Krishna describes the need to increase the health of people in his community. By coming together for a common interest and connecting with the broader community through organic gardening, Krishna creates new possibilities for his own community. Krishna explains the motivating factors for creating the community garden:

1. "Gardening and growing organic food is especially good for health. It's my experience during summertime, people go out and they have lots of fun – they work together – if they have garden they work in the garden – if they have

farm, they work in the small farm. And especially it is good for everyone. At least they will add something, inside of their dishes, organic food or vegetables and that is really good for health.”

2. “I came here in 2011... I found, personally, here that many of our seniors, they are just simply staying at home – having lots of fear, anxieties, and mental illness. And I asked them, “Do you like to go out?” “Yes, but nobody is taking us out”. Then myself, and two of my friends, we talked with ISANS and a city councilor – I forgot his name – ISANS got some funds to build the gardens and the land. At first ISANS and Bhutanese community built the garden. We started from there and now it is growing bigger and bigger. And everybody is interested in working in a garden. So, that brings our seniors and young people together working in a garden. First year we had some kind of problems but since then we’ve gained new ideas and we apply those ideas that are still there today. Now, we, not only Bhutanese community working in the garden, now African community is there working with us, some Iranians are with us and some Canadians are with us. Many people – some immigrants – it’s really a diverse community working there. After that, we got some opportunities to work in

different gardens. Some of our people, they started to work at the commons as volunteers – 4, 5 or 6 people are working, I think, there.”

Krishna explains through the community garden “people share their ideas, they share knowledge, even people who don’t speak English.” In this case the community garden is not just for growing food, it is also a social space promoting community, a space where diverse people can connect with others through a shared interest in gardening.

Sylvia, Silvia and Krishna each create new spaces because of a lack of community in their lives and in order to feel productive. Sylvia speaks of not making strong bonds with Canadians but having a sense of belonging with other migrant/immigrant women, Silvia details how she needs more experience in photography leading her to create the first photography society at her university and Krishna speaks of the lack of activities for seniors and youth in his community motivating him to create the community gardens. In each case, participants are demonstrating agency and finding a sense of purpose and belonging through their individual interests and connecting with a broader group of people with similar interests.

Basic Theme (6): The affinity space is focused on knowing and doing. To repeat, “affinity spaces take a proactive stance on learning. Everyone has an obligation to facilitate the learning of others and should have the attitude that there is always something new to learn and someone else who can help” (Gee 2013 p.179). Examples to demonstrate Basic Theme (6) comes from a story about Krishna’s father in the community garden, activities in Sylvia’s Immigrant/Migrant Women’s Association of Halifax and Sylvia’s participation in the dance group “Lati-Spanica.”

Below is a portion of Krishna's transcript where he speaks of proactive learning in the community gardens:

David: So, let me actually ask you another question about the garden – Is it common for people to help others learn new skills in the garden? Do people teach each other?

Krishna: Oh, yes! Really, – I did not expect those things at first but when we start working – people they share their ideas, they share their knowledge – even people who don't even speak English you know. They start speaking Basic English – they start to learn there – they started to learn English there, verbally. For example: my parents – my father especially – he didn't know to speak English, he's never been in a school in his life – but when he came here, he had no choice – some volunteers came to help them, my parents, learn English – and he started to learn and he understands some words – in that way with sign language, with body language my father started to communicate with different people...

David: And this was in the garden?

Krishna: Yes, especially in the garden. And wherever he is now, he feels like independent – he walk up to Chinese shop. Down here, he's walking from Glenforest to here – so he's doing shopping himself...so that makes me really

happy because first time for two or three months – we came in January – my parents didn't get out because they didn't know anything here...

David: And it's January too.

Krishna: And it's January – slowly when summer came, they start coming out and we engaged them in the garden and they understand, or learn from each other with many people around there – So that helps sharing and they know our people. Yes, so that helps those lots. So, this is the idea of making a community that is stronger when we work together from different communities. The first thing is, we have to believe in ourselves – and then we will believe in others. Otherwise how can we gain confidence? So, this is – believe yourself, then you will believe others.

Krishna speaks of the community and individual benefits of having a space where people of diverse backgrounds, young and old, can share and learn from each other. The increase in confidence for Krishna's father from time spent in the garden enables him to venture further out into his community and exercise independence through shopping for himself. While the garden benefits the health of the community through the production of organic food, it also is a vehicle for raising community awareness, resource development and social harmony. The garden is a space of knowing, doing, connecting and producing.

Another example of Basic Theme (6) is the work of Sylvia's Immigrant/Migrant Women's Association of Halifax. This group works to support immigrant and migrant

women with their settlement process by offering different workshops, events and community building activities. While the space is defined by the coming together of immigrant and migrant women, the space also produces knowledge through workshops, programs and events like their 2015 carnival in January. Sylvia also recently facilitated an art therapy workshop for the Immigrant/Migrant Women's Association of Halifax. These workshops further the group's knowledge and create new opportunities for the women to connect through common experiences and working together towards a common goal, finding and maintaining community and sense of purpose.

Sylvia's participation in the dance group "Lati-Spanica" is another example of a space dedicated to proactive learning, knowing and doing. This next portion of Sylvia's transcript provides examples:

Sylvia: Well, I start – I brought that just to signify of being with people from my own culture is refreshing.

David: Is this a dance?

Sylvia: Yeah, there is an organization – it is called "Lati-Spanica" – they do cultural dance from Latin America.

David: Did you say folklore?

Sylvia: Yeah, like traditional dance. They are open, like anybody who wants to go and they have one Gala every year and they also they get invited to different festivals.

David: Like the one here?

Sylvia: They dance there too – So that year I danced and this year I danced with my daughter – that was fun.

David: Do they have a website?

Sylvia: They do – yeah – they’re called “Lati-Spanica” – well, I know some of them.

David: But they broadcast their events?

Sylvia: Oh yeah, they’ve been growing! Their Gala is bigger and bigger every time!

David: Do they offer classes?

Sylvia: No, no. It’s volunteer – like if you want to participate you go to the practices and then present – practices are free and the costumes are – they buy the costumes, so you use their costumes. So, they are not like classes, more like practices. Well, they say “we’re going to put this dance – if you want to participate, then come, that sort of thing. During the practice you learn the dance –

David: So, they will teach you?

Sylvia: Yeah

David: And for free, right?

Sylvia; Yeah, yeah.

David: What dance are you doing there?

Sylvia: That there is a Mexican dance from Veracruz. He’s from Peru and my family is from Veracruz. It is a state.

David: How long have you been with this group

Sylvia: Well, participating – I think this is the third year – last year I didn't dance, my daughter Ezel did.

David: She likes it too?

Sylvia: oh yes! She goes, and they just all - the kids and girls she knows, they just play.

David: So, it is a good place to be able to socialize as well.

Sylvia: Yeah, and a little bit learn some part of her culture/heritage.

Different ages, backgrounds and ethnicities can come together to learn different dances from Latin America as well as the cultural heritage associated with Spanish and Latin life. Sylvia expresses the social benefits of being with people from her own culture being “refreshing” as well as the educational benefits of participating in the dance group enables her daughter to learn more about her heritage. The dance group “Lati-Spanica” is committed to sharing and preserving Spanish/Latin culture through their performances and annual Gala and the group works inclusively by enabling anyone to participate and learn their dances. While “Lati-Spanica” is an open space, the reality of the space might differ because it is dedicated to Latin and Spanish culture; those who do not share the history or heritage might feel as though they do not belong and, therefore, do not join in.

Krishna speaks of the informal language learning that his father experienced in the community gardens that he attributes to his father’s increase in confidence and comfort with his local surroundings and independence. Sylvia’s facilitation of workshops and programs for the immigrant/migrant women’s association, like the art-therapy workshop, promotes proactive learning practices and a sense of purpose for the women occupying the space. In addition, “Lati-Spanica” is an example of an inclusive space that educates its volunteers through learning and performing traditional Spanish and Latin dances, but not all might feel as though they can participate because of a perceived cultural barrier. However, in each space different types of knowing, learning and doing takes place despite the perceived barriers to participation.

Basic Theme (13): Barriers to affinity spaces. The emergence of “barriers to affinity spaces” was an unexpected and insightful occurrence in the data collection process because it reveals a perspective I had not previously considered: accessibility. Below, Dzung, Krishna and

Sylvia each speak of barriers to his or her participating in affinity spaces during their settlement process.

Dzong:

- “The main thing is I work Monday to Friday 7-4pm.”
- “Right now I am not [at YMCA] because I am working full-time.
- “I have a 19 month old daughter, and you know, I have to fulfill my responsibility for my daughter’s life.”
- “And I’m so tired”
- “Right now, after work, I watch movies at home, because I don’t need to get used to Halifax, I already know Halifax.”
- “So, [those] kinds of activities are just for fun. We can’t make a career from just doing those activities.”

Dzong’s barriers to participating in affinity spaces are his full-time job, his responsibilities as a father of a newborn daughter and Dzong’s position of the inconsequentiality of affinity spaces when compared to fighting for career opportunities. Next, Krishna’s barriers to participating in civic life are presented, in his own words.

Krishna:

- “Gardening is not enough.”
- “There is a lacking of good community.”
- “I want to give something, but where is the place, area, for me to give something?”
- “Being useless is unhealthy.”

- “It’s because the government is creating economic slaves through minimum wages.”
- “The government is so far away from its immigrant people – we want government support – direct support.”
- “How will the nation develop if the government and the public is separate?”
- “And I feel like an economic slave here.”
- “That is my idea, but it is just an idea only. No money, no honey - you know.”

Krishna speaks of the need for government in supporting its public, the disparity between the two separate spheres of public and private sectors, as well as the financial woes of being an “economic slave” through only earning minimum wage. Similar to Dzung, Krishna’s concerns are more about finding a career because “gardening is not enough”. Next, Sylvia speaks about her settlement struggle she has experienced to this point:

Sylvia:

- “It has been difficult to create bonds with Canadian people.”
- “And also, finding a job – I think that is also something that hasn’t helped me to get rooted - that I haven’t found a permanent, or a satisfactory job. I have done all types of jobs here.”
- “I came to Canada as a photographer, but I couldn’t find a job as a photographer and I was in between the transition of analog and digital – and then I didn’t have money to get digital equipment...”
- “Something specific for women doesn’t exist here.”

- “In most cities in Canada, there’s one. But, we don’t have a center
- we don’t have a place.”

Absence defines Sylvia’s barriers to affinity spaces. The absence of bonding with locals, the absence of good career opportunities, the absence of support for immigrant/migrant women and the lack of financial solvency all work as barriers to Sylvia’s settlement.

The emergence of “barriers to affinity spaces” is an important finding because it adds a critical perspective to my research by raising issues of accessibility for Newcomers. Krishna speaks of being an economic slave tied to minimum wages with no government support, Dzung also speaks of the confines of working full-time and having a baby at home and Sylvia is unable to find community with Canadians, so she creates her own community space. Issues of accessibility to affinity spaces for Dzung, Krishna and Sylvia highlights the financial difficulties each participant faces in their search for career opportunities.

Organizing Theme: Collaboration. Collaboration, as an Organizing Theme, is concerned with the activity of the collective, what the people are doing and how are they doing it. The major issues discussed when reflecting on settlement spaces are: involving diverse people from different backgrounds, integration, networking, cooperation and carrying on traditions. The Organizing Theme: Collaboration is comprised of five Basic Themes: (2) people of diverse ages and backgrounds are in the affinity space. They are not age graded; (3) people with different skills and different levels of expertise are in the affinity space; (5) those with passion set high standards that others acknowledge and seek to emulate; (9) an affinity space has lots of powerful tools to help with the work of the space, but their users and uses modify these tools; and (10) an affinity space allows people to specialize but demands that they share general knowledge and

skills with people in the space as a whole. Of the five Basic Themes in Collaboration, (2) and (3) is most active and will be discussed next.

Basic Theme (2): People of diverse ages and backgrounds are in the affinity space.

They are not age graded.

- Krishna and the community garden: “And everybody is interested in working in a garden. So, that brings our seniors and young people together working in a garden.”
- Krishna and the community garden: “then another year we started working together to engage people from different communities in the neighborhood.”
- Krishna and the community garden: “now, we not only Bhutanese community working there, now African community is there working with us, some Iranians...and some Canadians.”
- Sylvia and Immigrant/Migrant Women’s Association of Halifax: “being with women from all sorts of different cultural backgrounds is very enriching.”
- Sylvia and Immigrant/Migrant Women’s Association of Halifax: “it’s all these different cultures getting together, but very strong women.”
- Sylvia and “Lati-Spanica”: “they are open, like anybody who wants to go.”

- Sylvia and “Lati-Spanica”: “and if you want to dance, you don’t have to be from Latin America.”
- Sylvia and “Lati-Spanica”: “participating, I think this is my third year, last year I didn’t dance, my daughter did.”
- Silvia and the university photography society: “because I finish my degree in China, so I am kind of older than people.”
- Silvia and the university photography society: “it really brings a lot of opportunities for me to show these pictures to my Canadian friends and my Chinese friends.”

The community gardens bring seniors, youths and different cultures together for a common purpose. Sylvia’s immigrant/migrant association connects women from all over the world together “Lati-Spanica” brings Sylvia and her daughter together and anyone else who wish to learn traditional dancing. And lastly, Silvia’s university photography society connects students of different ages who are passionate about photography.

Basic Theme (3): People with different skills and different levels of expertise are in the affinity space. Gee (2013) writes, “the space recruits a diverse array of talents...[it] is designed to allow for multiple contributions, to leverage diversity so that no piece of knowledge or skill goes untapped” (p.175).

Krishna describes how people interact in the community garden using an analogy of making a fist: “I cannot make a fist with one finger, I cannot make a fist with two also. Unless I use everyone together, I make a good fist, it’s strong”. Krishna explains further: “So, this is the idea of making a community that is stronger when we work together from different communities”. Krishna speaks of leveraging the expertise from diverse cultures and backgrounds

to create a non-homogenous community so, in Krishna's words, "whenever I have a problem, I'll ask somebody else in the community, in my network".

Jack's new passion is flying R/C drones. Jack recently connected with a local hobby club and introduced himself to the online community. After introducing himself to the hobby club, Jack learned of regulations and certifications needed to fly his drone in public places due to the risk of injuring a by-stander. Jack, still a novice flyer, receives expertise from the club and gains new knowledge regarding the need for certification for flying his drone.

Sylvia's participation in the group "Lati-Spanica" connects her with activities related to her Latin American heritage, but the space is open to anyone who wishes to participate. Sylvia mentions that "they are open, like anybody who wants to go" and "if you want to dance, you don't have to be from Latin America". While "Lati-Spanica" is open to all people, during the PEI Sylvia reveals an unequal gender dynamic in "Lati-Spanica":

David: And all kinds of different ages?

Sylvia: Yeah, old-old, no. Well, me. Like me – people my age
(laughs). I'm a senior. There are more women of course.

David: Yeah, cultural keepers and producers of culture?

Sylvia: Always short on men dancers –

David: Oh really, always looking for men?

Sylvia: Always looking for men.

Even though "Lati-Spanica" is open to diverse talents and backgrounds that does not guarantee that diversity will ensue in the space, which is the case for Sylvia's dance group. However, it is the case that Jack, Krishna and Sylvia are participating in social spaces that are designed to

leverage the powers of the collective while also honoring the varying levels of expertise of the individuals occupying the spaces.

Organizing Theme: Transformative. Transformative, as an Organizing Theme, refers to the potential for complex interactions and outcomes within the space. The main issues discussed in the Organizing Theme: Transformative are emergence, insight, community building and expanding knowledge. The Organizing Theme Transformative contains five Basic Themes: (4) some people in the affinity space have an interest in the common endeavor and some have a real passion for it. The space is built to fan interest into passion; (7) some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter; (8) leadership and status are flexible. There are different routes to status. People sometimes lead and mentor; sometimes they follow and are mentored; (11) affinity spaces link to other related spaces so that knowledge from the outside can transform the space and; (12) in an affinity space there is no tight distinction between work and play. Of the five Basic Themes comprising Transformative, (11) is the most referenced by participants and observable in their actions. Basic theme (11) will be discussed next.

Basic Theme (11): Affinity spaces link to other related spaces so that knowledge from the outside can transform the space. Gee (2013) writes that the “space retains a distinct culture, vision, and set of norms, negotiated within the space over time” (p.175) but is connected with other spaces so that the affinity space “does not become an echo chamber of agreement” (p.175). When considering the spaces and experiences helping participants in their settlement process, Jack, Silvia, Krishna and Sylvia actively seek connections with other people and spaces.

Jack. Jack’s passion for drones stems from a love of R/C helicopters and an interest in digital photography. Jack’s hobby transforms from R/C helicopters to drones over time and his

connecting with online information, research and clubs is responsible for this transformation.

Below is a portion of Jack's transcript where he details the transformation:

Jack: So, I, when I was 15 years old – or even when I was a child – I was really into those remote control aircrafts that could fly in the sky. When I was 15 years old I finally got my first one.

David: That's a long wait!

Jack: Yeah. And it was not a success. I crashed it the second day. Then, maybe 3 years later, I got more and practiced a lot and got better skills but it was still really difficult to fly it well.

David: Did you have any other friends who did it too?

Jack: Not too many. Because I maybe kind of shy and didn't socialize too much with other people – so I kind of played it with myself and did some on-line research – how to control it and...

David: So, you were able to use the Internet to find out how to better your skills?

Jack: Yeah. And I did go to some clubs but they were kind of away from where I was studying so I didn't get much opportunities to socialize with those people and improve my skills and my parents didn't want me to play too much with this stuff. They say you should I focus on your studying instead of the toys.

David: Right, that sounds like parents.

Jack: But I was still really into it and so when I came to Canada I didn't play that for a long time. Recently I finally got some time to

do some research to find drones that are popular, recently. The control is much easier than helicopter.

David: So, then you found a club in Halifax?

Jack: Yes, I went to their website and introduced myself and had people reply to my introduction and gave me more information - how the club works and what their activities are. So, I would have a better idea about what I could participate in the future and one of the important things they showed me – if I want to keep pursuing my drone flying or aerial... taking aerial photos – I need to have a certification called S.F.O.P or something – I forgot the name of the certification.

David: Right – and do want to get the certification?

Jack: Yes, for sure.

David: So, what will that allow you to do?

Jack: So if I want to do – develop my hobby as a professional business – I need to have the certificate to operate my business – because drones sometimes can be dangerous – even if it fell to people it would be really dangerous – and sometimes if it's heavy it's like a falling rock! So, like driving, I need to know how to manage the risks while I am operating my drone – because I could sell my photos to other people legally.

Online research and interacting with different clubs has transformed Jack's hobby from helicopters to a passion and possible business of drone flying and aerial photography. Jack's most recent connection with a club in Halifax gave him new knowledge about the rules and regulations surrounding drone flying. Without connecting to this local hobby club, Jack could have faced legal issues if he accidentally hurt somebody or chose to sell aerial photographs taken by his drone without the proper certification. Jack's connection with the group provided him insight into local regulations he was previously unaware of, and the same information also provided him with new job possibilities for taking his hobby to professional level.

Silvia. Silvia says the experiences in Dr. Brigham's photography project are the basis for the creation of a photography society at her university. Silvia also details how her current portrait-taking venture is a result of not wanting to be the president of the photography society that she created at her university. In each instance, Silvia's experiences in one space cause a connection to, or creation of, another similar space. Below is a portion of Silvia's transcript where she details the connections:

David: Now, where did you come up with the idea for the other, your other photography job – you were telling me a little bit about it last time we met – where you were telling stories and taking people's photos?

Silvia: Oh, yes.

David: Yes, can you tell me a bit more about that again.

Silvia: Okay. So, at the beginning of when I was here right I just kind of participated in Susie's program and that really increased my confidence to develop photography as my career – or

something like that. Because before that, Jack I just looked at this as our hobby. I didn't really think it should be my job or something like that – And I was lost – I didn't really know what I should do in Canada because I have a degree in China but that doesn't....

David: Doesn't translate to Canada?

Silvia: No. Because it's journalism and it's hard because my language is not that, you know to be a journalist you must know – but I was trained in taking photos but just a little bit – so I don't really want to give up the things I learned in China but I was lost so I went to Susie's program and you guys gave us – you encouraged us a lot – so I was thinking I should do something and I went to see my career counselor, at SMU, and she said would you like something like that – and she said maybe if you want to develop it as a career or something you may want to do something related to that – she said that because we don't have any photography society at SMU so – she said maybe you can start one! I never thought about it before! And yeah, thought it maybe was a good idea, so I asked some of my friends and they said it was a good idea – because they like taking pictures as well – so we started a society and after and during the society I have...well, because not too many students in SMU who are in arts and many of them don't have cameras so its hard for me to find activities for them – events – and I'm not familiar with the culture too –

sometimes I hesitate – maybe I want to do this event but I don't really know what the other students think and I don't really know how people have the events here – so then we decided, after one year we changed the president to another girl – she did really good – so another two friends and I – I don't want to give up photography but just the society – I want to do something more related to myself – and I want time to develop my own way, instead of having to be a leader. So another two friends of mine, they are Chinese as well, but we kind of...because of our culture we like to take pictures of the self-portrait. I don't know about people here – some people said it kind of obsessed with themselves if you did that (laughing).

David: I think that may have been the case but today with all the “selfies”...

Silvia: Yeah, so we think – because – we want to do that but my dream is to be a wedding photographer but I want to practice more before I get into that. So we think, because we are all in school, we don't have the time to start a business like that. And, we also don't want to earn lots of money from that – because it may turn the hobby into another thing – so we kind of think maybe we could do this and help other people at the same time – so that's why we came up with the idea to take pictures for others but we want to

donate some of our income to people who need help so that's how this project came about.

Silvia's story is about following her passion for photography and the different spaces emerging from her connections with others during the process. Silvia utilizes some of the photography training she received because she did not "really want to give up the things [she] learned in China." Silvia says the experiences in Dr. Brigham's project gave her the confidence to discuss new career possibilities with her career counselor. The meeting with the career counselor prompted the creation of the university photography society where Silvia was president. The experience as president was transformative, with Silvia coming to the realization that she did "want to give up photography but just the society". Silvia wants to focus more on building her photography skills, not leadership skills, to further her dream of becoming a wedding photographer. Each of Silvia's photography experiences informs her next experience. Silvia actively and consciously navigates these spaces to further her own skills as a photographer.

Krishna. Krishna's role in creating the community gardens, initially for the Bhutanese community, and the vandalism that occurred within the first year of the gardens existence is an example of problems that can arise when a space remains isolated from other related spaces. On the other end of the spectrum, the emergence of volunteer opportunities for the Bhutanese community to work in other gardens in the city demonstrates what possibilities exist when connections are made with other spaces. Here is a portion of Krishna's transcript where he details the events in his own words:

"At first we start working as a gardening in neighborhood, which is supported by ISANS Immigrant Settlement Association of Nova

Scotia with Bhutanese immigrant only but it brought a lot of chaos in other communities as a result we had a lot of vandalism at the time. That incident gave a broad idea of working with different communities in the garden. Then another year we started working together to engaged people from different communities in the neighborhood. So, that gave us some excellent ideas like working together, joining hands, helping each other, understanding each other helped to learn each other. Since then vandalism have been reduced. This is about the gardens just one example and the other one was photographic, camera training and storytelling sessions with Dr. Brigham. And in any field if you work together with understanding definitely we will achieve goals. Include people having different skills, qualifications and experiences – where ever or whenever they can fit in their skills and experiences, we can utilize their experience to make a stronger community through diversity...

...Now, we, not only Bhutanese community working in the garden, now African community is there working with us, some Iranians are with us and some Canadians are with us. Many people – some immigrants – it's really a diverse community working there. After that, we got some opportunities to work in different gardens. Some of our people, they started to work at the commons – as volunteers – 4,5 or 6 people are working, I think, there.”

When the garden was disconnected from the local community vandalism occurred. Now that more communities are accessing the garden space, connections are being made with people outside of the Bhutanese community and Krishna says that the “vandalism has been reduced.” New community connections have also resulted in other gardening opportunities in the city emerging for members of the Bhutanese community.

Sylvia. Even though the Immigrant/Migrant Women’s Association of Halifax is a space dedicated to supporting women that does not mean that men are excluded or are not helpful. Here is an example from Sylvia’s transcript showing how connecting with someone outside of the space better informed her space:

Silvia: Immigrant/Migrant Women’s Association of Halifax. At first, it was called H.I.M.A. – the chair, her husbands said, “why are you starting with HIM?” Like HIMA.

David: Oh yeah. Funny a man noticed.

Silvia: So, yeah, then we changed it.

The name created for Sylvia’s association: The Immigrant/Migrant Women’s Association of Halifax, demonstrates the insightful benefits of connecting with other spaces/people to better inform the group. The group originally was going to be named: Halifax Immigrant/Migrant Women’s Association (HIMA) but the husband of one of the members noticed the first three letters spelled HIM and offered insight to the group that they may want to consider the spelling. Because the group is comprised of immigrant and migrant women whose first language may not be English, there may not be the same awareness to the subtlety of the conflicting connotations HIMA produces for the association. Having the openness to consider insight demonstrates the

association willingness to connect, or at least consider the perspectives, with other spaces to help inform their practices.

Jack's passion for flying drones prompted his actions to connect with a local hobby club that informed him of the local rules and regulations regarding the operating of his drone. Jack creates a new connection, a connection to a larger network of expertise that informs his actions. Silvia's experiences in Dr. Brigham's photography project led to the Silvia creating the university photography society, and Silvia's experiences in the university photography society led to the creation of the smaller, portrait taking project. Through her experiences in one space, Silvia connects with new spaces proactively pursuing her dream of becoming a wedding photographer. Krishna speaks of vandalism that occurred during the first year of the community gardens and how the vandalism was reduced once more communities started to work in the gardens. Krishna also spoke of the volunteer opportunities that emerged from including more people in the community gardens. And, The Immigrant/Migrant Women's Association of Halifax connecting with the insight from one of the members' husbands demonstrates how outside knowledge can transform a space so "it doesn't become an echo chamber of agreement" (Gee, 2013). Furthermore, in participants seeking new experiences, and/or trying to find purpose through different projects, participants seek connections with new spaces to inform their practices. Participants seeking connections demonstrates a desire to be part of a larger network; this search for a network could be a community network or trying to feel connected with their new home of Canada.

Summary of thematic network two: purposefulness. The Global Theme of “purposefulness” is realized through the six most active Basic Themes in the thematic network.

These Basic Themes are:

- (1) People are in the space by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender.
- (2) People of diverse ages and backgrounds are in the affinity space. They are not age graded.
- (3) People with different skills and different levels of expertise are in the affinity space. People range from “newbies” to “old hands”.
- (6) The space is focused on knowing and doing (production, solving problems,), not just knowing. Affinity spaces take a proactive stance on learning.
- (11) Affinity spaces link to other related spaces so that knowledge from the outside can transform the space.
- (13) Barriers. Accessibility to affinity spaces.

While thematic network one: “agencies” presents the affinity space qualities present in Dr. Brigham’s photography project promoting individual and collective acts, thematic network two: “purposefulness” presents the affinity space qualities present in other spaces aiding, or hindering, in participant’s settlement process. This network is best characterized by the lack of resources available for participants combined with the desire to do something meaningful and relevant with one’s life. Sylvia summarizes “purposefulness” when describing why the Immigrant/Migrant Women’s Association of Halifax was created when she tells me: “they are all seeking the same thing – to have a sense of belonging.” Silvia’s path in photography started because, in her words: “I was lost – I didn’t really know what I should do in Canada.” Silvia,

after creating the university photography society, purposefully decided to create the portrait-taking project because, in her words: “I want to do something more related to myself – and I want time to develop my own way.” Silvia wants to be a wedding photographer and is finding new spaces to facilitate her gaining new skills and experiences to realize this goal. Jack also is connecting with locals drone enthusiasts to better inform his passion for flying drones and possible new business of aerial photography. Jack’s connection with the hobby club provided him with knowledge specific to furthering his hobby to a professional level. Krishna tells me: “I want to give something, but where is the place, area, for me to give something?” Krishna finds purpose through the creation of the community gardens. The garden is intended to bring seniors outside and connecting with the greater community because Krishna feels that “being useless is unhealthy.” The garden space enables peoples from different backgrounds to work together in producing food, learning language skills, sharing different cultures, and a having a sense of ownership, or belonging to something with purpose.

The emergence of “barriers to affinity spaces” is another defining characteristic of this network. Dzung, Krishna and Sylvia each speak of difficulties they have experienced during their settlement process that relate to a lack of relationships and opportunities in finding their purpose. Dzung speaks of being tired due to the confines of being a parent of 19-month old and working full-time for low wages. Sylvia refers to the lack of “satisfactory” work and not being able to connect with Canadians. Krishna echoes Dzung’s barrier that “the government is creating economic slaves through minimum wages.” While a lack of money, or a satisfactory job is the primary barrier in accessing affinity spaces, Krishna, Sylvia and Silvia, create their own types of affinity spaces to connect their unique passions with purpose. The personal agency that Krishna, Sylvia and Silvia demonstrate by creating these spaces in their lives to further themselves, their

skills, their community and their knowledge shows a deep sense of finding meaning in a city where there is a lack of opportunities and resources. However, Krishna and Dzung raise very important issues regarding the concept of anomie and the negative effects it has on their transitioning to a new society with completely different norms, practices and policies. Anomie, in Krishna's case, is experienced because of what he referred to as a "false image" of Canadian life. Krishna says: "If you go to some other countries in Asia and ask, "do you know Canada? How is Canada? What is your opinion about Canada?" They will not say a single word bad against this country – we heard "Canada is good – the government is great" but once they enter into this world and come to the other side and those people will understand quickly." Krishna was presented with an ideal image of Canadian life before entering, and after arrival, he was met with the harsh realities of a stratified, do-it-yourself, capitalist society. There is a disconnection in the social values Krishna hoped for, versus the ones present in Canada. This disparity can breed distrust in institutions, a withdrawal from civic engagement and an overall sense of feeling unaccepted, and not a functioning part in one's society.

Next, in chapter seven, thematic network three: "accessibility," is presented and explored. Thematic network three represents participants' personal reflections and opinions about settlement experiences that are not characterized by, or analyzed through, affinity space characteristics. Feminist standpoint theory (FST) is the guiding theoretical lens for chapter seven. This theoretical perspective privileges the viewpoint of the oppressed as being more objective than the perspective of the ruling class because the one in power can never possibly understand the outsider's experience. Or, to use Krishna's wonderful analogy about the Canadian governments disconnection from its public, "cats make laws for cats, not mice."

CHAPTER SEVEN

Thematic Network Three: Accessibility

Introduction

Thematic Network One, “Agencies,” explores the pedagogical potential of Dr. Brigham’s photography project by examining the affinity space tenets present within Dr. Brigham’s project and Thematic Network Two: “Purposefulness,” explores the spaces outside of Dr. Brigham’s project helping participants settlement experiences also by examining the patterns of affinity space tenets present in those spaces. Chapter Seven’s Thematic Network Three represents the experiences, places and spaces outside of Dr. Brigham’s project, not characterized by Gee’s affinity spaces that affect participants in his or her settlement. Thematic Network Three represents the different standpoints and opinions of participants. Themes emerge from the data, instead of pre-determined affinity space tenets being placed onto the data. For Thematic Network Three a Global Theme of “accessibility” is realized through two Organizing Themes: Local Environment and Career Opportunities. Seven Basic Themes, developed from an original of eighteen, were collapsed and grouped according to similarities and then placed into Organizing Themes. The Organizing Theme: Local Environment details a “have/have not” dynamic in the places, spaces and activities helping or hindering participants in their settlement. The Organizing Theme: Career Opportunities presents a cultural catch-22 dynamic observed through the interrelated nature of conflicting Basic Themes.

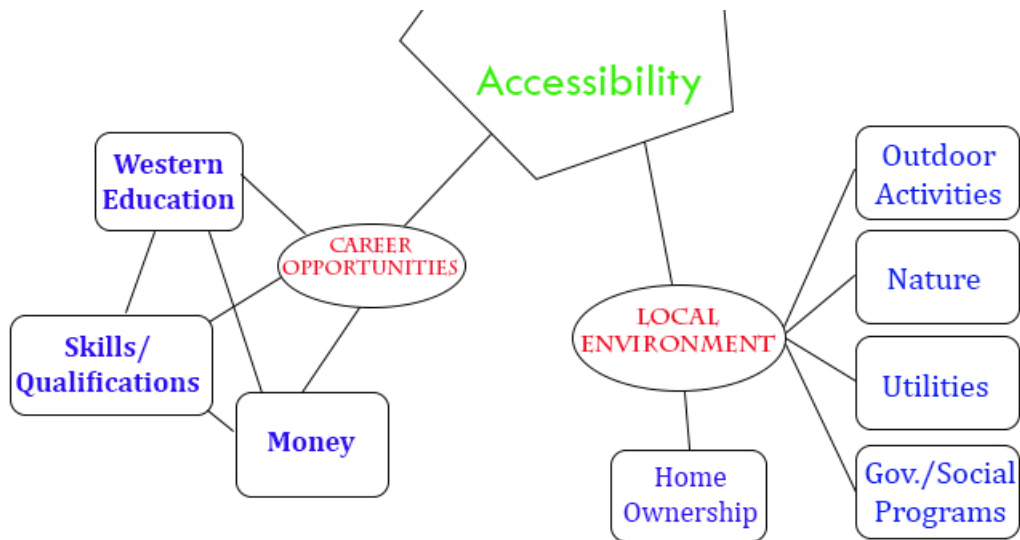


Image 7. 1. Thematic Network 3: Accessibility

The Organizing Theme: Career Opportunities presents a paradoxical situation from which participants cannot escape because of contradictory rules being placed on them by a new culture and its institutions. Here, in chapter seven, I present Thematic Network 3: “Accessibility” and the findings from the thematic analysis undertaken. Organizing Themes are introduced first, with the most active Basic Themes from each network being presented and explored. After Thematic Network Three is presented and explored, a summary of the network is presented.

Organizing Theme: Local Environment. Participants spoke of the local environment in a variety of ways revealing several factors contributing to positive settlement experiences. “Environment” as an Organizing Theme is comprised of five Basic Themes: Outdoor Activities, Utilities, Nature, Government & Social Programs and Home Ownership. Participants provided multiple photographs and stories about their reasons for choosing to settle in Halifax, and accessing the local environment is a reoccurring theme for each participant. In this section Basic

Themes are described and explored in support of the larger, Organizing Theme: Local Environment.

Basic Theme: *Outdoors Activities*. Outdoor activities include descriptions of participant’s leisure activities such as camping, gardening and pursuing individual hobbies. Participants refer to outdoor activities as being very important in settlement experiences. For Sylvia, access to outdoor activities is an important way in building and fostering relationships with her family and friends. The first photograph Sylvia chose to share (Photo 4.1) with me was one of her camping with her mother, daughter and another family member. When I asked Sylvia

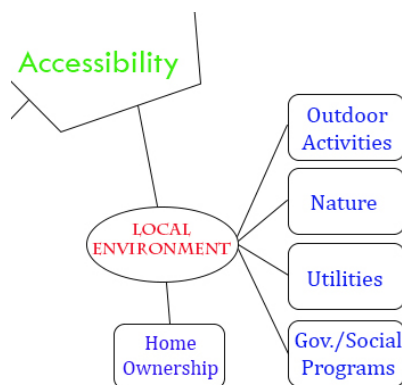


Image 7. 2. Organizing Theme: Local Environment

why she chose the photograph (4.1), she responded by saying: “here in Nova Scotia, outdoors spaces have been important, and there is a lot of that here.” For Sylvia, “it’s not about the specific spot – but the space – the possibility to go camping with other families...to go and spend two or three days and a lot of sharing and enjoying and the kids.”

When I asked who is in the photograph, Sylvia responds,

“These are [my daughter’s] best friends and she’s also from

Mexico, and this is my mom. So, this time we were like three families and we usually go with them because they are very good friends, both of them.” Sylvia uses the outdoor activity of camping as a way of sharing and connecting with others. Sylvia is building relationships with others and fostering community growth at the same time. In this way, for Sylvia, outdoor activities can be connected to acting as a support system for her settlement.

Jack and Silvia also refer to access to outdoor activities as being a major factor in their settlement process. Activities like hiking and sightseeing have been instrumental in Jack and

Silvia's settlement as well as following their different passions for photography. Trips to Peggy's Cove and Cape Split in the Bay of Fundy provide opportunities for Jack and Silvia to become more familiar with their local environment while also allowing Jack to pursue aerial photography and digital photography in Silvia's case. Here is a portion of Silvia and Jack's transcript where they detail the activities of one of their journey to the Bay of Fundy:

Silvia: Like, you remember we told you we went to the Bay of Fundy? Actually, we went there before with his family – it was kind of a long drive there – and he didn't want to ask directly because I may say no if he said I want to fly my drone. I think it was a long weekend – and he said where do you want to go or something like that – blah blah – and I said oh my I want to stay home and study! And he said it might be a good idea for us to go back to the Bay of Fundy because we haven't seen the other side.

David: Crafty!

Silvia: Yes! I said okay. And then we kind of drove a long way – but I knew his purpose – because I knew he really wanted to go but didn't want to say it directly – and I figured it out and said okay – then we drive a long way there and he was carrying his case – it's really heavy, I guess – but I kept asking if it's heavy because it's hard to walk down the trail – and he said no I'm good, I'm good – so he carried that big heavy box all the way down – maybe in the middle of the trail – because it's too long and we have to get back home because it was getting dark – and he was really passionate –

he said even though we cannot get to the end, I have to fly it in the middle! Then we stopped there and people were curious why two people were standing there holding the controller but nothing around them (Silvia laughing)! Yeah, it was kind of crazy – he’s really into that – he did lots of research as well and it’s more like he works really hard on it.

David: It’s passionate work though – it doesn’t feel like work when you love it – you just keep doing it because that’s what you want to do...

Silvia: We went to lots of places, like Peggy’s Cove to fly his drone.

David: You flew it at Peggy’s Cove? Wow, that must have been pretty!

Silvia: Yeah, the sunset – oh my god.

Jack: She took some.

Silvia: I took the picture? I don’t know if its here or not. But definitely he is a different person when he is working on it...

David: You said he has more confidence...

Silvia: Yes, and more likely to talk to people – because when he is in a group or something like that he’s just really quiet and the way he is talking is really slow – yeah so, he kind of talks fast when he talks about the drones.

Jack: Like those, (interrupts to show me the photos of PC) flying with the birds.

Silvia: So cold though

Jack: We were on the Swiss aircraft memorial site.

Silvia describes how Jack's passion for flying his drone led to different sightseeing adventures that enabled Jack to gain more flying experience, gave Silvia and Jack more experience with the province's terrain and provided them both with social opportunities when visiting well known tourist spots like Peggy's Cove and Cape Split.

Accessing the local environment through outdoors activities helps Jack, Silvia and Sylvia pursue their individual passions as well as make new connections with the local environment and the people in it.

Basic Theme: Nature. Nature is another example of environmental factors contributing to participants' settlement experiences in Halifax, Nova Scotia. Here is another excerpt from Jack and Silvia's PEI transcript in which I ask Silvia directly about the local environment:

David: You said it was the natural environment that – is that why you chose Halifax or Canada?

Silvia: Yes. Canada. You know in China, because we have large populations as well, we don't have chance to get into an environment like this. And there is pollution. That is one of the reasons we came but we love here as well. So, it's (kind of) photography, the environment [and] two busy people.

David: Do find it more peaceful then? Having the natural environment.

Sylvia: Yeah. Even though it's busy, it's colorful and reflects, and I am happy to be here and to work here.

Being able to access spaces that have not been polluted are real reasons for Silvia and Jack choosing Halifax as their new home.

The ocean is another aspect of nature that participants reference as being influential in the settlement process. Sylvia, Jack and Silvia all cite the ocean as being an important element in their settlement process.

Sylvia expressed her love of “being able to walk beside the ocean” during our PEI, revealing it was her passion for the ocean that brought her to NS. Below is the story in her words:

I did a photo project that took me quite a bit of years. I did it in Mexico and I used to go on the boats and go with them for a week - because I really loved the ocean – so I wanted to – One day I said I'm going to live by the ocean. And that's how I got to NS. I got a grant from the Arts Council and Mexican Arts Council.

Sylvia, originally from Mexico, connects her love for the ocean to her past photography experiences with fisherman in her home country. Another two participants, Silvia and Jack, both express their love of the ocean that connects to their home country of China. Both participants connect their love of the ocean here because of the lack of pollution compared to that in China. Silvia warns: “if you get closer - sometimes it smells” and Jack claims, “if you go to China, you will think that here is a paradise.” Below is an excerpt from Dr. Brigham's photography project to further illustrate Jack and Silvia's point about the ocean in Nova Scotia:

Jack: We don't have too many policies [in China] to regulate....

Silvia: And large population.

Sylvia: And all the factories throw everything in the water.

Jack: And even for the smelling ocean, they are still maybe 10 000 people there, in the ocean.

Sylvia: Oh, really?

Jack: Yeah. In the ocean – they were playing... And, when you went into the ocean all you could see was other peoples – just around you.

For Jack and Silvia, the ocean in NS presents a clean alternative to life in China: the ocean appears less polluted, and less populated. For Sylvia the ocean connects with her love of photography and may also be symbolic connection to life and activities in Mexico. Interestingly, the two participants from landlocked countries did not speak of the ocean at all during the PEIs. This supports standpoint's theory of situated-knowledge in that we are products of our environment – that geography can shape our identity.

Basic Theme: Utilities. Upon arrival to a new city, country and culture one must first become familiar with the basic needs for survival. Accessing necessities is a critical part of settling into a new community. Below Dzong provides an example of his becoming familiar with local utilities when describing his experiences on the local bus system:

Dzong: I took the picture of YMCA and ISANS – the new name – and then bus terminals and hospitals and clinics and yeah, that's it you know. The reason of taken pictures of those places is – the first thing we – if we wanna go outside from home – the first things we get taught into them, like those things – the hospital is number one.

David: Right, if you're hurt you need to know where to go – to be safe and treated.

Dzong: That's right. And to reach the hospital, we don't have a car right, right now I have a car, but I don't used to have car. It has been five years I am here, so the buses really helpful to get you to the different places I want to go – like shopping, hospital, you know, anywhere – like work...

David: Did you use the bus also just to explore Halifax?

Dzong: That's right, I came here in 2009 and I have my brother-in-law here, so I used to go with my brother-in-law to different places like, I didn't have a job at that time, so we just planned to go anywhere, you know, just get used to the places – like hospitals, like different recreational places, the Canada Games Center, right? Those kind of places – and the places we used everyday – like Superstore, Sobeys, Wal-Mart – so those kinds of places – libraries, you know? I used buses for those kinds of things, that's why I took picture of bus terminals.

David: Right, the buses really helped you connect?

Dzong: Connect with the different places – different people – meet with the different people.

Dzong describes that the very first things he was taught upon arrival to Halifax was how to access places such as busses, hospitals, libraries and grocery stores. Because Dzong did not have a car at the time he arrived in Canada, he and his bother-in-law made use of the bus system

as a means of becoming familiar with the local environment, learning the transit system itself as well as how to access other utilities meant for basic survival needs.

Sylvia, similar to Dzung, describes her reasons for moving from one area in Halifax to another was so that she and her daughter could more easily access local services like busses, ferries, walking paths and the library. Here is a portion of Sylvia's transcript where she details reasons in her own words:

Sylvia: Yes, and you can also go all the way to the other ferry – Woodside. It just cuts where I live and you just have to go a little bit through the parking lots and then you get out to that trail again and that takes you to the Woodside ferry. So, it's a very nice trail and....

David: How long have you been living here?

Sylvia: Well, for five years – four or five years.

David: How long have you been in Halifax?

Sylvia: Well, in Halifax? Like six years.

David: Okay, so you got to that house fairly quickly.

Sylvia: Well, it's an apartment – I rent.

David: Yeah, okay – me too.

Sylvia: Well, we lived first in Highfield Park. But...

David: Didn't like?

Sylvia: Na. Not very good for kids...and I like this one I have – I wish I could have a house. But, because of the trail, it's an easy place to walk and to take buses and all that.

David: Yeah, buses are good too.

Sylvia: So, it's not like – I don't say "Ahhh, I have to come to the library" and to take the ferry to downtown Halifax is not a burden. Because, if we have time, we can just take the ferry and come back – so it makes it very easy. And yeah, we do that a lot in the summertime.

Sylvia expresses that accessibility to local resources as well as providing a good place for her daughter to live are the factors for moving out of Highfield Park to a new place in Dartmouth. While Sylvia does not own her own home, having access to busses, ferries, libraries, walking trails and the city center is important for Sylvia and her daughter's life in Halifax.

Basic Theme: Government & Social Programs. Dzung and Krishna (Dzung is from Nepal, and Krishna from Bhutan) refer several times to the limits of local social programming from Immigrant Services Association of Nova Scotia (ISANS) and YMCA in finding career opportunities and developing professional skills. Instead, Dzung and Krishna recommend it to be the government's responsibility to provide more opportunities for Newcomers to Canada. Below are excerpts from Dzung's transcript where he details this situation in his own words:

- David: ISANS is a good first step, but needs to be a next step?
Dzung: It's a good first step, but... Just good to adapt – good to get together and engage people, but it's not good for your life, your career. And thank you very much for the time and I'm happy to express my words as an immigrant. Yeah, it's a good thing to know about the problems and difficulties that we are facing in day-to-day life, you know. So, if this is, if this conversation, with this

conversation, if people can learn how immigrant feel in Canada, I think they can get some idea from this conversation. Definitely they can feel that how difficult immigrant's are facing everyday in Canada and with that thing, if the government hears our voice and try to help immigrant that would be so great.

David: Seems like it's not the people...

Dzong: It's the government, you know. ... They just say, you should go to NSCC if you want to do auto-mechanic. I know that, but we got to pay money, like 6-7 grand. So, I don't have that money to pay, right? So, I was thinking if the immigration organization, if they help the immigrant to do some kind of vocational training, for long-term, like for one year, or two years training and that would be really helpful. We can be a professional worker. We will have a professional job after doing this job, a skilled worker, right? But, they don't have any kind of training like that, they have just the basic things: how to adapt with the community, how to adapt with the place, how to get used to the surroundings, that's it.

- Not enough to achieve your career, not enough to get a good job. So those are the things that help people get used to the community, get used to the places, not for their career. If they will do, they should have different programs, like different training. Like cooking, like mechanics, like painting, like construction training.

There are lots of trainings, right? So, they should have give that kind of training to the immigrants so we can do something in our life, make our career, right? But they don't have that kind of training...

- Not for the long term, and what [ISANS] do is, they only do the basic things. Like how to get to the workplace, how to go to the hospitals, how to do the shopping's and how to get to your home from anywhere, if you go outside. They are for the basic things we need to have during the six month of our landing in Canada. Like after six months, we still can go there for some language classes, but that is not really helpful, its just a language classes. And they don't give some kind of skill, training in ISANS. If they would give, I was trying to do auto-mechanic, so they don't give that thing in there.
- Four years in school, that is not recognized here. If I go back home, I can get a good job, like a professional job, because I have a degree. And, here, they wont recognize that. So, if they wont recognize that, if the Government of Canada don't recognize that, they should give some kind of training which they can recognize. Or, if they can't give that kind of training, they should recognize our certificate. They could recognize our abilities. Or, they should give us some kind of training that can be recognized by different work places in Canada.

Krishna also provides an example of how the local government can become more involved in Newcomer's lives to support their career finding process and in becoming successful in Canada by providing what he calls "rehabilitation training/programs." Here is the example in Krishna's words:

We are, especially in cold places, we eat highly processed food and have sedentary life style. Before touching that highly processed food, we need to think twice whether it is good for health or not, for me, whether it is good for me, for my health. We have no choice; we have to eat sometimes, but not daily. What we will eat instead of eating highly processed food? If we keep those things in mind and we have a lot of areas in Halifax, why not the government bring some kind of programs to engage people in different fields and make self-reliance? Especially in Nova Scotia, using farmlands. We have a lot of farmland, barren lands where farmers are not working there, nobody wants to work there. If the government brings them good programs and gives those good facilities, some kind of facilities to support those people. And engage more people to do farming, what will we get? All people will be healthy here. Stronger community, reduce medical expenses, healthy food, healthy environment and healthy sounding will really help us people, help us, not only one person but all people. Because if we have a big farm and start growing organic food, vegetables, whatever we grow there and start to sell at a

reasonable price to the community around there that community will not want to buy from another shop because they bought all kinds of food and vegetables from their own. Our markets will grow bigger and bigger. If we produce a lot, we can expand a lot. But who will think about that here? Nobody. Just farmers working there and farmers have now started to bring people from other countries for two-three months to work there, and we have a lot of people here! Let us encourage the government to bring rehabilitation program and encourage youths, especially those who are just hanging around with basic education. Not only for immigrants, but in general. Lots of people are just there with a Tim Horton's cup asking "25 cents please". Why not we bring those people together? This is one of the better experiences that I feel here, when I came here. When I was in Bhutan 20-22 years ago, I had never seen people begging like this in our country.

Krishna and Dzung both speak of wanting more opportunities for Newcomers to improve their professional skills so that they may flourish in their new environment. In both cases Dzung and Krishna speak of the limitations of social programming and both suggest the local government provide what Krishna calls "rehabilitation training" so that Newcomer's can gain the necessary skills and qualifications to access the professional job opportunities in Canada, not just minimum wages that create what Krishna calls "economic slaves."

Basic Theme: Home Ownership. The topic of having/owning a home was very important to each participant, with only two of the participants (Jack and Silvia) owning their own home.

When I asked Jack “what are some feelings about having a home in Canada,” he explains: “it feels different than before. For myself, I... felt lonely.” Jack reveals that before owning a home “the only way my family could know me was through telephone and emails. They can’t physically see what I was doing and so now they finally could come here to witness everything.” The majority of Jack’s photographs are of Jack’s family and new home. This prompted me to ask Jack: “is the home an important aspect of Chinese culture? More so than here do you think?”

Here is what Jack had to say:

Jack: Yeah, for sure. In China, the majority of people will own an apartment instead of renting an apartment, unlike here. Even if it means spending all their money on buying an apartment, they would choose that instead of renting an apartment. Which is kind of a different culture. Even if they couldn’t buy enough food, they would rather own their own apartment.

David: So I’m seeing a lot of photos of your home. It seems like it has been a very important part of you being able to settle in Canada, or Halifax rather.

Jack: Yeah.

Silvia, Jack’s partner, expresses her own feelings regarding the owning of their own home in Canada:

Silvia: ...A home here. You can decorate and you can have lots of friends come to visit. Like Carol, she came yesterday. And sometimes our friends come and have coffee with us or we can

have parties, like Christmas parties! We are following the culture here!

David: Yeah? Did you have a Christmas party this year?

Silvia: Last year, and I'm going to have one this year. To invite our friends and share the Christmas time and also ...the reason why I have the Christmas party is: I went to one with Carol's sister Cindy and she had one party and she invited us and it really lots of fun and I guess maybe I wanted to have one in our house...

David: You wanted to have the same feeling?

Silvia: Yes, and also lots of our Chinese friends just live in an apartment and because winter break is kind of short, some of them might not get back to China to meet their families and our spring festival is close to Christmas – so I guess it might be good for us to get together to have some fun instead of them staying inside their apartment - we can celebrate.

Silvia speaks of the social and cultural benefits of having a home. Silvia is able to provide a space for new cultural celebrations like Christmas and dinner parties as well as a cultural space for her Chinese friends to come to when they are far from home. Having a home enables Jack and Silvia to be hosts to different people, family and friends. The act of being a host also conjures connotations of being settled, at home and belonging.

Krishna connects independence and security with owning his own home. However, different from Jack and Silvia's social and cultural benefits of owning a home, Krishna speaks of

the health benefits of owning a home. This belief stems from the stressful years spent eating highly processed food in refugee camps in Nepal and India:

Krishna: Yes, highly processed food, and stress, these are the factors you know. Especially for refugees, these two are factors. Processed food, and the stress. So, when the government, the Canadian government, or the Western government, European government and American government, Canadian, Australian, all those government when they first went to meet us to resettle, giving us a resettlement opportunities. At that time, we thought, as the Bhutanese community the government will rehabilitate us when they take us from refugee camp. But, when we came here that is not the program. We thought the government would rehabilitate us here. We lost everything there in that country, Bhutan. The government of Bhutan, and that tyrannical king, took our properties. We came empty handed. At least we will get a house or a small area...

David: So, the idea of home you were saying...

Krishna: The idea of home is: if we have a home, I told you rehabilitation give us home, some areas to live in. But it's not like that, that's my idea. If we have home, we'll make our home like this: because this is my home, I know how to keep my home good and healthy or cleanliness. I think in different way. But, if I rent a house, I think about that house in a different way. Thinking that is

not my property. If I have my own property, I will think differently. My mind will be different. I will be more independent here, than in rented house. So, we were not independent yet if we have house, personal home.... And the other thing I realized is the way of living, our living style and your living style. Canadian living style is different. For example: home is different, the way of living is different. We cook every day, supposed to. If our peoples go to restaurant everyday, morning, afternoon, how much will they spend?

Krishna came empty handed to Canada, telling of how his properties were taken by the King of Bhutan, leaving him with nothing. Krishna's story details the expectations of being rehabilitated by the government upon arriving to Canada, but then admits: "when we came here, that was not the program." Krishna speaks to the mental health benefits of being able own a home and to not rent.

Dzong also confesses "I don't want to pay rent for my whole life...sitting in an apartment...I want to buy a house, I want to live as a Canadian." While Jack and Silvia speak of the social and cultural benefits and Krishna the mental health benefits of owning a home, Dzong speaks of his financial responsibility as a father to provide for his infant daughter:

I have a daughter, a 19 month-old daughter, and you know, I have to, as a father, I have to fulfill my responsibility for my daughter's life. And, just sitting in an apartment, paying just bills, without saving any money, I wont be able to help my daughter to go to university, or college. So, to do that thing, I got to have a good

career. I have to save some money for my daughter, for my family, you know? I want buy a house, I want to live as a Canadian, you know? But, it's really hard to do all that kind of thing without government help – without professional career.

Dzong details the need for a good career in order to buy a house, send his daughter to university and to live as a Canadian. Similar to Krishna's expectations of receiving "rehabilitation training" upon arrival, Dzong speaks of the need for the government in helping with his situation, to aid in finding a professional career.

Sylvia, like Dzong and Krishna, also rents an apartment and expresses: "I wish I could have a house." During Sylvia's PEI, I mention that "We all rent, none of us have homes" and Sylvia replies with: "Yeah, that is something I would like to be able to do." Sylvia, Dzong and Krishna each express their own reasons for owning a home. While each participant's reasons for owning a home differs slightly, the end result for each remains the same: having a place to call their own.

Jack and Silvia provide examples of the benefits they have experienced since owning their own home and Dzong, Krishna and Sylvia make statements about wishing they did have a home, all of which sets up certain ideological and economic conditions for becoming Canadian. More specifically, the idea of having a space to call their own and also having enough money to afford it are the conditions. This situation puts a price tag on participants' settlement process and paints an ideological picture of Canadian living. It perpetuates an idea that in order to be Canadian, or to feel settled, one must own a home. It also perpetuates a certain ideology that Canada has a higher socio-economic standard for those living there, which is a false reality. Or, as Krishna says, "false image." Krishna continues with, "We thought when we are in Canada, it was the best

place: silent, peaceful, very helpful. Yes, in high level, not at ground level.” Krishna’s reference to “high level” and “ground level” represents a “have/have not” dynamic that he is experiencing, which directly relates to socio-economic status in Canada. Again, this dynamic between the participants is noteworthy because it is an example of the large gap in Newcomer standpoints, opportunities and limitations highlighted by the different socio-economic positions held by the participants.

Organizing Theme: Career Opportunities. The Organizing Theme: Career

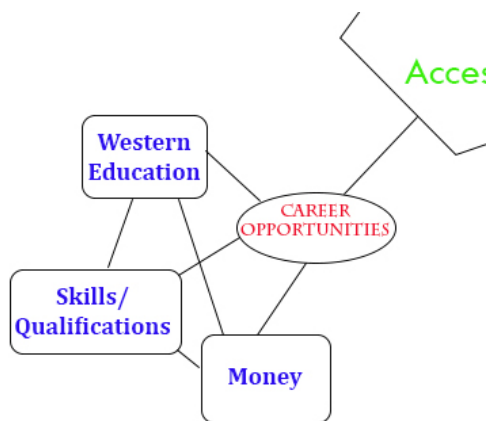


Image 7. 3. Organizing Theme: Career Opportunities

Opportunities represents a cultural catch-22 that Dzong, Krishna and Sylvia are stuck in regarding access to training, skills, education, money and finding satisfactory careers in Halifax. Because the Basic Themes of Money, Skills and Western Education are so very connected they will be discussed together as one grouping. Each of the three participants and their respective cultural catch-22 will be presented separately as to respect and present each participant’s

standpoint and settlement experiences as their own.

Basic Themes: Money, Skills and Western Education. Money, skills and a western education play key roles in keeping Dzong, Krishna and Sylvia from acquiring the skills, qualifications and/or education needed to access better career opportunities. These career opportunities may allow for a greater quality of life for these participants; having access to career opportunities is important, certainly if considering the purchasing of a home, going university, or

starting an association. The Organizing Theme: Career Opportunities illuminates the pervasiveness of the capitalist “rags to riches,” do-it-yourself, ideology in Western society. Unfortunately, the area of immigration is no exception. Next, Dzung, Krishna and Sylvia’s situation is presented.

Dzung. Conversations with Dzung is one of the first places I became aware of the many barriers affecting the settlement process; money and education being highest on the list, second to finding a career. But the list Dzung presents me with is a catch-22 cycle: if one has a good career, one will have money and if one has money, one can afford to educate themselves to find a good career. However, if one does not have money, one will have a very hard time finding the skills/qualifications to get a good career and without a good career, one will not have the money to find a good career. The latter example is more indicative of Dzung’s situation. Dzung describes the catch-22 affecting him:

And, just sitting in an apartment, paying just bills, without saving any money, I won’t be able to help my daughter to go to university, or college. So, to do that thing, I got to have a good career. I have to save some money for my daughter, for my family, you know?

Working a low-wage job does not enable Dzung to save for his daughter’s education, and without saving money for his daughter’s education, she may never go to college. The daughter may have to work a low-wage job like her father and then a cycle of poverty continues. Another example of a cultural catch-22 that Dzung is caught in is that his previous university education from Nepal is not recognized here, and to qualify for good jobs he needs his university education to be recognized by the Canadian government. Dzung explains the situation:

Four years in school, that is not recognized here. If I go back home, I can get a good job, like a professional job, because I have a degree. And, here, they won't recognize that. So, if they won't recognize that, if the Government of Canada doesn't recognize that, they should give some kind of training, which they can recognize. Or, if they can't give that kind of training, they should recognize our certificate. They could recognize our abilities. Or, they should give us some kind of training that can be recognized by different work places in Canada.

Dzong explains that the Canadian government does not recognize his previous degree and does not provide any training that the government will recognize to help subsidize Dzong's educational goals. The point Dzong makes is relevant. This catch-22 cycle places undo responsibilities on Dzong, essentially punishing him for not having a western education as well as not providing any means for Dzong to have his abilities recognized here in Canada. Because there is a lack of financial solvency for Dzong to pay for a western education, and no recognition of his previous education from Nepal by the Canadian government, Dzong suggests an alternative solution for being retrained:

We are a minor group in Canada, not a majority. We don't have a majority of people here, we are a minority people, we are a small group. So, like our community people, we are a small amount of population. We are in a minority group. So, for these kinds of minority groups some government organization should help us to make our career. They should have some kind of program that can

help us to make a career. Like I have some of my friends here, they are just going to language class at ISANS, or like Quinpool Education. And just doing a language class, by doing a language class, they not going to get a professional job. They can just work like the minimum wage, that won't be much helpful. And, like I want to drive, like truck driving training. There are truck-driving schools, I know there are a lot of truck-driving schools in NS, but I don't want to pay a big amount of money... Right, so if there are some organizations that help the minority group of people, for doing those kind of training, they are not expensive. They are not that much expensive, but we cant pay because we don't have money because we don't have a good job. We haven't save any money.

Again, Dzung refers to the cultural catch-22 cycle he is caught in in the last few sentences of the above excerpt when he says “we cant pay because we don't have a good job – we haven't save any money.” Dzung arrived to Halifax as a refugee, a population that is defined by loss: loss of home, property, civil rights, freedoms and finances. If Dzung is to flourish in Canada, how will this be possible if he does not have the money to be retrained as well as his previous education and abilities are not recognized in Canada? Dzung recognizes his helpless situation and suggests a form of subsidization for being retrained:

David: Do you see yourself moving up in your company?

Dzung: Yeah, but I don't know. I have my friends, like other technicians, who have been working there 10-12 years just as a

technician. There is one old guy, he is 51 years old and he has been working as a technician for 34 years.

David: Oh really, wow.

Dzong: So, you never get promoted, I don't know why. And the immigration organization, they won't help me now. They can definitely tell me "you are not an immigrant. You are a Canadian citizen." So, if I want to do something right now, I have to do it by myself. There is nobody who can help me. There are some community college, some success college, some Eastern college schools. But you have to pay a huge amount of money. Like paying money is a problem, but the thing is, if we can do by a little less. You know what I mean? Like, if I want to go to any college, I have to pay like 6-8 thousand a year – but if we can do that same course for less money, you know? That would be a little bit easier for us to make a career.

Dzong expresses a situation where he is not accepted by Canadian society. Dzong no longer qualifies for assistance from ISANS or YMCA because he is now a Canadian citizen. But, Dzong is still learning English, his previous education is not recognized here and Dzong does not have the money needed to acquire the training to make a proper living wage because he arrived to Canada as a refugee with no savings. Even Dzong's high school education is not recognized by Canada, which widens the gap for Dzong attaining the training he needs to be successful. Below Dzong describes why he could not access the training needed to become an auto-mechanic:

David: Do they even recognize your high school?

Dzong: No, they don't recognize nothing. I did my auto-mechanic program. I was thinking that I can definitely get a registration to NSCC to do the auto-mechanic program, but when I went there, they said you have to have Canadian high school, or GED. I don't have Canadian high school, so I have to do GED to get into the program. I already have a bachelor from back home, but they don't recognize that. And I have to do GED paying \$500 dollar and then they give me this program. A lot of difficulties for the immigrant here, there are a lot of difficult things. It's not easy, ya know; too many barriers to get into them.

The term “anomie” may describe the feelings relating to the transitional situation Dzong is experiencing. Anomie, a concept developed by Emile Durkheim in 1893, is “one of the central concepts of sociology” (Zhao and Cao, 2010, p.1209) referring to the breakdown of one society and its values in the wake of a new society. Durkheim, writing about the shift from a rural society to that of an urban society, realizes that “the diffusion of new norms and values disrupts the equilibrium of traditional societies and breaks down sacred-religious institutions, traditional beliefs and ascribed status relationships” (p.1210). It is the “transitional societies, therefore, [which] are associated with growing cultural heterogeneity, or the state of anomie” (p.1210). Dzong, moving from the rural environment in Nepal and arriving in the urban environment of Halifax, with new values and traditions may experience “anomie” because of the imbalance between the two fundamental components of society – cultural structure and social structure”

(p.1211). Ruihui Zhao and Liqun Cao (2010) describe how anomie can develop for those with lower economic status:

In a democratic society like the United States, the cultural barrier for upward mobility is removed, but the structural barrier for upward mobility for people in poverty remains. People at the bottom of the class structure, therefore, are more likely to suffer from strain and anomie because the new culture of unlimited economic success exerts pressure to those to take the most efficient means to achieve monetary success” (p.1211).

There is a disparity in Dzung’s life, the country giving him a new home will not honor his past experiences and qualifications, nor will they provide the training required to meet the standards they have set for accessing good career opportunities. This situation could definitely be a factor for Dzung feeling personal unrest, instability and alienation from Canadian society. These next two passages by Dzung may further suggest his feelings of anomie via his withdrawal from Canadian society:

- So, right now, after my work, I watch movies at home, because I don’t want, I don’t need to get used to Halifax, I already know Halifax.
- And, just sitting in an apartment, paying just bills, without saving any money, I won’t be able to help my daughter to go to university, or college.

Without money, education or skills, Dzung may have a difficult time finding a career that will afford him the basic needs to provide for his family. The cultural catch-22 that Dzung faces is

debilitating in the sense that too many barriers are in place, making it nearly impossible for a refugee with little money to flourish in Halifax, Nova Scotia. Dzung suggests a variety of solutions that require government and social programming to increase their output for retraining immigrants and refugees, recognizing qualifications from the person's home country and/or providing financial subsidization for being retrained.

Krishna. Krishna arrived in Halifax in 2010 from a refugee camp in Nepal. Krishna has no formal education, but has experience as a teacher and farmer. Krishna expresses frustration with not being able to contribute to Canadian society now that he is a Canadian citizen. The cultural catch-22 that Krishna faces is similar to Dzung in that they are both Canadian citizens, formerly from Nepalese refugee camps, but feel as if they are not accepted, supported or given opportunities as Canadians by their new homeland of Canada. Krishna, like Dzung and Sylvia, believes "it is very difficult here and it's hard to get a good job." My conversation with Krishna began with talking about community gardens and his settlement process, but the focus switched to Krishna speaking about feeling unwanted, not accepted and useless here in Canada, even though Krishna is now a Canadian citizen.

David: In what ways has working in the garden, and having a garden, been helpful in settling in and getting to know Fairview and Halifax?

Krishna: Gardening is not enough. It is an idea, just for the sake of time. It is good to engage people for the first one or two years they didn't know anything. The situation or environment of this area to integrate, garden will help to integrate but that is not enough. Then people realize that there are other difficulties: finding a job,

language and we cannot carry out our back professions here. So, just for these three things what can we do better to stay here? What can the organizations, or the government will do to make us stay here, rather than to go to other places, in other provinces. What can the Nova Scotian government do to keep immigrants and youths in this province?

Krishna identifies three barriers for the settlement process affecting him: finding a job, learning a new language and not being able to carry over prior professions to a Canada. With these barriers in place, Krishna asks the question: “What can the organizations, or the government will do to make us stay here, rather than to go to other places, in other provinces?” Krishna uses the term “useless” to describe his lack of agency and personal feelings of not being able to get past these barriers. In fact, Krishna uses the word “useless” so frequently it is clear of his feeling displaced from Canadian culture. Krishna says, “I feel useless, I want to give some explanation about this: without any good job, no job, simply staying at home, getting money from the assistance program.”

Another example of Krishna feeling a lack of agency comes when explaining he does not see much of a difference between living in Canada compared to the twenty-two years spent living in a Nepalese refugee camp. Krishna says, “We are just changing places, from one place to another, just better that we were not in a hot country in the mud. We have a small hut, but we had flowers and a clean environment, that’s it, but the rest of the things is the same.” Krishna’s explanation about feeling like nothing has changed from life in a refugee camp to living in Canada, as a Canadian, is a damning indictment of Krishna’s settlement process in Halifax, his sense of agency and Canadian society in general. This next passage further illuminates Krishna’s

expectations for life in Canada and the hopeless, dehumanizing reality he finds himself in: “We are useless here. That is why. We were in refugee camp: we were useless there. Nobody counts us as human beings. But, when we came here we thought we would get better opportunities, the government will rehabilitate us. No.”

To have hope and then not feel like a human being, and being made to feel useless by the Canadian government eliminates agency for Krishna. Krishna also suggests that he is not the only one feeling a lack of agency in Canada. I asked Krishna if his situation of feeling useless might be unique to Halifax. This is Krishna’s response to my question:

Krishna: We feel useless here, to be in Canada.

David: Canada, or maybe more here in Halifax?

Krishna: Halifax. Especially all over Canada, for immigrants it’s not good. Just many immigrant people who have basic education – wherever they are in Canada, same situation – people have no job, no language. At least if the government trains us and bring some rehabilitation program and rehabilitate us here, that will really help us.

Krishna explains that Newcomers with no job, no language and only basic education is not a good situation. However, Krishna suggests the government has the opportunity to provide agency for Newcomers through “rehabilitation programs” that “will really help” people in Krishna’s situation by giving them the training needed to obtain better living wages. Without “rehabilitation programs” and training Krishna explains a situation of what he terms as being trapped as an “economic slave” by only making minimum wages. Krishna says, “All the nations around the world having economic slaves, they are making economic slaves! That’s why people

are going out looking for better opportunities. It's because the government is creating economic slaves through minimum wages." The term "economic slave" presents an oppressive, dehumanizing situation that Krishna feels he is part of. I was surprised to hear Krishna say the word "slave" because of the enormous amount of negative connotations the word carries but Krishna repeats that he believes he is an economic slave in Canada. In his words: "I feel like, that we are here as economic slaves. I already told you there is no difference between being in a refugee camp and being here." Unfortunately, another indication of Krishna's feeling less than human comes when he refers to his settlement process as being dumped like garbage by the Canadian government.

My opinion is, just bringing immigrants is not a solution for this country. That will create a problem in the future. When people have no job what will they do? The government never thinks about that. Just dumping us garbage on the side. They just bring and dump us here, but what is our situation now? Nobody asks us like that. I've been here five years. "What is your situation?" None of the government personnel came here to ask about our wellbeing.

Krishna is conscious of the negative effects of feeling trapped, useless and treated less than human in his or her environment. Krishna describes an unhealthy mental withdraw from society that is similar to the affects of "anomie," which was discussed in relation to Dzung's disparity with his prior education and finding a good career. Krishna explains the harmful mental effects of not finding employment:

Krishna: Yes after 3-4 months they let you go. And after that who will help us? The government assistance program will not support

after that. Tell those persons to find a job yourself. And if those persons don't get job in a month or two, what will happen to those people?

David: So, being useless is unhealthy?

Krishna: Yes, being useless is unhealthy – no job – growing anxieties, fear, lot of other things... You don't have money – for example – then no strength to go outside and earn money.

David: You feel no confidence?

Krishna: Yes. And nobody likes after you miss your strength. Just those things here, especially brings mental illness.

The cultural catch-22 is that Krishna does want to learn more and to participate in civil and social life, but he feels that his strengths are not being recognized in Canada and the government has the potential to change this situation through “rehabilitation programs.”

I don't want to give up. My journey of education never ends. I already told you that my educational background is not good, but I am trying a lot so that my journey is still going on...for people like me, the government should have a rehabilitation program.

Again, Krishna does want to engage in society if just given the opportunity through “rehabilitation programs.” In this next passage Krishna expresses his desire to participate as a Canadian citizen:

I wanted to give something, because this is my country now! But, I couldn't find a way! How can I contribute to this country? This country gave me a lot. I want to give something, but where is the

place, area, for me to give something? That's why, if the government brings rehabilitation program, then I can contribute something to this country. I am proud to be Canadian. And now I am Canadian. BUT, being only a Citizen is not enough for me. That will not give me satisfaction. I just got citizen. After 22 years being in a refugee camp in Nepal and now I am Canadian, but that is not enough. What can I give to this country? Who will recognize my strengths?

Krishna and Dzung are now both Canadian citizens but still face issues regarding career opportunities and finding purposeful employment that will enable more financial stability for their families. Both Krishna and Dzung recommend the government aid in retraining Newcomers in similar situations. Krishna explains that without being able to contribute to Canadian society he feels useless. Sadly, Krishna uses word like "useless", "garbage" and "not human" several times, which indicates a disparity in Krishna's settlement process and his feelings towards Canada. Krishna is Canadian, but lacks agency as a person wishing to engage in society. Krishna's suggestion to remedy the situation is: "if the government brings rehabilitation program, then I can contribute something to this country."

Sylvia. Sylvia came to Canada from Mexico as a photographer to document the Nova Scotia fisheries but was unable to carry out her profession as a photographer in Halifax because of a lack of money to buy digital photography equipment and because the job market for photographers in Halifax is very small. The cultural catch-22 affecting Sylvia's settlement process is that Sylvia is more than qualified to work as a professional photographer and is highly

educated; Sylvia is currently finishing her second Master's degree in Canada but is unable to find a good career despite her graduate qualifications and professional experience.

Sylvia explains that she has been forced to find part-time employment positions through the Nova Scotia Job Creation Partnership (JCP) as a temporary solution for her situation. To quote Sylvia: "finding a job – I think that is also something that hasn't helped me to get rooted: that I haven't found a permanent, or a satisfactory job. I have done all types of jobs here... It's the second time I've had a job with this JCP thing." The JCP initiative is not meant for the long term, according to Sylvia, it is a temporary partnership "for people who are on EI and want to upgrade their skills, or learn other skills... to gain a permanent job." Sylvia explains: "its maximum 4 months, and they pay the salary. And, the government is paying my salary. It's a low salary." In this next passage Sylvia describes her arrival in Halifax, her situation as a photographer and the reasons why Sylvia decided to go to graduate school to get her Master's in Education:

Well, when I came to Canada as a photographer, but I couldn't find a job as a photographer and I was in between the transition of analog and digital, and then I didn't have money to get digital equipment, so I could never find a job and it's the same thing: the market is so small and so for the first years I did work as a photographer but not in Halifax... But, little by little, I got some contacts and then that's when I got into the Master's in Education.

I thought, maybe with a master's, I can get a job (laughs)!

Due to a lack of money, and a small job market for photographers, Sylvia chose to educate herself here in Canada because, to use her words: "Well, maybe if I have a Canadian diploma it

will be easier” to find decent employment. Sylvia admits “it has been difficult to create bonds with Canadian people” and this situation may have motivated Sylvia to pursue higher educational qualifications that would supersede the lack of local connections she is experiencing.

Sylvia explains her education in Mexico, as a graphic designer, is not recognized in Canada. The situation of not being able to carry qualifications into Canada has affected Sylvia, essentially eliminating her past expertise and requiring Sylvia to gain a new set of expertise that is recognized by the Canadian government; the situation of not having one’s past education or qualification recognized by Canadian society and institutions is echoed by Dzung and Krishna in their call for government “rehabilitation programs” where one can have an opportunity to be retrained to enter the local job market. Here is the passage where Sylvia and I discuss this situation:

David: Now, is your degree recognized here in Canada?

Sylvia: No, I was in graphic design but I never worked as a graphic designer. When I finished, I just... I got into being a photojournalist.

David: Any training?

Sylvia: Training? Hmmmm, no. I had some courses, photography courses. I did like one-year technical photography courses. But, I learned on the go, on the job. And um, yeah, I enjoyed doing the master’s but I thought I would get [a job] and that’s when I start to be interested in arts and education.

The expectations that Sylvia has of gaining employment through higher education versus the reality of not being able to access the job market in Halifax is a cultural catch-22 that presents a

disparity in the long standing western ideology of going to school to get an education to get a good job. This situation does not ring true for Sylvia, who has, since her arrival in Canada, completed a Life Long Learning Masters degree in Education as well as a Masters in Art Therapy and is still only able to find part-time employment through the JCP initiative. Sylvia considers continuing on to a PhD, which would maximize her qualifications, but cites money, family and time as being barriers for this acquisition. In these next three passages Sylvia gives her reasons for not going for a PhD:

- And, when I started the art-therapy, I was like “maybe I should do the PhD?” But, I didn’t have anything published and then also I didn’t have the money, because the art therapy wasn’t free, but then I thought, I’m going to spend 5-6 years: and those are the best years with my daughter!
- That was the other thing that I thought: I was going to do the PhD [but] I’m going to spend, I’m going to owe 100k dollars – and I’m going to end up without a job! Who’s going to hire me, because I’m going to be almost to retirement age! If it was free, I would go.
- And also I wanted to do the PhD in Education and there are no scholarships there – not for that PhD.

Spending time with her daughter, not having enough money, and realizing the stagnant job market in Halifax combined with Sylvia’s relative age versus academic publications are the reasons Sylvia gives for not pursuing a PhD. However, realizing the lack of decent employment opportunities, along with not being able to create strong bonds with Canadians, Sylvia takes this

situation into her own hands by creating the Immigrant/Migrant Women's Association of Halifax, because in Sylvia's words: "everything here is volunteer. There is no money." In these next two passages, Sylvia explains further about her reasons for creating the association:

- I was a founder, yeah. We started; we started through like... for me it was a need to connect. To do something meaningful and to feel connected because, for me it has been difficult. It's been difficult to really feel rooted. It has been quite difficult, yeah. And, [to] find a community group.
- Well, we really strongly feel it is a need of an immigrant women center because there are the others like ISANS and all that, but they are so big. Something specific for women doesn't exist here.

Sylvia is optimistic about the creation of this society, even if it is just on a volunteer basis at this point. Sylvia recognizes that Halifax is a tough job market but she has hopes that the association she has created, despite it being a lot of work, will eventually evolve into something Sylvia can make a living wage from. Sylvia says, "Yeah. It is a lot of work! And sometimes I just say: "I don't know, I gotta get out of this!" But, first, I feel there is a potential, a job for the future for me. And, something I believe in creating. But, I don't know how far we are going to get. It's just ISANS absorbs everything." When Sylvia refers to ISANS absorbing everything, she is referring to the Immigration Services Association of Nova Scotia receiving the vast majority of government grants for immigration services, the same grants Sylvia would be applying for her association for immigrant/migrant women. Sylvia is familiar with the grant writing process. In her words: "I've been applying for grants for a long time." So, at this point Sylvia's association

is applying for local grants to sustain their existence. Currently Sylvia's association has two grants "from the health authority in Dartmouth... to promote health and well being."

Having almost completed her second graduate degree, with more than twenty years experience as a professional photographer, as well as a degree in graphic design is not enough for Sylvia to find a good job in Halifax. To use Sylvia's words: "it hasn't helped me to get rooted: that I haven't found a permanent, or a satisfactory job." Combine that situation with Sylvia's feelings of not being able to make strong bonds with Canadian's, and the result could be a state of "anomie" for Sylvia. However, Sylvia's creation of the Immigrant/Migrant Women's Association of Halifax is an example of Sylvia exercising personal agency. Instead of withdrawing from society, Sylvia creates a new one through her association where she feels welcomed, comfortable and connected with a community of her peers.

Summary of Thematic Network Three: Accessibility. The Global Theme of "Accessibility" is realized through three Organizing Themes: Local Environment, Home Ownership and Career Opportunities. Thematic Network Three is different from the past two networks because it represents the experiences, places and spaces outside of Dr. Brigham's project that are not characterized by Gee's affinity spaces. Instead, Thematic Network Three represents participants' personal opinions about their own settlement experiences and includes participant's suggestions on how to improve these experiences. For Thematic Network Three, themes emerge from the data instead of pre-determined affinity space tenets being placed onto the data. This network is best characterized by the disparity in participant's different settlement experiences based on a have/have not dynamic in regards to financial solvency and the cultural catch-22s in accessing good career opportunities.

In the first Organizing Theme: Local Environment, Sylvia, Jack and Silvia speak of the benefits of having the autonomy to access outdoors activities and nature. Sylvia enjoys having the possibility of accessing the outdoors as being important for her social life in Canada. Sylvia also expresses her life long love for the ocean and desire to live by the ocean, which is why she moved to Nova Scotia from Mexico and why she thinks having access to the ocean is important for her settlement here. Jack and Silvia express they chose Nova Scotia for their settlement because of the lack of pollution, natural environment and less population compared to their experiences in China. Silvia and Jack both spoke the local environment as being important places for the two of them to pursue their individual hobbies of photography (Silvia) and r/c drone flying for taking aerial photographs (Jack). Having the freedom to access the local environment helps Sylvia, Jack and Silvia follow their individual passions as well as make new connections with the local environment and the people in it. Dzung and Krishna both represent a different dynamic when discussing issues related to the Organizing Theme: Local Environment. The two focuses their thoughts on accessing places that can provide support, aid or resources to help with their settlement process. Dzung speaks of accessing the local bus system because it enables him to access hospitals, banks and grocery stores. These are all places that provide basic survival needs. Dzung does not speak about leisure activities and his settlement experiences, his focus remains on finding a good career so he can provide for his family. Krishna, like Dzung, does not speak about leisure activities aiding in his settlement process. Krishna's focus, regarding the Organizing Theme: Local Environment is fixed on increasing government support for providing "rehabilitation training" for Newcomers who have skills, education and qualifications that Canadian institutions will not recognize. Both Krishna and Dzung both state that a lack of money

is a big issue, and having access to this type of training is the only way they will be able to prosper in Canada, as Canadians.

Home ownership is another example in which a dynamic emerges between participants; in this case it is a “have/have not” dynamic. Jack and Silvia *have* a home together, while the rest of the participants *do not have* their own home. Jack and Silvia express several settlement benefits of owning their own home, which include having a space for family to physically visit, a space to entertain friends and a space to host cultural events. Sylvia, Dzung and Krishna, the remaining participants who do not own their own homes, each speak of wanting to live Canadian and wanting to own a home, but without money or a good career this is not possible. This “have/have not” dynamic between the participants highlights a gap in opportunities and limitations highlighted by the different socio-economic positions occupied by participants.

The Organizing Theme: Career Opportunities presents cultural catch-22s for Sylvia, Dzung and Krishna. The cultural catch-22 is a situation where each participant’s search for career opportunities is negatively affected because of circumstances they cannot control. The inability for Sylvia, Dzung and Krishna to access good career opportunities is because of a disparity between their past experiences, education and qualifications versus the standards of Canadian institutions and society. Sylvia’s cultural catch-22 is she has two Canadian graduate degrees, has professional experience but is unable to find a career in her field. Sylvia does not have enough money or time to pursue a PhD, a degree that may (or may not) give her qualifications needed to find a good career. Currently, Sylvia is working a part-time job created through government assistance. Dzung’s cultural catch-22 can be seen through his prior education in Nepal, where he finished high school and started his university degree to attain a Bachelor of Arts. Dzung explains that the Canadian government does not recognize his previous

degree and does not provide any training that the government will recognize to help subsidize Dzung's educational goals. Dzung wants to become a mechanic, but to attend the local college he needs a Canadian high school diploma. Dzung already has completed high school in Nepal; he is too old to attend public school in Canada, and the fee for just writing the GED (high school equivalency) is \$500 not including tutoring. There is a disparity in Dzung's life, the country giving him a new home will not honor his past experiences or qualifications, nor will they provide the training required to meet the basic standards they have set for accessing good career opportunities. Krishna's cultural catch-22 is slightly different from Sylvia and Dzung in that Krishna does not have any formal education, however, Krishna is a highly motivated and skilled farmer responsible for the emergence of several community gardens in his neighborhood. Krishna demonstrates his desire to contribute to Canadian society through the creation of the community gardening but still feels "useless" and treated "like garbage" by the Canadian government. Krishna's catch-22 is that he is a Canadian citizen who wants to contribute to his new Canadian society but feels like an "economic slave" who was "dumped here" in Canada to only earn minimum wages. For this reason Krishna calls on the Canadian government to provide "rehabilitation programs" for Newcomers so that they can find prosperity in Canada, not disparity in Canada. In each case, participants are being penalized for a situation they cannot control which results in an inability to access greater career opportunities locally.

Accessibility in regards to the local environment and career opportunities are essential elements and defining characteristics of Thematic Network Three. The emergence of a "have/have not" dynamic between participants when discussing the local environment and finding a career is an important finding because it reveals that financial solvency plays a major role in participants settlement process. Owning a home, paying for education and accessing the

re-training necessary to qualify for Canadian careers and professions all cost money, and for Sylvia, Dzong and Krishna this is a barrier in their settlement process.

Next, chapter eight brings together the findings from all three thematic networks in an extensive exploration of the key conceptual findings in the summaries of each thematic network. They are united to produce a cohesive narrative that interprets patterns across networks while attempting to answer the three research questions guiding this study. Interpreting patterns across networks is the final step in the process of thematic network analysis. Chapter eight concludes with a discussion of the theoretical implications of this study, the benefits and limitations of methods used and possible directions for future research regarding affinity spaces and Newcomer's settlement experiences.

CHAPTER EIGHT

Thematic Network Findings and Discussion

Introduction

In chapter one, I present Dr. Brigham's participatory photography project, the concept of Gee's affinity spaces and Newcomers' settlement experiences as the basis for this study. Chapter one concludes by presenting the three research questions: (1) what is the pedagogical potential of Dr. Brigham's participatory photography project if examined through an affinity space lens? (2) What affinity space tenets are present in the spaces that helped participants in their settlement process, what patterns can be observed? And, (3) what other experiences did participants find important for their settlement? In chapter two, relevant literature is presented: Gee's concept of affinity spaces, standpoint theory, participatory photography and photo-elicitation methodology. In chapter three, the research design, method and process undertaken to conduct PEIs is described. Information regarding the participants is presented and emic and etic approaches to data analysis is provided. Chapter three concludes with an outline of how visual thematic networks are used as an analytic tool for data analysis. Chapter four presents participant's photographs without any analysis or interpretation. Chapters five, six and seven present the findings from the thematic analyses exploring the research questions. Here in chapter eight, I take the findings in the summaries of each thematic network and group them to provide a holistic interpretation of all networks. Principle themes and patterns that emerged in each thematic network analysis are woven together with the theoretical perspectives guiding this study to further explore the findings of the analyses.

After a discussion of the findings from all networks, I engage with the theoretical implications relating of the use of affinity spaces tenets as analytic lens as well as the use of feminist standpoint theory with the participants in this study. Following that, practical implications and

methodological implications in relation to the use of PEIs for this study are considered. Finally, I reveal the limitations of this research and make suggestions for future research possibilities. First, I provide a quick recap of each thematic network before entering a concluding discussion.

Recapping Thematic Networks

In Thematic Network One, the global theme “agencies” is realized through the individual and collective acts of agency demonstrated by participants whilst being involved in Dr. Brigham’s participatory photography project. It is the collective of diverse individuals, talents and backgrounds proactively learning and working together and connecting with other spaces through photography exhibitions that characterizes individual and collective agency. In Thematic Network 1, participants’ actions within Dr. Brigham’s project matter; each person has the chance to make a difference. Or as Gee argues, “people want to feel they are effective actors in the world, not just spectators of peoples actions” (2013, p.75). Participants in Dr. Brigham’s project were effective actors in telling and showing their settlement stories with a broader audience by choosing to present their work at public several exhibitions.

In Thematic Network Two, the global theme “purposefulness” is realized through the actions of participants outside of Dr. Brigham’s photography project. Thematic Network Two is best characterized by the lack of resources available for participants combined with the desire to do something meaningful and relevant with one’s life. We see this in the creation of Sylvia’s Immigrant/Migrant Women’s Association of Halifax, Krishna’s creation of the community gardens, Dzung’s desire to “be at the same level as Canadian citizens,” Silvia’s creation of a university photography society and Jack’s joining of a local drone flying club to pursue his passion for aerial photography. Again, to refer to Gee, participants “want to feel that their actions have their intended consequences and will lead to success in accomplishing their goals” (2013,

p.75). However, the emergence of “barriers to affinity spaces” is another defining characteristic of Thematic Network Two. Dzung, Krishna and Sylvia each speak of difficulties they have experienced during their settlement process that relate to a lack of community, personal relationships and career opportunities in finding their purpose in Canada. As Gee writes, “humans seek solidarity with others, a sense of belonging and being accepted. They also seek status in terms of respect from others” (2013, p.75), which is where Dzung, Krishna and Sylvia found their barriers for settlement in Canada.

In Thematic Network Three, the global theme “accessibility” represents participants’ personal opinions about their own settlement experiences not characterized by affinity space tenets, and includes participant’s suggestions on how to improve these experiences. This network is best characterized by the disparity in participant’s different settlement experiences based on a have/have not dynamic that is linked to financial solvency, and the cultural catch-22s in accessing good career opportunities, higher education and civic engagement. The disparity in participants’ experiences, while linked to socio-economics, is also realized through varying degrees of participants’ agency. Gee writes, “to be agents, people need both opportunities to be an agent and models of effective action... They need to believe that their effective actions can have successful outcomes and that the outcomes of the game are not predetermined by the actions of a select few” (2013, p.81). Or, in other words: participants “need to trust that the system is not rigged or unfair” (2013, p.81). Dzung, Krishna and Sylvia each provide examples of experiencing cultural catch-22s, which exposes unfair aspects of Canadian policies and social practices that could give these participants the impression that the system is rigged to benefit the wealthy players of the settlement game.

Agencies, purposefulness and accessibility are the global themes emerging from the thematic network analyses undertaken in this study. In the next section these global themes are presented as a collection, where patterns, dynamics and similarities across networks are considered and critically engaged.

Discussion

Question 1 asks, “What is the pedagogical potential of Dr. Brigham’s participatory photography project when examined through an affinity space lens?” The concept of an “inclusive we” is the pedagogical potential. “Inclusive we” is based on the idea that humans have peaked as individuals and are more productive as a collective. “Inclusive we,” in answering Question 1, represents the democratic research space Dr. Brigham’s participatory photography project created, where participants demonstrate individual and collective acts of agency. Question 2 asks, “what can be seen when the spaces aiding, or hampering, participants in their settlement process are examined through an affinity space lens?” To answer this question, I observed the affinity space characteristics present in spaces *outside* of Dr. Brigham’s project affecting participants’ settlement process. A desire to do something meaningful in one’s life met with social, economic and educational barriers in doing so is what can be observed when responding to Question 2. In seeking the answer to Question 3, “what other experiences did participants find important for their settlement?” I did not use affinity space tenets as analytic lens. Instead, feminist standpoint theory is endorsed as analytic lens to foreground participants opinions and perspectives on how to improve their settlement experiences, because they are most qualified to do so. A “have/have not” dynamic in regards to accessing local resources, career opportunities and the privilege of leisure activities best answers Question 3. Each participant

cites a dramatically different settlement experiences than the other, which promotes the situated-knowledge thesis in standpoint theory that suggests that social location systematically influences our experiences, shaping and limiting what we know.

Findings in Questions 2 and 3 highlight a disparity in settlement experiences participants in this study had. To represent the disparity of “barriers to access” and a “have/have not dynamic,” the concept of “excluded me” is evoked. “Excluded me” is presented and discussed in relation to findings from Questions 2 and 3 and the “inclusive we” concept representing the pedagogical potential of Dr. Brigham’s research space. Major themes emerging from this conflicting dynamic are: the collective versus the individual; agency versus powerlessness; and thriving versus surviving. First, I will further the concepts of “inclusive we” and “excluded me” dynamic characterizing the major issues observed across networks.

Inclusive We vs. Excluded Me

In Thematic Network One, the Global Theme: “agencies” represents the individual and collective actions taken by participants in changing their lives, making a difference and seeing that their actions matter through participating in Dr. Brigham’s participatory photography project. In Thematic Network Two, the global theme “purposefulness” represents the participants’ actions taken to find and/or create community connections even though they were met with barriers in doing so. “Inclusive we” is based on the idea that “what if human beings are not meant to be individuals, but rather, are meant to be parts of a bigger whole?” (2013, p.152) Krishna identifies this concept when he speaks about the disconnection between the Canadian government and its public. Here is his analogy:

And public and government should not be apart, you know. There should not be a fragment like this. Always, born like this and work

together...For example: my hand! How many fingers are there? I cannot make fist with one finger, I cannot make fist with two also – unless I use everyone together, I make a good fist. It's strong.

David: I think that's like what Susie's project was all about – trying to make a fist.

Krishna: Yeah.

David: Bringing your voice, photography, community, the university, and the government – right? And together – working together.

Krishna: Working together will make a strong community, strong nation, and helping each other.

Krishna's poignant analogy of making a fist demonstrates he already understands the concept of an "inclusive we" and agrees that his experiences in Dr. Brigham's project is an example of this way of being in the world, even though his comments speak to a Canadian society that does not currently embrace this idea. Both Krishna and Gee agree that an "inclusive we" or "working together" can build a strong community and nation.

Krishna's comments on the public and government being apart is representative of the major themes that emerged in Thematic Network Two and Three, which is why I am using the term "excluded me." "Inclusive we" represents the pedagogical potential of Dr. Brigham's participatory photography project, while the concept of "excluded me" is representative of the barriers to experiences, and the have/have not dynamic between participants outside of Dr. Brigham's project. The "inclusive we" and "excluded me" dynamic is realized through a pattern of conflicting experiences observed across all thematic networks. These conflicting dynamics

are: the collective versus the individual; agency versus powerlessness; and thriving versus surviving.

Collective versus the individual. Krishna's analogy of needing all five fingers to make a strong fist is a wonderful way of conceptualizing how a collective can be stronger than an individual. His example also encompasses the disparity between experiences in Dr. Brigham's project and the barriers to spaces and experiences outside of Dr. Brigham's project that participants encountered. For example, Sylvia found it difficult to make connections with Canadians, which is one of the reasons why she created the Immigrant/Migrant Women's Association of Halifax. Here Sylvia explains:

I was a founder, yeah. We started, we started through like they were like, well, for me it was a need to connect. To do something meaningful and to feel connected because, for me it has been difficult. It's been difficult to really feel rooted. It has been quite difficult, yeah. And, find a community group.

Sylvia feels that she needed to connect with others, instead of carrying on alone. She needs to find a community group and to do something meaningful in order for her to start to make roots in Canada. Sylvia further explains the type of community she seeks:

Sylvia: Yeah so, being with women from all sorts of different cultural backgrounds is very enriching.

David: Has that helped you?

Sylvia: Yeah, and it is where I usually feel more comfortable. It has been difficult to create bonds with Canadian people.

David: Really?

Sylvia: And, I don't think I'm the only one (laughs). And, also they become like your family.

Sylvia feels more comfortable in a community where she can see herself, a community of women from different cultural backgrounds. Similarly, Gee acknowledges humans search for kin. Gee writes, "humans have to live in a society with a bunch of strangers. Yet they are biologically, socially, and culturally programmed to help and advantage people like themselves, whether this is defined in terms of genes, ethnic groups, or fictional national 'families'" (2013, p.151). Sylvia creates a community of women, a community where she does not need to feel like a stranger. Instead, she feels connected to others with whom she can identify, and in turn, this group has become like a family. Sylvia expresses that she is not the only one in her association who wants to be part of a larger community or collective, but rather, to quote Sylvia, "they are all seeking the same thing, to have a sense of belonging."

Krishna also speaks of the lack of community he has experienced during his time in Canada. He makes an insightful observation about the do-it-yourself ideology present in his settlement experiences and the negative impact it is having for creating community. Krishna says, "The government assistance program will not support after that. Tell those persons to find a job yourself. And if those person don't get job in a month or two, what will happen to those people?" Krishna recognizes the need for a community or a network that works to support one another, instead of having to go alone in the world. Krishna says:

We need to make a family here. We want independence, but I think we are misled by our independence way of life here. What does independence really mean? ... How long will you do it the independent way? If you have no one around you what will you do? ...Till when you are having sound health, good health, you feel “wow, I’m better!” I’m independent. I’ll do whatever I like. But, once you are caught by any kind of sickness, or some kind of illness, at that time what will you do? Who’ll help you?

However, when Krishna speaks of his experiences in Dr. Brigham’s photography project he makes references to the exposure, connection and networking he experienced while participating in the project and the positive impact it has had for him. Here is a portion of our conversation about his participation in the project:

Yeah, this photography is the best part in my whole life, in immigrant peoples lives because that brings us to introduce with each other’s in different ways.

David: With Susie, Susie’s project or just photography in general?

Krishna: This project introduces us in different ways: by doing demonstration of our pictures, by giving some sorts of lectures, yes. Some kind of presentations, that is one of the best ways that, I realized, now, that we were introduced through this photographic training.

David: That was helpful experience?

Krishna: This is very helpful because through this, you know me, and I know you, yes? Otherwise, I know Dr. Susan Brigham, because of this project. I know Jenny, because of this project. So...

David: And we did, we created a community.

Krishna: Community and this is our... we build a connection, or what do call it... networking, it's good networking. Through this we learn each other. We share many things from each other. We learn from each others and respectfully know each other's faiths and beliefs.

Krishna believes participating in Dr. Brigham's photography project was helpful for him because of the networking, sharing, learning from different people and getting to know different perspectives and worldviews. Silvia also references the power of community she experienced in Dr. Brigham's project, which she believes helped her settle in Canada as well as gain more professional skills to help her follow her dream of becoming a wedding photographer. Silvia says, "I never thought taking pictures could help us to settle in Halifax. It is really helping me to get to know more people and it also helping me to add more experience to the resume when I searching for jobs." When I asked why she and Jack decided to participate in Dr. Brigham's project, this was her response:

We joined in the project because we both like taking pictures and we also wanted to make more friends here. Through the project, we learned lots of photography skills, made really good friends like you, and we also learned more about the culture in both Canadian and other countries.

Silvia's experiences in Dr. Brigham's project echo the experiences that Krishna describes. Sylvia, Krishna and Silvia each also reference the need for making a connection, networking or bonding with a broader community, to have a sense of belonging to a group that one can identify with. The need for community is a strong motivation for participants. Joining and/or creating different spaces where one can find a community is an important finding and suggests that a do-it-yourself ideology is inappropriate for these participants' settlement experiences.

Like Sylvia, Krishna and Silvia, Gee also recognizes that today's "rabid individualism" (2013, p.152) is a detriment for building community. Gee asks, "is there a sense of "we" that does not diminish but enhances the dignity and creativity of each and every human being?" (p.153) It would appear, at least for Krishna and Silvia, that Dr. Brigham's photography project is an example of this type of "we" because of the collective's ability to create community from a diverse array of strangers. Gee writes, "in a complex, competitive world filled with poverty and risk, it is hard enough for most people just to cope and survive, let alone find little dignity, or spend time reflecting on the sorry state of humanity, or lend a hand to causes that help strangers" (p.152). Through the collective actions and space created in Dr. Brigham's photography project, I would argue that Dr. Brigham's project challenges Gee's statement and, instead, works to ameliorate the "rabid individualism" in today's world by creating a community of diverse people working together to change the world through the acts of storytelling and photography.

Agency versus powerlessness. Socio-economic status and the types of outcomes participants experienced when taking action in the world fuel this power dynamic. As referenced before, "people want to feel they are effective actors in the world, not just spectators of other people's actions" (Gee, 2013, p.75). People "need a sense of belonging, as well as a sense of

being respected. They need to feel like agents whose actions matter (p.92). Below, Gee explains what he believes people need to be effective actors in the world:

To be agents, people need both opportunities to be an agent and models of effective action... For this they need two additional things. First, they need to trust that the system is not rigged or unfair... Second, they need to be members of a community or social group that models for them what counts as an effective action and that demonstrates to them that the actions of the community or group can be effective and will not be undermined by others with special privileges or access. (p.81)

I believe the first two requirements for fostering agency are met through participating in Dr. Brigham's project, however, the multiple barriers to affinity spaces that emerged in Thematic Network 2 and 3 reveals that socio-economic status is a third necessity in attaining an effective level of agency for participants. Money and social status provide access to privileges of education, a home, travel, spare time, hobbies and pursuing personal interests outside of your job. Gee recognizes, however, that "if you are poor and just trying to survive, things are worse, since you are still trying to fill your basic needs and are, by definition, at the bottom of the status hierarchy" (p.80). Dr. Brigham's photography project offered an alternative to today's "highly hierarchically stratified societies" (Gee, 2013, p.80): it offered a democratic space for participants of any economic status to participate, to learn a skill (photography), to be part of a social group that chose their actions collectively and with no financial cost to them. Cameras, computers, meeting spaces, photo developing, babysitting, refreshments, travel and all

costs associated with presenting photographs for public exhibitions were taken care of by a inter-university research grant. While it did cost money for Dr. Brigham's photography project to take place, the financial onus was not on the participants. Instead, participants could focus on creating a connection with others in the group, share stories, critically reflect on their lived experiences, be creative and possibly, for a brief moment, not have to worry about their financial struggles.

Fair game. In response to Gee's first requirement of people needing to believe the system is fair, and without predetermined outcomes, Dr. Brigham's project took a participatory approach in its research methodology and it would be highly unethical for the outcomes of the project to be rigged or predetermined. Rajesh Tandon (1988) writes, "Participatory research attempts to present people as researchers themselves in pursuit of answers to the questions of their daily struggle and survival," (p.7) and Ian Kaplan (2010) reminds us that participatory photography, at its core "seeks to involve groups or individuals who would traditionally be the subjects of others' research in taking and interpreting their own photographs in order to address and share important aspects of their lives and experiences" (p.2). In participatory research, the participants are responsible for determining the research trajectory; they are the directors of the production. It was the collective actions and decisions of the group that determined the outcomes of the group. Decisions regarding what photographs to take, how to tell one's story, whether or not to display their photographs publically or when they wanted to meet, participants had the power to make the choices about how they wanted the project to be. Within the democratic space, each participant had a chance to matter and make a difference. Through open discussions, varying expertise, and a variety of backgrounds

and lived experiences, each participant's voice was respected and given the same chance to matter.

Effective action. In response to Gee's second requirement of people needing to see their actions have their intended outcomes, I believe Dr. Brigham's project gave participants this experience. Through the production of photographs and the accompanying narrative along with the public exhibitions of participants' work is representative of seeing that one's actions can have its intended outcomes. Participants were each given their own digital camera and were free to take any photographs they wished. After participants felt they had enough photographs, they chose which ones they liked and wanted to write about. Participants had the opportunity to write, or speak, about the photographs that were of most importance to them and it was from these photographs and narratives that public exhibitions were created.

When participants decided to display their photographs publically at a local library, members of the media, representatives from the provincial and federal government, academics and the general public were all present for the opening. All warmly-received participants had an opportunity to speak about their settlement experiences and time spent in Dr. Brigham's photography project to a captive audience. After the opening, a comment book was left for people to respond to the photography exhibition. The book was filled with positive comments expressing interest in the participant's activities and comments supporting participants in their settlement process. These comments, and the well-attended photo exhibition are two examples that show participants "that taking action can really matter" (Gee, 2013, p.81).

Socio-economic status. A lack of financial status in an increasingly competitive world marketplace where “wealth is pooling into fewer and fewer hands” (Gee, 2013, p.82) is an “important force that diminishes people’s sense of agency” (p.81). As I mentioned earlier, a person needs a certain level of socio-economic status to feel a genuine sense of agency in today’s economic-based society. Michael Marmot’s (2004) concept of “status syndrome” developed for use in the field of public health supports this argument, which also links to the feelings of anomie discussed earlier in relation to Dzung and Krishna. Marmot “argues that your status is related to two fundamental human needs: to have control over your own life and to be a full social participant with all that implies about being a recognized member of society” (2004, p.153). If you put people into a line-up, in any country, and arrange the line-up according to their economic status, their health status correlates. People higher in the line are healthier than people lower in the line. It is not just access to good healthcare, “status syndrome” argues “that the higher your status in a society, the more you believe that your actions count and that you are participating in and contributing to the society” (Gee, 2013, p.80).

The “status syndrome” phenomenon did not present itself in Thematic Network 1, however, when discussing the barriers to the spaces (Thematic Network 2) and experiences outside of Dr. Brigham’s project (Thematic Network 3), Krishna and Dzung give several illustrative examples of the negative effects of not participating in civic life, or feeling as though their actions do not count, which will be discussed next. Silvia and Jack, on the other hand, do not refer to barriers they experienced during their settlement process; instead, they provide examples of their actions having their intended outcomes, which will be discussed following Krishna and Dzung’s experiences.

The PEI with Krishna was politically charged and filled with examples of his feeling immobile. Here are examples where Krishna speaks about his lower socio-economic status in Canada and the overwhelming feelings of powerlessness he is enduring, which directly relates to the concept of status syndrome and anomie:

- I feel useless, I want to give some explanation about this: without any good job, no job, simply staying at home, getting money from the assistance program, not a big money, it's a small amount. We have to manage everything with that money.
- I wanted to give something, because this is my country now! But, I couldn't find a way! How can I contribute to this country? This country gave me a lot. I want to give something, but where is the place, area, for me to give something?
- Sometime I feel stressed and I was just hanging around thinking why I am here and I couldn't find any difference between refugee camp in Nepal and the way we stay here in an apartment.
- Krishna: Because when people are jobless, what will they do?
David: They will stay at home?
Krishna: Not only that, then the real things will start – unhealthy things around. And that will really disturb the silence of the country. Empty vessel always makes noise. For example: if this bottle is full with water it will not make noise. But if it is half, then it will make noise. The government tries to fill here, but is always empty, like half.

- Yes, being useless is unhealthy. No job, growing anxieties, fear, lot of other things.
- And I feel like an economic slave here.
- Krishna: That's why, you know, we feel like a rotten apple, now.

David: Can you tell me more? That's a pretty vivid picture.

Krishna: We are useless here. That is why. We were in refugee camp, we were useless there, nobody counts us as human beings.

But when we came here we thought we would get better opportunities, the government will rehabilitate us, no.

When Krishna speaks of feeling like he is useless, feeling like a rotten apple, not being counted as a human being or that there is no difference between living in Canada or in a refugee camp, are all damning indictments of his sense of agency in the settlement experiences he has had thus far, as well as the type of community Canadian life is presenting him. Krishna having to ask the question, "How can I contribute to this country?" reveals a gross disconnect from being able to count in our society, and participate in civic life. Without a good job, living on government assistance and staying home in his apartment, Krishna is effectively an economic slave because he is financially unable to access higher education or certifications for better career opportunities needed to change his status, and the government is unable to offer him any type of rehabilitation programs that could give him a new skill set that could also change his status in Canada.

Dzong, also a refugee, echoes Krishna's status syndrome woes when he speaks of trying to find a career that pays better and is less demanding on his body than his current

job. Dzong currently works as an auto-technician but wants to get his certification so he can drive a truck and earn a better living wage. Here Dzong explains:

Some kind of program that can help us to make a career – like I have some of my friends here – they are just going to language class at ISANS or like Quinpool Education. And, just doing a language class, by doing a language class, they not going to get a professional job. They can just work like the minimum wage, that won't be much helpful. And, like I want to drive, like truck-driving training. There are truck-driving schools, I know there are a lot of truck-driving schools in Nova Scotia, but I don't want to pay a big amount of money. Right, so if there are some organizations who help the minority group of people, for doing those kind of training, they are not expensive. They are not that much expensive, but we cant pay because we don't have money because we don't have a good job. We haven't save any money. So even the government can help us to do that kind of training, we can make a career in our life, by driving a truck. Like we can make \$17-18 dollar per hour, you know?

Dzong explains that without a good job, and coming to Canada from a refugee camp, he has not had the opportunity to save money, which means he has low socio-economic status. Dzong recognizes that without training and only Basic English language proficiency, it will not be much help for finding a better job. Dzong also indirectly speaks

of status syndrome and anomie when he mentions taking care of his family and trying to live as a Canadian. Here are his words as presented in chapter six:

I have a daughter, a 19-month-old daughter, and you know, I have to, as a father, I have to fulfill my responsibility for my daughters life. And, just sitting in an apartment, paying just bills, without saving any money, I won't be able to help my daughter to go to university, or college. So, to do that thing, I got to have a good career. I have to save some money for my daughter, for my family, you know? I want to buy a house, I want to live as a Canadian, you know? But, it's really hard to do all that kind of thing without government help, without professional career.

Dzong, like Krishna, does not feel as though his life here is that of a Canadian, even though they both have Canadian citizenship and passports now. However, Dzong says, "We want to be at the same level that the Canadian citizens are. So, every immigrant wants to be at the same level as a Canadian citizen but we are not given opportunities." A lack of opportunities is a form of exclusion, which can further the negative effects of anomie; this exclusion is amplified when one does not have any financial security (status syndrome). Dzong, like Krishna, is rendered immobile due to a lack of resources and opportunities. Dzong does not participate in the community because, in his words, "right now, after my work, I watch movies at home, because I don't want, I don't need to get used to Halifax, I already know Halifax." Dzong's retreat from civic participation is an indication of an anomic disconnection with the city-space in which he inhabits and is also representative of the effects of "status syndrome."

There is a positive side to “status syndrome”, according to Marmot (2004). He argues that there is a way to limit the effects of “status syndrome”:

These effects can be counteracted by the benefits of social support and participating fully in society. People who are supported and participate in social networks have better health than those who do not. Being part of a socially fractured community adds the insult of low social participation to the injury of low control over life circumstances” (p.153).

Krishna and Dzung’s call for accessing rehabilitation programs are not unwarranted, in fact, according to Marmot it is what needs to be done. What becomes incredibly frustrating for Krishna and Dzung is the recent report about the excess of 97 million dollars for social support, which included spending for immigration services, that was not utilized by our current Conservative led government³. This inaction by the Canadian government to provide social support to its new citizens adds insult to an already marginalized population, and reinforces the already clear message that Krishna and Dzung are not worth the government’s assistance.

Silvia and Jack, both immigrants to Canada and international students, do not speak about needing government assistance, or about feeling that their actions are not effective. In fact, it is the opposite for these two. Silvia gives examples of creating two different photography societies with her intention to gain more experience as a photographer with the end goal of becoming a wedding photographer. And Jack gives examples of the various outings in Nova Scotia that he has been able to have in order to

³ (<http://www.cbc.ca/news/politics/harper-government-left-97m-unspent-on-social-services-report-shows-1.3063878>).

pursue his hobby of aerial photography through drone flying. Both of these examples are indicative of the social and financial status and privileges that these two share compared to the rest of the participants in this study.

Silvia references the encouragement she received while participating in Dr. Brigham's project as being one of the reasons she visited her career councilor and chose to start a photography society. Silvia's conscious choice to leave the society and pursue her dream of being a wedding photographer demonstrates a level of self-confidence and control to make decisions in her life as well as the financial freedom and time to pursue a dream. Also, Silvia's ability to access a career councilor and digital photography equipment shows a level of financial security that Sylvia, Dzung and Krishna do not share. Silvia is an international student, which means her tuition is more than double than that of a Canadian; this again speaks to the level of socio-economic privilege that Silvia occupies that reinforces "status syndrome's" idea that "the higher your status in a society, the more you believe that your actions count" (Gee 2013, p.80). This illuminates another issue regarding the dynamic between voluntary and involuntary migration. Dzung and Krishna came to Canada as refugees, with no money and no possessions. Krishna was forced out of his home of Bhutan and had to live in several refugee camps, with no belongings. Dzung was born in a Nepalese refugee camp, and came to Canada with no savings and is unable to afford tuition for post-secondary education. Silvia and Jack, while their parents may have faced financial difficulties paying for their international student fees, came on their own accord, with material possessions and had access to a university education. This again reinforces a "have/have not" dynamic that participants in this study are experiencing due to different levels of socio-economic status.

Jack enjoys flying drones in different locations across Nova Scotia and has recently joined a hobby club to further his goals of making money through aerial photography. Jack speaks of trips to Cape Split in the Bay of Fundy and to Peggy's Cove where he has been able to fly his drone and take photographs. Jack's hobby is not inexpensive; it requires time, money and access to travel. The drone in which Jack is seen holding (which is his second drone) in Silvia's photograph is a DJI Phantom 2, which costs upwards of two thousand dollars⁴. These drones are more than many second hand automobiles and about the same as a year's training at the local community college. Jack's financial freedom provides him the privileges needed to pursue his hobby and travel to different places in Nova Scotia. Jack, unlike Krishna and Dzung, is not forced to stay at home in an apartment, just paying rent; instead, Jack has the privilege of access due to his socio-economic status in Canada.

Both of these examples show the status and privileges that Silvia and Jack possess. Having the money to purchase photography equipment, the cost of drones (plural), international student fees, owning a home and having their own vehicle and spare time to travel to different places to pursue interests outside of their day-jobs indicates a level of freedom not experienced by the other participants. This situation sets up the last conflicting dynamic between participants that needs to be discussed: thriving versus surviving.

Thriving versus surviving. The most powerful dynamic that I believe emerging from this study is the disparity in settlement that participants experience. This disparity is

⁴ (<http://www.dronesden.com/shop/dji-phantom-2-vision-drone-with-hd-video-camera/>)

best explained through a “have/have not” dynamic that, ultimately, is financially based. Jack and Silvia represent the “have” or “thriving” dynamic, through the privileges that financial security has brought them as well as the personal connection they have made with Carol. On the other side of the coin, Sylvia, Krishna and Dzung represent the “have not” or “surviving” dynamic that is realized through an inability to access good career opportunities, government assistance or resources, the lack of financial security and cultural catch-22s.

Thriving. Conversations with Jack and Silvia focus on their buying a home, having their family visit from China, pursuing their personal interests and hobbies of photography and drone flying as well as their close ties with Carol, who acted as an ambassador or as Silvia put it, her “Canadian Mom.” Jack and Silvia’s conversations were not of hardship, but rather of excitement to be part of Canadian life. And when Jack and Silvia did speak of hardships, they had someone in their lives to help them through it: Carol. Jack and Silvia’s story of having their car towed is the only time in which either one speaks about feeling helpless in Canada. Here is a portion of the story:

Jack: They didn’t know, maybe because the towing company didn’t update the information to the police so soon?

Silvia: Yeah, we called [Carol] and she said: “My god, what happened?” “Jack’s car got stolen!” And she said: “No way! It’s in the winter, no one will steal your car,” right? And at that time, we carry lots of things: our lunch bag and lots of books, stuff like that. And we couldn’t get to the bus station. The bus is kind of, the bus stop is how do you say, there’s no bus. And, we were...we were so

scared. We thought what should we do? And we called her and she said “Oh my god what happened?” It was so nice to hear her voice. And she said “don’t worry, I will come and drive you home and then she figured out all the things, and she helped us to call the police I guess?”

This situation would undoubtedly be scary for anyone returning to where their car should be, and probably even more scary for those not familiar with Canadian laws and the winter parking bans. However, Jack and Silvia are extremely fortunate and privileged to have Carol as a resource and caregiver. The helplessness experienced by Jack and Silvia is acute, but a problem that can quickly be resolved by going to the car-impound and paying a fee/fine for their parking infraction (which they did). This situation is also reduced by Carol’s willingness to give assistance and her selfless caring for Jack and Silvia’s well being. Jack and Silvia, knowing that they have someone who cares about them and that they can reach out to, shows that Jack and Silvia feel a connection to and acceptance with at least one Canadian. Here is Silvia’s feelings regarding Carol’s role in their settlement process: “we really want to, like, get involved in the Canadian culture to make friends - and she’s really good to us, introduced us lots of friends and help us to like, how do you say that, help us to ahhh (laughs), know the culture here, and language as well.” The support that Carol gives these two enables them to feel safe, in control and gives them chances to thrive in Canada. This is not the case with all participants.

Another example of Jack and Silvia’s thriving as opposed to surviving in Canada, is owning their own home. Jack, when speaking about owning a home, describes it as a space where he can show his family his successes in Canada. Jack says he likes having a

home “Because, it proves that I have the ability to get together with my family in Canada and because wherever we go, we always want to be settled down.” Jack’s ability to prove that he can provide a space for his family to visit is an expression of privilege attained through financial security, and in turn he believes that owning his own home has also helped him settle in to Canada. Silvia, when speaking about owning a home, focuses on the benefits of having a space for her and Jack host social events like Christmas parties, which also helps Silvia feel more Canadian. Here is what she said, “sometimes our friends come and have coffee with us or we can have parties, like Christmas parties! We are following the culture here!” Silvia’s enthusiasm about “following the culture here” shows a desire to participate in western traditions, feeling as though her actions can count and that she has the agency to make these social occasions and celebrations happen. The rest of the participants do not share this feeling of agency and acceptance through home ownership because they are unable to afford this privilege.

Surviving. Sylvia, Krishna and Dzung’s conversations focus mainly on their inability to find a good career in order to make roots in Canada and, to use Dzung’s words, “to be at the same level as Canadian citizens are.” Dzung says, “every immigrant wants to be at the same level as a Canadian citizen but we are not given opportunities.” This unlevel playing field indicates that Dzung does not feel that the settlement “game” is fair, and he is not unjust in his thinking this. The cultural-catch 22s affecting Sylvia, Krishna and Dzung expose an unfair dynamic in their settlement experiences that may be explained by what Gee (2013) calls “the kick theory” or what I have come to know as having “the inside track.” In this theory, “small initial advantages ramify into larger advantages” (p.78). Think of a racetrack, the person who has the inside lane has a shorter

distance to travel than those who occupy the outside lanes; this is what I believe Sylvia, Krishna and Dzung are experiencing in their settlement experiences. They are on the outside track trying desperately to make lane changes to the inside track. To further this “inside track” notion, I believe participants on the inside track have access to expensive performance racecars, while Sylvia, Krishna and Dzung only have access to public transit. As Dzung explained earlier, “we cant pay because we don’t have money because we don’t have a good job – we haven’t save any money – so even the government help us to do that kind of training, we can make a career in our life.” To which I replied, “That’s right, you just need a little bit of a boost.” Boost, kick, or inside track, these participants are experiencing too many barriers in their lives to become successful actors in their worlds. As Gee explains, “Humans, like all animals, are driven by needs. They have basic needs for food, procreation, and safety. When these are not filled, humans will focus on them intently. For many people in the developed world, these needs are filled, though not for all, and not for many in other parts of the world” (2013, p.75). Here again are examples of Sylvia, Krishna and Dzung making references to the lack of resources and opportunities that is forcing them to struggle for their basic needs, which is only enabling their surviving in Canada:

- Sylvia: Well, we really strongly feel it is a need of an immigrant women center because there are the others like ISANS and all that, but they are so big. Something specific for women doesn’t exist here.
- Sylvia: I said, “Well, maybe if I have a Canadian diploma it will be easier.” And I, really I enjoyed a lot, the master’s, but no.

- Sylvia: And also, finding a job. I think that is also something that hasn't helped me to get rooted, that I haven't found a permanent, or a satisfactory job. I have done all types of jobs here.
- Sylvia: I was going to do the PhD but I'm going to spend, I'm going to owe 100k dollars and I'm going to end up without a job!
- Krishna: I am studying and taking language course at NSCC. Those things are just existing me here, otherwise, in search of good opportunities I have to go to another province. There is no choice to stay here. And no job satisfaction here. How can I get job?
- Krishna: There is a lot of frustrations because of these situations. Engaging in ESL school for 3,4, 5 years only learning English will not benefit us. We need some kind of training. Rehabilitation training.
- Krishna: The government brought us here as immigrants. Then, what happened? First year, immigration provide us money to survive here. After that we are under government assistance program, so what's the difference?
- Krishna: Rehabilitation, yes. We want to rehabilitate, just the government brought us from refugee camp and dumped us here, that is not a good idea for us.
- Krishna: We are useless here. That is why. We were in refugee camp we were useless there, nobody counts us as human beings.

But when we came here we thought we would get better opportunities, the government will rehabilitate us, no.

- Dzung: But, they don't have any kind of training like that. They have just the basic things: how to adapt with the community, how to adapt with the place, how to get used to the surroundings, that's it.

David: When you just say ADAPT – that's just barely getting by.

- Dzung: And, just doing a language class. By doing a language class, they not going to get a professional job. They can just work like the minimum wage, that won't be much helpful.
- Dzung: And, just sitting in an apartment, paying just bills, without saving any money, I won't be able to help my daughter to go to university, or college. So, to do that thing, I got to have a good career. I have to save some money for my daughter, for my family, you know? I want buy a house, I want to live as a Canadian, you know? But, it's really hard to do all that kind of thing without government help, without professional career.

The array of statements above shows a clear pattern of struggle for these three participants in finding their “inside track.” Each expresses different barriers affecting their ability to access good job opportunities that will enable them to begin to thrive in Canadian society as opposed to living their lives as “economic slaves.” Sylvia, Krishna and Dzung also each face their own cultural catch-22s, which adds to their marginalization and amplifies the need for a settlement “boost” or “kick” forward to help level the “playing field.” If these three participants are to truly

believe that the system is not rigged, or that people are given unfair advantages allowing them access to the “inside track,” much work needs to be done to repair the cultural disconnect and rebuild trust with the immigration system. The way in which Canada currently treats immigrants and refugees needs to change; a more equitable, respectful and empathetic approach to rehabilitating those who have less socio-economic status is a first step.

Wrapping up

When considering the major emergent themes and patterns visible across thematic networks and considering the experiences inside Dr. Brigham’s participatory photography project as well as outside, the “inclusive we” and “excluded them” dynamic best represents the findings for this study. The pedagogical potential of Dr. Brigham’s project is in the power of the group: in fostering personal and collective acts of agency, community building, networking and having a sense of belonging, which all participants were seeking. When considering Questions 2 and 3, which asks about experiences outside of Dr. Brigham’s project, the same results apply. The creation of professional partnerships, cooperation, learning new skills and being able to access a community is what participants were most concerned with. Also, the disparity in settlement experiences is another key finding relating to Questions 2 and 3 because it illuminates the vastly different experiences between refugees and immigrants, which often are grouped together. This study was effective in exposing the “thriving versus surviving” dynamic that participants were experiencing due to certain circumstances that often were out of participants’ control. The cultural catch-22s that Sylvia, Krishna and Dzong are experiencing effectively pushed them to the “outside track” of Canadian society. Dzong expresses that immigrants are not at the same

level as Canadians because they are not given the same opportunities, which through the findings in this study ring true. Using the tenets of affinity spaces as analytic lens was effective in bringing issues of privilege in immigration to the foreground, affinity spaces as a concept is still too idyllic and privileged for use with marginalized populations. Canadian society is a capitalist economy that privileges those who have money, and if one does not, the onus is not on the society, but on the individual. This is not helpful, or appropriate, for those who are coming to Canada needing “rehabilitation programs” because of previous experiences and circumstances elsewhere. A more understanding and inclusive approach is needed for those populations requiring a boost when arriving in Canada, which is what Dr. Brigham’s participatory project provided.

CHAPTER NINE

Research Implications, Limitations, Possibilities for Future Research

Concluding Remarks

Introduction

In the previous Chapter, I present the key conceptual findings from all networks in a cohesive narrative that illustrates the conflicting power dynamics participant's experience. Privilege, status, agency and community emerge as major issues for participants as well as a "thriving versus surviving" dynamic that is socio-economically fuelled.

In this section, I first discuss the implications to using affinity space tenets as analytical lens for examining Newcomer's experiences in Dr. Brigham's photography project as well as other spaces affecting settlement for participants. Second, I discuss the theoretical implications of connecting feminist standpoint theory with auto-driven photo-elicitation interviews. Third, I provide methodological implications in relation to using participatory methodology as well as the implications of employing etic and emic approaches to data collection and analysis. Fourth, I provide the practical implications for participants and me. Fifth, this section concludes with limitations and suggestions for future research being presented. First, I will discuss the theoretical implications.

Theoretical Implications

The two theories driving this study are: (1) the concept of affinity spaces and (2) feminist standpoint theory.

Affinity space analytic lens. While research regarding the concept of affinity spaces is still in its infancy, using affinity space tenets as an analytic lens to examine the characteristics of

Dr. Brigham's participatory photography project as well as other spaces that participants spoke of during their PEIs proved effective in identifying the different aspects of affinity spaces participants most concerned themselves with.

The characteristics of affinity spaces participants inhabited most are: working together towards a common goal, knowing and doing with proactive learning, including a diverse array of talents and backgrounds and connecting with other spaces. From this examination, what has become clear is the desire for inclusion, to connect with others and to make a difference. Or as Sylvia said about the people in the Immigrant/Migrant Women's Association of Halifax: "they are all seeking the same thing, to have a sense of belonging". While the concept of affinity spaces is still too ideological and socio-economically privileged for it to be fully realized within the field of immigration, it is my belief that core elements of affinity spaces, which were present in Dr. Brigham's project, can be harnessed for effective and appropriate use with marginalized populations. I believe that Dr. Brigham's participatory photography project is an example of a kind of learning environment that does include appropriate characteristics of affinity spaces for use with Newcomers. However, it should be noted that Dr. Brigham's project also had the capitol to make the space accessible to those who want to participate, regardless of socio-economic status, which is not the case for Gee's concept of an ideal affinity space. In Gee's affinity space, "people are not in them to get jobs or to be "practical." They are in them to fuel passion, play, learning and synchronizing human intelligence" (2013, p.178). This statement alone is too problematic because of the underlying privileges it assumes. Gee's ideal affinity space assumes that those entering have extra time in their life outside of their daily struggles to "play," it also assumes that people entering an affinity space have enough free time to not be "practical" and, for example, not worry about how they are going to pay for their daughter's university education,

or finding a job that will pay them more than what government assistance is offering. It is hard for someone who occupies a low socio-economic status to enter a space where “people are not in them to make money, but to matter to others and themselves,” (p.178) when the only thing that matters is paying rent and putting food on the dinner table each night. Gee’s concept of affinity spaces is too ideological and privileged for those who suffer the negative effects of Marmot’s “status syndrome,” when paradoxically, having access to an inclusive space, or community group, is exactly what is needed to alleviate the effects of the syndrome.

A final thought on the limitations of affinity spaces is the privilege and power associated with naming. Freire and Foucault both spoke of the power naming has in shaping our concept of reality; those who have the power to name have the power to shape our perception of the world. Gee is in a privileged position because he is writing in an academic context that is published and well circulated in the academic world and beyond. His ideas have power, and power always needs to be interrogated. As a researcher, I am privileged. I have power to name. By writing this report I am shaping the audience’s perception by what I choose to include and how I present the data and during my defense I will be interrogated. When new concepts appear that work to shape our perception we must stop, interrogate and listen.

Feminist Standpoint Theory. Feminist standpoint theory (FST) was also extremely effective in foregrounding participants’ opinions and perspectives regarding their settlement experiences as lived truths. It is an inclusive, understanding and respectful approach in centering the perspectives of each participant while resisting generalizations and the appropriation of stereotypes. FST also has theoretical implication for use with auto-driven photo-elicitation interviews. This is because participants were in charge of how they wanted to visually document

and discuss their settlement experiences, which is a hallmark of both FST and PEI. Photographs, stories and participants' perspectives guided this research and through the PEI method participants provided rich, critical reflections regarding past experiences as well as to suggest how to better the system for future settlement experiences. FST is a critical theory that is used to share the voices of marginalized groups that considers their perspectives to be less biased than that of the ruling class (Harstock, 1997) and auto-driven PEIs is a participatory approach to research that essentially puts participants in the "driver's seat," which enables participants to choose what they want to discuss and how they want to visually document their lived realities. FST and auto-driven PEIs complimented each other in theory and in practice. I believe the two make an appropriate research partnership and future researchers may want to consider this when considering projects that work with marginalized populations.

Practical Implications.

The PEI process enabled participants to critically think about their settlement experiences, therefore allowing them to better understand what settlement in Canada means to them. If participants can reflect on their own settlement experiences by identifying barriers and successes, they are more likely to be able to explain their perspectives to other individuals, family members, government representatives or researchers. Having the time and space to critically reflect on their experiences through PEIs not only increases literacy skills, it may also increase participants' confidence and agency to share these reflections with others.

A second practical implication is the community visibility that participatory research can generate for underrepresented populations like Newcomers. Dr. Brigham's participatory photography project produced a photography exhibition at a local library that was displayed publically for a month. At the launch of this event, government representatives, academics and

the general public attended and a comments book was left for people to leave their reactions to the exhibit. Participants gave short speeches to the audience and answered questions. During the month-long exhibit, I periodically visited the library to check on the state of the photographs. Each visit I would read the comment book and also ended up having conversations with different people who had come up to me to talk about the people in the photographs. Conversations were always positive and people were happy to share with me that they recognize some of the faces in the photographs as members in their own community. These short conversations I had in the library (and comments left in the comment book) were clear indications of the potential power that participatory research has in creating spaces that connect a community through an increase in visibility.

A third practical implication that can be observed through participating in Dr. Brigham's photography project is personal transformation and empowerment. For example, I had asked Silvia if any of the experiences, or skills she learned, during the photography project helped with her settlement and she responded by telling me that participating in Dr. Brigham's project "inspired" her to create her own photography society, and that the experience helped her get to know more people, which she thinks helped her feel more settled. Silvia details two transformative aspects of her participating in the photography project: the creation of the first photography society at her university and that taking pictures helped her to settle by enabling her to "get to know more people." Silvia's experiences will not be everyone's, but the agency Silvia demonstrates when reflecting on how her experiences in Dr. Brigham's space were the inspiration in creating a space of her own and shows a transformation in Silvia's life rooted in her involvement in Dr. Brigham's participatory photography project.

Methodological implications.

I believe using PEIs reached its goal of providing participants with a visual medium allowing them to show and tell about their unique settlement experiences. Each participant had the opportunity to verbally express their opinions about their settlement experiences as well as through photography. Participatory photography is well suited for research with people who have varying levels of English language proficiency because photographs can be substituted for words. However, another primary reason for my choosing auto-driven photography for data collection and analysis in this study was because of the previous experiences and training participants who had in Dr. Brigham's participatory photography project with taking photographs, sharing settlement experiences and critically reflecting on them. Participants in Dr. Brigham's project received training in the practical and ethical aspects of taking photographs. There were discussions about taking photographs in public spaces versus private spaces and the need for signing release forms for those who were being photographed that were not part of the research project. The photography-training participants' received in Dr. Brigham's project was instrumental for this study in putting their education into practice. Participatory research engages participants in a discussion that hopes to result in change within the community. It can empower the participants. I believe that the experiences in Dr. Brigham's project, where participants shared their knowledge and expertise, benefitted this study. The rich visual data produced through photographs, and the participants' ability to critically reflect on their own experiences demonstrates literacy skills, social-awareness and personal agency.

Research Limitations

Introduction

One limitation encountered in this study was the logistical issues of working in a participatory method coupled with a deadline for my graduation. The considerations regarding the orchestration of meeting times, meeting places, personal schedules as well as my work schedule was a challenge. Working with a deadline was also a complication, especially when using a participatory method, a method that demands flexibility because of the unexpected actions that can occur when working with human participants. Other limitations include the particular participant's language proficiency, overall participant recruitment and the member checking process.

Human Schedules. Trying to organize times with participants who are working full-time jobs and who have children at home was a challenge for this study. Dzong, for example, works from 7am-4pm everyday and when he arrives home his wife leaves for her full-time job in the evenings and Dzong stays at home with his 19 month-old-daughter. This only leaves the weekend for trying to organize an interview. Sylvia, who also has a daughter and works full-time, requested that we meet at a location close to where her daughter takes an art class. This allowed for Sylvia to walk her daughter to art class and then meet with me. The limitation was we had less than an hour for our PEI because Sylvia's daughters' art class only lasted an hour. Having to rush through a PEI is not an ideal situation because there is not enough time to go deeper in discussing some topics; instead, one feels rushed to "get through everything." My own work schedule also interfered with meeting times with participants because my full-time work is primarily on weekends, so timing became a challenge in finding a big enough window of time to meet, and not feel rushed, for PEI with participants. In fact, it took close to two months of trying

to align schedules before I could arrange a time for PEIs that worked for Dzung, Krishna, Sylvia and myself. Students take note, if you are working with human participants be prepared to work entirely around their schedules and make sure you have enough time to work around their schedules as well as making your own deadlines, because participatory research must not be rushed.

Working with a deadline and participatory method. Working with a deadline is another limitation when taking a participatory approach in research. Humans are unpredictable and participatory research demands an ethical responsibility for the researcher to represent the participants' true perspectives, even if it changes during, or after, the project concludes. For example: I was concluding this study when I sent out an email to all participants asking what names they wanted to have used for pseudonyms. After a five-month email hiatus, to my surprise, Dzung responded and he requested a meeting where we could re-visit his transcript, add a pseudonym and change some things he said during our PEI. This complicated the situation because I was in the process of submitting my thesis for defense (which is a process of its own), but as a researcher I have an ethical obligation to meet with Dzung to make sure I am only including what he wants to have included so as to not misrepresent him. In addition, if there were major changes to Dzung's transcript, it could alter the themes of the study, which could mean major revisions and thesis extensions, which also equates to more student expenses. Student researchers must be aware of their own time restraints, the unpredictability of humans and having to relinquish control of the "drivers seat" when taking a participatory research approach.

Participant recruitment. This study is an extension of Dr. Brigham's participatory photography project in which ten Newcomer participants originally joined to learn photography skills and share settlement stories to a broader audience. I was interested in comparing the

experiences that participants had in Dr. Brigham's project with other settlement experiences they've had in order to explore if there are similarities, patterns or disparities in the spaces and experiences that participants shared. Unfortunately, I was only able to recruit five participants to share their settlement experiences and experiences in Dr. Brigham's photography project with me, which limits the number of perspectives, put forth in this study even though it is not this study's objective to find or provide generalizations about the data that has been gathered. What is of importance to this study is providing an inclusive space that considers and represents participants' perspectives as their own, not grouped into homogenizations. If there would have been more participants, more perspectives could have been considered.

Member Checking. One of the most important steps in the transcribing process is member checking with participants to make sure that has been transcribed is accurate and that I am not misrepresenting participant's perspectives. When finishing a transcription, I emailed a copy to participants and asked him or her to read over their transcripts to see if I had made any mistakes. I believe one of the greatest dishonors is speaking for someone else, which I kept in mind when transcribing. I received emails from Sylvia saying she trusted me and that she was sure it is okay. Silvia and Jack responded by email and said they had looked things over and also thought everything was fine. I did not receive any response from Dzung, even after several attempts to email him. The only person that I physically met with to member check their transcript is Krishna. Krishna and I met three times at his apartment to member check. During these visits Krishna and I shared traditional foods, tea, gifts and private space with his family. I feel this experience deepened my connection with Krishna while also ensuring that he was happy and satisfied with his interview transcript. Member checking is an essential part of maintaining responsible research relationships because there is reciprocation and two-way communication

between interviewer and participant. The data collected in this study may have benefitted if more participants chose to revisit their transcripts on a one-to-one basis with me instead of just telling me “I’m sure it’s okay.” That being said, timing, scheduling and language barriers were the main limitations for participants.

Photographs. An unexpected limitation came with my relationship with Dzung. It had taken Dzung and I several times of trying to schedule a meeting time for a weekend that would work for both of us and when we did finally meet on our third try, Dzung forgot to bring his photographs and camera to the interview. What was problematic was it was the middle of December and Dzung was leaving for a trip to the U.S.A. for a couple weeks, and then when he returned, the Christmas holidays began. This situation made re-scheduling our interview extremely difficult for all parties involved. So, with no photographs on his person, Dzung and I decided to continue with the interview because we did not know when we would get another time together. On a positive note, Dzung had taken photographs, but they were at home in his camera. Dzung explains he is tired after his workday and forgot to bring them to the interview. Dzung says, “I’m so tired, I don’t want to take camera and go get some pictures, you know? So, those are all things, but still, I got some pictures and I forgot to bring my camera, I’m sorry about that.” Understanding the scheduling limitations we both faced, I decided to go ahead with the interview. I asked Dzung: “what photos have you taken so far?” While this is not the ideal PEI, Dzung and I managed to have a very good conversation about his settlement experiences. However, I believe the interview was limited to verbal responses and may have been more fruitful if photographs were present for Dzung, and myself, to refer to.

Another limitation that Dzung raised was the time of year that this study was taking place: the wintertime. This is what Dzung said to me: “The main thing is I work Monday to

Friday from 7-4, so there is no time to take picture because now days at five it's already dark. Getting pictures in the dark wont be good. So, I get the pictures in the morning or the weekend.” Full-time work and the lack of sunlight during the winter months in Canada limited Dzung's ability to take photographs.

Language. Another limitation for this study was that the language it was conducted in was English. What is problematic for this study, or at very least limiting, is that participants were forced to use a language that is not their native tongue to respond to complex questions about settlement experiences and time spent in Dr. Brigham's photography project. Participant had different levels of English language proficiency, and this could affect the types of responses I received. Lengths of responses and depths of responses may have been limited due to each participant's different level of English proficiency and relative comfort levels for trying to express themselves to an “interviewer” in a public space. However, it should be noted that this is one of the reasons for choosing the auto-driven PEI method: it does enable participants to show as well as tell about their settlement experiences through the photographs they have produced.

Future Research Possibilities

This research study focusing solely on affinity spaces and settlement experiences with Newcomer populations is the first of its kind, so researchers have an opportunity to build on this study through further exploring the concept of affinity spaces with this population. Because Gee's concept of a true affinity space is still very idyllic and socio-economically privileged, researchers must be conscious of the inconsequentiality for use with marginalized populations. Using affinity space tenets as analytic lens was quiet effective in revealing unequal power

relations for participants in this study and future research could benefit from focusing on the “thriving versus surviving” dynamic which is a major finding for this study.

In addition, future researchers may benefit from working with a larger group of participants who have experience with participatory research as well as being a Newcomer to Canada to further explore the potential that participatory research has for creating positive settlement experiences. That being said, working with a larger Newcomer population might allow a more in depth exploration of the socio-economic dimensions of who gets to participate and access affinity spaces and who does not have the privilege of participating.

Working exclusively with refugees and/or migrants is another possibility in drawing out and exploring aspects of power and privilege in relation to settlement experiences and affinity spaces. Additionally, researchers may benefit from exploring the concept of affinity spaces with a completely different population, a population less vulnerable and marginalized; this exploration could also expose political and ideological perspectives relating to the concept of affinity spaces that have not emerged to this point.

Whatever future research possibilities exist for affinity spaces and Newcomers, foresight, forethought, empathy and vast ethical considerations are essential when working with marginalized populations (Grimwood et. al., 2012). Researchers have the unfortunate potential to re-enact colonialist approaches in their research approach, or they can make a conscious choice to work against oppressive ways of being in the world. I recommend favoring a participatory, inclusive and restorative approach that cultivates responsible research relationships based on reciprocity and mutual understanding.

Concluding Remarks

This study was a complex exploration of experiential learning spaces, participatory research and settlement experiences that aimed to provide an in depth exploration to better understand the potential these spaces have for providing better settlement experiences for the participants involved. By employing affinity space tenets and FST as analytical lenses and participatory PEI method for data collection, this study revealed a variety of power dynamics relating to participants' economics status, privilege, accessibility, and desire to do something meaningful in the situations, experiences and perspectives each participant occupies.

Dr. Brigham's participatory photography project offered participants a democratic, safe space to build community, network, and foster community growth through personal and institutional partnerships. Additionally, Dr. Brigham's project provided a space where participants could be in control. They were the drivers of the research. This can be a powerful act, considering the lack of control many encounter on a daily basis. This lack of control can be due to a lack of agency, economic status or a lack of positive experiences where one's actions are seen to make a difference. While Dr. Brigham's photography project is not a true example of Gee's affinity space as he outlined does represent a space where "multiple tools, different types of people and diverse skill sets are networked in ways that make everyone smarter and make the space itself a form of emergent intelligence" (Gee, 2013, p.174). Dr. Brigham's project is an example of empowering people, giving them a sense of control and the feeling one can make changes in their life.

While arguments can be made about participatory research being transformative for participants, I can attest it certainly was transformative for me. My evolution as a researcher was substantial. When beginning this study, I held an idealistic stance in believing in the potential

usefulness that affinity spaces had for improving Newcomers' settlement experiences. While idealistic thinking can be seen as positive, it can also be extremely dangerous for researchers because it is not critical. Idealist thought represents a false reality, which is something participatory research is not concerned with. While conducting PEIs my idealistic position was struck down. After hearing settlement stories from Sylvia, Dzong and Krishna, I began questioning the power and privilege associated with affinity spaces because of the inconsequentiality that these participants felt towards affinity spaces. Dzong and Krishna expressed that affinity spaces were for just for fun and only good for taking their minds off the realities of making a new life in Canada: working full time for low wages, trying to access career opportunities, having to learn a new language, accessing affordable re-training and providing for a family. These real life issues participants were facing changed the way I viewed affinity spaces, settlement experiences and it also changed me as a researcher.

I believe my evolution as a researcher has moved from a place of idealism to a more critical position, coupled with a new sense of social responsibility. Before participating as a research assistant in Dr. Brigham's project and beginning this study, I was not active nor did I have proper awareness of the settlement climate in Nova Scotia and the lack of resources some participants encountered in Nova Scotia during their settlement process. After conducting this study, my worldview has changed considerably. I have become hyper aware of the need for more locals to get involved in helping Newcomers settle in Nova Scotia because there is a drought in local resources and a hefty dose of apathy demonstrated by our federal Conservative government for helping those less fortunate than the "status quo." That being said, I have started volunteering at ISANS helping to teach English to low literacy learners, which is my first step. But as Krishna says, "that is not enough."

The problems Newcomers are facing today are on a federal level and are far more detrimental than a lack of local literacy volunteers. The most recent changes to Bill C-24, also known as the Strengthening Canadian Citizenship Act, create two separate classes of Canadian citizens: those who can have their citizenship revoked (Newcomers), and those (born as Canadian) who cannot. This divisive legislation works to divide Canadians and echoes Krishna's situation about feeling less than Canadian, even though he holds a passport and Canadian citizenship. Who is the government "strengthening," and whom is it weakening? The citizenship change in Bill C-24 subjugates Newcomers to "first-class" Canadian born citizens and legitimizes prejudicial rule to Newcomers on the grounds of being born in another country. Another recent piece of legislation comes in the form of Canada restoring health care for refugees, something the Canadian government was not doing until recently. I must repeat: Canada did not want to provide health care for refugees. The Supreme Court of Canada reversed the law on the grounds that it was cruel and unusual. These examples highlight the inadequacies of today's government's immigration policies; they work contrary to becoming Canadian and divide us all as people. As researchers and educators, our new goal must be to find ways to facilitate new learning spaces, to make more people count and where collective intelligence can flourish. Where diverse groups of people can work together as experts, not because they are "Canadian," but because they are human.

Today's problems are becoming more interconnected not isolated. Individualism has had its day; it has brought our world greed, distrust of others and a sense of entitlement unparalleled by any other generation in recent history. Now, we must work together to solve the problems we have brought on ourselves. The power of community, collective intelligence and working together in mutual respect of humanity must be harnessed if we want to "make a strong fist,"

which is representative of our currently untapped human potential. In today's immigration climate with more and more countries closing their doors there is an increased need for more research exploring how to make more our societies inclusive, respectful and understanding of the harsh realities experienced by displaced populations and the uncontrollable circumstances we all face.



Image 9. 1. Fist of Oppression

“If you're not crying, you're already dead.” David Neilsen

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APPENDIX A.1

Original Eighteen Tenants of Affinity Spaces

According to James Paul Gee (2013), “affinity spaces should have the following features” (p.174)....

1. People are in them by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender. Their affinity for each other is based on a shared endeavor...In an affinity space people choose who they will be and which parts of themselves they will invest and share.
2. People of diverse ages and backgrounds are in the affinity space. They are not age graded.
3. People with different skills and different levels of expertise are in the affinity space. People range from “newbies” to “old hands”. In some affinity spaces credentialed experts comport with amateurs. Sometimes amateurs get to be as expert as credentialed experts, becoming “pro-ams”.
4. Some people in the affinity space have an interest in the common endeavor and some have a real passion for it. The space is built to fan interest into passion. However, one need not go all the way to passion – people can satisfy their interest and move on – but they must respect the passion as an attractor the space.
5. Those with passion set high standards that others acknowledge and seek to emulate. There is no “grade inflation” or “dumbing down,” only multiple routes to mastery for

those who seek it. This does not mean standards are not negotiated and contestable, but it does mean that people in the site have allegiance to discussing and pursuing excellence.

6. The space is focused on knowing and doing (production, solving problems,), not just knowing.
7. Some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter, change things, and contribute.
8. The space recruits a diverse array of talents... The space is designed to allow for multiple contributions, to leverage diversity so that no piece of knowledge or skill goes untapped, and, yet, too, to focus people's attention on the places, problems, and parts of problems to which they can make their best contributions. Yet people are still allowed to roam free if they want to and try new things.
9. Leadership and status are flexible. People sometimes lead and mentor; sometimes they follow and are mentored. There are no fixed bosses and teachers, though people acknowledge different paths to mastery and know where people are on them.
10. There are different routes to status. People can achieve status at different levels within their group of similarly skilled peers in the affinity space, a group that changes as they move up in skills. Status is based on what you do and how you do it – and how well you help others in the space, not on who you are outside of the space or what you have done in unrelated spaces.
11. An affinity space has lots of powerful tools to help with the work of the space, but these tools are modified by their users and uses. People in the space create diverse ways to learn the tools, suitable for different styles of learning.

12. An affinity space allows people to specialize but demands that they share general knowledge and skills with people in the space as a whole, so that they can work and coordinate on larger projects with others who have different specialties.
13. Affinity spaces link to other related spaces so that knowledge from the outside can transform the space and so that the space does not become an echo chamber of agreement. At the same time, each space retains a distinct culture, vision, and set of norms, negotiated within the space over time.
14. Affinity spaces take a proactive stance on learning. It is always good to ask for help, never all right to be a proactive agent managing one's own learning. Everyone has an obligation to facilitate the learning of others and should have the attitude that there is always something new to learn and someone else who can help.
15. People enter the space for different reasons. Some use it as a stepping-stone to other affinity spaces, a form of transfer. Others stay put for longer to become guardians, but not bosses, of the space.
16. In an affinity space there is to tight distinction between work and play, since people have committed to doing something in which they have an interest, an interest potentially on the way to becoming a passion.
17. There is lots of socialization of all different sorts, but is always subordinated to the endeavor that defines the space, in the sense that socialization is not allowed to undermine the real work/play of the space.
18. Affinity spaces are based on "truth" and "evidence" in the simple sense that they contain people with lots of different backgrounds and, thus, people must argue their claims, based on examples of evidence, not on the basis of power, ideology or status. Affinity spaces

are based, too, on “truth” and “evidence” in the simple sense that they contain tools and produce things that must actually work.

APPENDIX A.2

Reduced Coding Scheme from Tenants of Affinity Spaces

1. People are in them by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender. Their affinity for each other is based on a shared endeavor... People enter the space for different reasons. Some use it as a stepping-stone to other affinity spaces, a form of transfer.
2. People of diverse ages and backgrounds are in the affinity space. They are not age graded. Affinity spaces are based on “truth” and “evidence” in the simple sense that they contain people with lots of different backgrounds and, thus, people must argue their claims, based on examples of evidence, not on the basis of power, ideology or status.
3. People with different skills and different levels of expertise are in the affinity space. People range from “newbies” to “old hands.” The space recruits a diverse array of talents... The space is designed to allow for multiple contributions, to leverage diversity so that no piece of knowledge or skill goes untapped, and, yet, too, to focus people’s attention on the places, problems, and parts of problems to which they can make their best contributions.
4. Some people in the affinity space have an interest in the common endeavor and some have a real passion for it. The space is built to fan interest into passion. However, one need not go all the way to passion – people can satisfy their interest and move on.

5. Those with passion set high standards that others acknowledge and seek to emulate. There is no “grade inflation” or “dumbing down,” only multiple routes to mastery for those who seek it. This does not mean standards are not negotiated and contestable, but it does mean that people in the site have allegiance to discussing and pursuing excellence.
6. The space is focused on knowing and doing (production, solving problems,) not just knowing. Affinity spaces take a proactive stance on learning. Everyone has an obligation to facilitate the learning of others and should have the attitude that there is always something new to learn and someone else who can help.
7. Some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter, change things, and contribute.
8. Leadership and status are flexible. There are different routes to status. People sometimes lead and mentor; sometimes they follow and are mentored. There are no fixed bosses and teachers, though people acknowledge different paths to mastery and know where people are on them.
9. An affinity space has lots of powerful tools to help with the work of the space, but their users and uses modify these tools. People in the space create diverse ways to learn the tools, suitable for different styles of learning.

10. An affinity space allows people to specialize but demands that they share general knowledge and skills with people in the space as a whole, so that they can work and coordinate on larger projects with others who have different specialties.

11. Affinity spaces link to other related spaces so that knowledge from the outside can transform the space and so that the space does not become an echo chamber of agreement. At the same time, each space retains a distinct culture, vision, and set of norms, negotiated within the space over time.

12. In an affinity space there is to tight distinction between work and play, since people have committed to doing something in which they have an interest, an interest potentially on the way to becoming a passion. There is lots of socialization of all different sorts, but is always subordinated to the endeavor that defines the space, in the sense that socialization is not allowed to undermine the real work/play of the space.

APPENDIX B

Definitions

Affinity Space(s)

First coined by social theorist and educator James Paul Gee, an affinity space differentiates itself from a “community of practice” (Lave and Wenger, 1991) in that membership is not required. The space is fluid for participants to come and go freely, on their own terms. An affinity space is a place – virtual or physical – where informal learning takes place. According to Gee, affinity spaces are locations where groups of people are drawn together because of a shared, strong interest or engagement in a common activity. Often, but not always, occurring online, affinity spaces encourage the sharing of knowledge or participation in a specific area, and informal learning is a common outcome (Gee, 2013). *See appendix A.1 and A.2 for Gee’s tenants of affinity spaces.*

Arts based inquiry/research (ABR)

A general definition of arts-based research is offered by J. Gary Knowles and Ardra Cole (2008) in the *Handbook of the Arts in Qualitative Research*: “[a]rts-based research can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies” (p. 29). Knowles and Cole (2008) argue further that arts-based research represents “an unfolding and expanding orientation to qualitative social science that draws inspiration, concepts, processes, and representation from the arts, broadly defined” (Knowles and Cole, 2008, p. xi).

Community Based Participatory Research (CBPR)

According to Jerica Berge, T. Mendenhal and W. Doherty (2009), “Community-based participatory research (CBPR) is an action research approach that emphasizes collaborative partnerships between community members, community organizations, health care providers, and researchers to generate knowledge and solve local problems” (p.1). Barbara Israel (1998) summarizes what she believes to be the fundamental principles of CBPR: it is participatory; it is cooperative, engaging community members and researchers in a joint process to which each contributes equally; it is a co-learning process; it involves systems development and local capacity building; it is an empowering process through which participants can increase control of their lives and it achieves a balance between research and action.

Emic and Etic Research Approach

Emic “refers to the type of information being reported and written into an ethnography when the researcher reports the views of the participants. When the researcher reports his or her own personal views, the term used is *etic*” (Creswell, 2013, p.294). An emic approach to research works from the ground up, with themes emerging from the data. An etic approach places predetermined categories or theories on the data – working from top to bottom.

Feminist Post-Structuralism

Feminist Post-structuralism is a “critique of Western tendency to privilege dichotomies over pluralities in order to help transcend the notion of a “natural” dichotomy between men and

women” (Williams, 1990, p.1780). Vicky Randall (2010) defines it as "the contingent and discursive nature of *all* identities" (p.16), and in particular the social construction of gendered subjectivities.

Grounded Theory

Grounded Theory is “a systematic research approach in which theory is developed or generated from data” (Mathews & Ross, 2010, p.477). Lindlof and Taylor (2011) detail three key features of Grounded Theory:

- Emergent theory is “grounded in” the relationships between data and the categories into which they are coded.
- Categories develop through an ongoing process of comparing units of data with each other (a process known as *constant-comparative* method)
- Codes, categories and category definitions continue to change dynamically while the researcher is still in the field, with new data altering the scope and terms of the analytic framework.

Marginalized Populations

According to Kay E. Cook (2008):

Marginalized populations are those excluded from mainstream social, economic, cultural, or political life. Examples of marginalized populations include, but are by no means limited to, groups excluded due to race, religion, political or cultural group, age, gender, or financial status. To what extent such populations are marginalized, however, is context specific and reliant on the cultural organization of the social site in question. Acknowledging marginalized populations in

research necessarily involves acknowledging unequal power relationships between groups within society. These power imbalances occur either within the research process or within society more broadly to shape the way research is conducted, interpreted, and acted upon. (Pp. 496-497).

Open Coding

“In Grounded Theory data analysis, this is the first stage of coding data, identifying and describing research phenomena, and assigning them appropriate names” (Mathews & Ross, 2010, p.478). Open coding works organically, with codes emerging from the text, not placed on the text. The researcher is “open to exploring whatever theoretical possibilities [they] can discern from the data” (Charmaz, 2010, p.47).

Photo Elicitation Interviews (PEI)

While there is a number of different ways of conducting a photo elicitation interview (PEI), they all are based on the simple act of introducing a photograph to aid/compliment a research interview (Harper, 2002). Photographs can originate for elicitation interviews from numerous sources, so “there is no reason studies cannot be done with paintings, cartoons, public displays such as graffiti or advertising billboards” (p. 2). Having participants produce their own photographs for PEIs has been named several different ways including participatory photo interview (Kolb, 2008), “autodriving” (Heisley and Levy, 1991), and reflexive photography (Douglas, 1998).

Participatory Photography (PP)

Participatory Photography seeks to alter the constructs of traditional qualitative research inquiry in which “outsider” researchers investigate and assess the lives of “insider” research subjects (Kaplan, 2010). Participatory Photography (PP) is a transformative qualitative arts-informed research methodology used to center the perspectives and voices of research participants. According to Kaplan, at its core, PP “seeks to involve groups or individuals who would traditionally be the subjects of others’ research in taking and interpreting their own photographs in order to address and share important aspects of their lives and experiences” (p. 2). PP focuses on enhancing participant’s self-awareness and collective knowledge through photography, dialogue and reflection.

Status Syndrome

This phenomenon, developed by Matt Marmot (2004), for use in the field of public health is used to relate one’s status with overall their overall health. The status syndrome connects higher status with better health. Not just because wealth can provide better medical care, but also because “the higher your status in a society, the more you believe that your actions count and that you are participating and contributing to the society” (Gee, 2013, p.78). The lower you go in status, the less healthy you are. This syndrome is observed in all developed countries.

Standpoint Theory

“Knowledge is socially situated and is influenced by ‘noncognitive’ factors [such] as one’s gender ...and socio-economic status” (Valadez, 2001, p.70).

“Put differently, when individuals share a particular social status or social location, they often share meaningful experiences, which can generate shared knowledge about the social world” (Bernois, 2010, p.68)

“Standpoint Theory assumes that people’s experiences, knowledge and opinions are shaped by the social groups to which they belong. In the 1990s, researchers began applying the theory’s concepts to studies of women and minorities, with a focus on how social position affects communication behaviors” (<http://www.communicationstudies.com/communication-theories/standpoint-theory>).

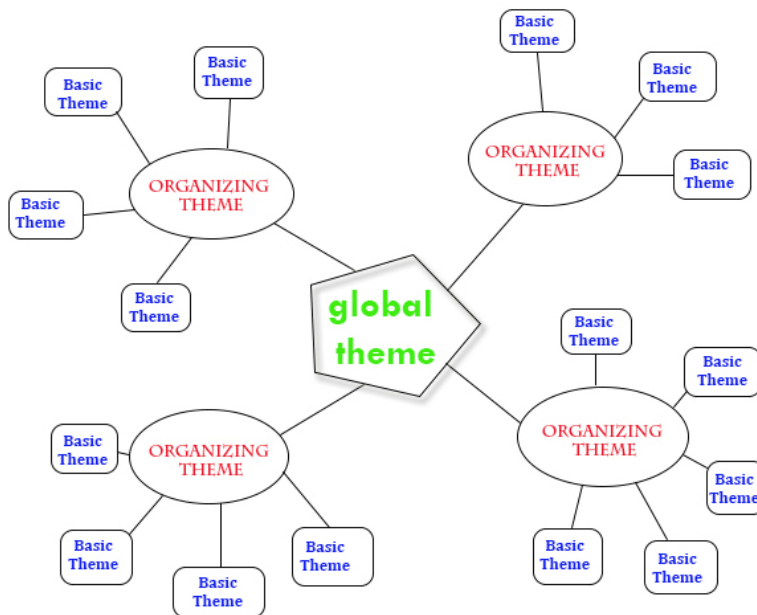
Thematic Analysis

Thematic analysis is “a process of working with raw data to identify and interpret key ideas or themes” (Mathews & Ross, 2010, p.480).

<p>ANALYSIS STAGE A: REDUCTION OR BREAKDOWN OF TEXT</p> <p>Step 1. Code Material</p> <p>(a) Devise a coding framework</p> <p>(b) Dissect text into text segments using the coding framework</p> <p>Step 2. Identify Themes</p> <p>(a) Abstract themes from coded text segments</p> <p>(b) Refine themes</p> <p>Step 3. Construct Thematic Networks</p> <p>(a) Arrange themes</p> <p>(b) Select Basic Themes</p> <p>(c) Rearrange into Organizing Themes</p> <p>(d) Deduce Global Theme(s)</p> <p>(e) Illustrate as thematic network(s)</p> <p>(f) Verify and refine the network(s)</p> <p>ANALYSIS STAGE B: EXPLORATION OF TEXT</p> <p>Step 4. Describe and Explore Thematic Networks</p> <p>(a) Describe the network</p> <p>(b) Explore the network</p> <p>Step 5. Summarize Thematic Networks</p> <p>ANALYSIS STAGE C: INTEGRATION OF EXPLORATION</p> <p>Step 6. Interpret Patterns</p>

Thematic Networks

Thematic networks are “web-like illustrations (networks) that summarize the main themes constituting a piece of text” (Attride-Stirling, 2001, p.386).



MAXQDA

MAXQDA is professional software for qualitative and mixed methods data analysis for Windows and Macintosh Computers. MAXQDA is not limited to one kind of research approach or method. MAXQDA is a digital organizing tool for researchers. www.maxqda.com

W.U.S.C.

WUSC: World University Service of Canada is a Canadian non-profit organization in international development, committed to building a more equitable and sustainable world.

WUSC works with post-secondary institutions, private-sector partners and volunteers to provide

education, employment and empowerment opportunities for disadvantaged youth around the world (<http://wusc.ca/en/who-we-are>).

S.R.P. - Student Refugee Program

Through a unique youth-to-youth sponsorship, WUSC's Student Refugee Program helps student refugees achieve their educational goals by:

- Providing student refugees with an opportunity to pursue their education at a Canadian university and/or college, as permanent residents;
- Supporting sponsored students to adapt and succeed in their new environment in Canada.

The Student Refugee Program is made possible by a grant from the Ontario Ministry of Training, Colleges and Universities. (<http://wusc.ca/en/srp>)

I.S.A.N.S

Immigrant Services Association of Nova Scotia was created by the merger of Metropolitan Immigrant Settlement Association (MISA) and Halifax Immigrant Learning Centre (HILC) serve immigrants in Nova Scotia. ISANS offer services such as language classes, city orientations, financial literacy, and medical assessments for refugees and immigrants in Nova Scotia. ISNAS is a non-profit organization (<http://www.isans.ca/about/>).

APPENDIX C

List of Images in this Study

Chapter One:

- Image 1.1 Participants talking about their photographs in Dr. Brigham's photography project.

Chapter Two:

- Not applicable

Chapter Three:

- Image 3.1 Photograph of my coding swatch developed for etic and emic approaches for coding schemes
- Image 3.2 Image taken from Attride-Sterling showing steps for developing a thematic network analysis.
- Image 3.3 Example of a visual thematic network.

Chapter Four:

- Image 4.1 Silvia's photograph of her making a clay cup for Carol.
- Image 4.2 Silvia's photograph of two bees and a flower.
- Image 4.3 Silvia's photograph of Carol's dog.
- Image 4.4 Silvia's photograph of Jack holding a drone.
- Image 4.5 Jack's photograph of a pigeon, egg and nest.
- Image 4.6 Jack's photograph of his family.

- Image 4.7 Jack's photograph of his father smiling.
- Image 4.8 Jack's photograph of his father working on Jack and Silvia's home.
- Image 4.9 Krishna's photograph of a sailboat and the ocean.
- Image 4.10 Krishna's photograph of trees.
- Image 4.11 Krishna's photograph of a Lady slipper flower
- Image 4.12 Krishna's photograph of town houses.
- Image 4.13 Krishna's photograph of two ducks in a lake.
- Image 4.14 Krishna's photograph of people working in community garden.
- Image 4.15 Krishna's photograph of his father.
- Image 4.16 Dzung' photograph of metro transit buses.
- Image 4.17 Dzung' photograph of community health centers.
- Image 4.18 Dzung' photograph of YMCA center for immigrant programs.
- Image 4.19 Dzung' photograph of local business/professional center.
- Image 4.20 Dzung' photograph of Immigrant Service Association of Nova Scotia (ISANS).
- Image 4.21 Dzung' photograph of Bank of Nova Scotia.
- Image 4.22 Dzung' photograph of his apartment building.

- Image 4.23 Sylvia's photograph of family and friends camping.
- Image 4.24 Sylvia's photograph of a walking trail.
- Image 4.25 Sylvia's photograph of her dancing with a male.
- Image 4.26 Sylvia's photographs of members of the Immigrant/Migrant Women's Association of Nova Scotia (IMWANS).
- Image 4.27 Sylvia's photograph of her daughter by the ocean.
- Image 4.28 Sylvia sledding.

Chapter Five:

- Image 5.1 Visual thematic network of twelve affinity space tenets.
- Image 5.2 Visual thematic network: agencies.
- Image 5.3 Recruitment poster used in Dr. Brigham's participatory photography project.
- Image 5.4 Poster created for advertising public exhibition of participants' photographs in Dr. Brigham's participatory photography project.
- Image 5.5 Participants in Dr. Brigham's participatory photography project doing photo editing and classroom work.
- Image 5.6 Display of participants' photographs at Research Remixed event at Mount Saint Vincent University. Dr. Brigham's participatory photography project.

Chapter Six:

- Image 6.1 Visual thematic network: purposefulness.

Chapter Seven:

- Image 7.1 Visual thematic network: accessibility.
- Image 7.2 Close up of visual thematic network: accessibility.
- Image 7.3 Close up of visual thematic network: accessibility.

Chapter Eight:

- Not applicable

Chapter Nine:

- Image 9.1 – “Fist.” Represents the human’s resistance of oppression

APPENDIX D

Photo-Elicitation Interview Guide

Project Title: Spaces to call home: Exploring settlement experiences and a participatory photography project with refugees and immigrants in Halifax, NS.

Questions:

1. Why is having a space for a community gardening/photography club important to you?
2. For those who started program(s): Why did you start the community gardens/photography club?
3. Can you tell me about the different people and skills of the people participating/working in your community gardens/photography club?
4. Is it common for people to help others learn new skills in the garden/photography club? Are there any examples you can tell me about?
5. Do people share information with others in the garden/photography club to help solve problems they have, or is everyone on their own to solve their own problems?
6. In what ways has working in the garden/photography club, and having a garden/club, been helpful/or hurtful in settling in, and getting to know, the Fairview community and Halifax?
7. Why did you join/participate in the photography project? What are some things you learned?
8. Have any of the experiences, or skills you learned, during the photography project helped with your settling in Fairview and Halifax? Can you tell me about any of these experiences?

9. What do you like most about working in the community garden/photography club?
10. What experiences helped most in settling in Fairview and Halifax? Why did these experiences help you?
11. (Optional: depending on tone of interview) What experiences did not help in settling into Fairview and Halifax?

APPENDIX E.1

Data Set: From Quotes to Basic Themes for Question One

Quotes	Issues Discussed	Basic Theme
<ul style="list-style-type: none"> - “So is there anyone who’d like to start to talk about the value of photography...or why pictures are important? Sue [7] - “It is very important...that we get the opportunity to have these sessions here with you, this gives us good knowledge of why we need photos, why we take photos.” N [3,7] - “Photography is important in our lives because we love many things, we love past histories, past and present of this and helps to communicate with others.” N - “This photography project is the best part in my whole life – in immigrant peoples lives because that brings us to introduce with each others - in different ways.” N [11] - “[Susie’s] project introduce us in different ways – by doing demonstration of our pictures.” N [11] - “I think this will be a remarkable project in our lives also because we know something from this project [camera skills].” N [6] - “Yes, we share our interests through this project.” N - “This is one of the interesting project that MSVU introduce to us and give us opportunity to work in this project.” N [11] - “And in any field if you work together with understanding definitely we will achieve goals.” N [6] - “We joined in the project because we both like taking pictures and we also wanted to make more friends here.” H [12] - “Through the project we learned lots of photography skills.” H [6,12] - “I just want to show you this is the project similar to the project that we are doing here, it’s called photovoice in London, and this is a man who immigrated from the Middle East to London.” Sue [11] - So, this is another one right here, it’s about a teenaged traveller, Irish traveller, and it’s telling their stories [11] - “The thing I like most about working in the community photography project is that we share our experience through the photographs.” H [3] - “Getting to know more about other people’s stories.” H [11] - “Whether you would like to do the show, do 	<ul style="list-style-type: none"> • Learning photography skills • Storytelling • Sharing settlement experiences • Sharing Photography • Community building • Shared Interest 	<p>1. People are in them by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1,3 - 1,5 - 1,6 x 3 - 1,7 - 1,11 x 7 - 1,12 x 2 - 1,3,10 - 1,3,7 - 1,6,7 x 3 - 1,6,11 x 3

<p>some sort of community photography show.” Sue [6,11]</p> <ul style="list-style-type: none"> - “Okay, so when we decide about the exhibition...” S [6,11] - “Because we’re going to get together again to decide because Research Remixed is soon.” Sue [6,11] - “Anyone have an opinion about the program?” Sue [6,7] - “We’d like to hear some feedback, whether you think it was a good idea to do something like this again and if we should do it again, what would you like to see done differently?” Sue [6,7] - “We’d be happy to hear some feedback about your experiences with the project.” Sue [6,7] - “It’s a method that people are using all over the world to tell their stories.” Sue [11] - “I found this is a place to meet, a way to meet people from different countries, and share different ideas about photographic and other things.” N [12] - “I think the project was a great opportunity for me to be involved in a research [project] with experience researchers.” S [3,10] - “The methodology resonates a lot with my past experiences and something I wanted to do for a long time.” S - “I think we all grow and learn together.” S [6] - “It was also important for me because my research project uses the same methodology but with a different approach and population.” S [5] 		
<ul style="list-style-type: none"> - “We also learned more about the culture in both Canadian and other countries.” H [6,11] - “We learn from each other’s and respectfully know each other’s faiths and beliefs.” N [6,11] - “We can utilize their experience to make a stronger community through diversity.” N [3,10,11] - “Include people having different skills, qualifications and experiences.” N [3,11] - “We should not focus on photographs only, but we should collect different ideas from different people.” N [11] - “This is very helpful because through this, you know me – and I know you.” N [11] - “I am originally from Bhutan but I stayed in Nepal for twenty years.” N - “I am an international student and I come from China.” J - “I picked Heather for my English name. I just 	<ul style="list-style-type: none"> • Learning Cultures • Sharing differences • Open System • Diversity • Meeting different people 	<p>2. People of diverse ages and backgrounds are in the affinity space. They are not age graded</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 2,11 x 2 - 2,3,11 - 2,6,11 x 2 - 2,3,10,11

<p>find it easier to communicate with Canadians.” H</p>		
<ul style="list-style-type: none"> - “Include people having different skills, qualifications and experiences.” N [2,11] - “We can utilize their experience to make a stronger community through diversity.” [2,11] - “This gives us good knowledge of why we need photos, of why we take photos.” N [1,7] - “We know how to use this camera, but if you give me that one to use, I will only know how to push the button.” N [9] - “Wherever or whenever they can fit in their skills and experiences, we can utilize their experience to make a stronger community.” N [10] - “I worked as a professional photographer for 18 years.” S - “I start working for newspaper and for agencies and magazines and studios.” S - “If you want I can help you like to see pictures and to see what is good and what is not.” S [6,8,10] - “Yeah, I used to do a lot of editing.” S - “We don’t know if these ones are good or bad.” H - “On my first internship I was taking photos for clients in the organization and I learned a lot of photography skills by myself.” J - “These are really professional.” Sue - “I bought a new filter. It’s called a polarized filter.” J [5,9,10] - “You know of Light Room? That is the best tool to adjust the color in a photo.” J [5,9,10] - “I crack software, so it’s free for me.” J [9,10] - “I try to put the video but I have no idea, I just take pictures.” N - “Yes, because Tammy’s an expert, she is a videographer.” Sue - “The thing I like most about working in the community photography project is that we share our experience through the photographs.” H [1] - “It is very important...that we get the opportunity to have these sessions here with you, this gives us good knowledge of why we need photos, why we take photos” N [1,7] - “I think we can ask Tammy to teach us how to do the video.” H [3,6,7,8,9,10] - “I think the project was a great opportunity for me to be involved in a research [project] with experience researchers.” S [1,10] - “Listen[ing] to their experiences was very touching.” S 	<ul style="list-style-type: none"> • Power of Diversity • Learning from each other • Collective • Professional/Amateur • Helping each other 	<p>3. People with different skills and different levels of expertise are in the affinity space.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - - 3,1 - 3,9 - 3,10 - 1,3,10 - 3,1,7 x 2 - 3,6,8,10 - 2,3,11 x 2 - 3,5,9,10 x 3 - 3,6,7,8,9,10
<ul style="list-style-type: none"> - “I just kind of participated in Susie’s program 		<p>4. Some people in the</p>

<p>and that really increased my confidence to develop photography as my career.” H</p> <ul style="list-style-type: none"> - “Before that, Jack and I just looked at this as our hobby. I didn’t really think it should be my job!” H - “The problem is having a language, a vision as a photographer, so that inspires me a lot.” S - “But, if you guys want to become photographers, maybe you want to put your name next to it.” S [5,10] - “Then we can talk some more because it doesn’t have to end, I know we said it would be the last day, but it doesn’t have to be the last day.” Sue - “After I joined the project, it inspired me to establish the first photography society at SMU.” H [11] 	<ul style="list-style-type: none"> • Hobby turns into career possibilities • Emergent potential • Spin-Off potential • Momentum 	<p>affinity space have an interest in the common endeavor and some have a real passion for it. The space is built to fan interest into passion.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 4,5,10 - 4,11
<ul style="list-style-type: none"> - “I also wanted the rocks to have a distance viewing – so here is close to me and then it’s blurry – and here is the focus point – so it’s really sharp – and the far side, the camera doesn’t focus so it’s blurry.” J [9,10] - “That’s so amazing – did you photo-shop this one?” Sue. [9,10] - “But it’s really hard to take. I took around twenty, and this is the only one that looked the best.” J [9,10] - “You can really control what you want to take when you use the aperture and the speed and the light, and there’s many ways to use the flash.” S [9,10] - “I can make them combine together that you won’t realize it. Grading – make the gradient.” J [9,10] - “I bought a new filter. It’s called a polarized filter.” J [3,9,10] - “You know of Light Room? That is the best tool to adjust the color in a photo.” J [3,9,10] - “Because when you have a good lens and you get really close to your subject you feel.” J [9,10] - “But, if you guys want to become photographers, maybe you want to put your name next to it.” S [4,10] - “What is important is to get those technical skills...then instead of the camera dictating to you...you can control the camera then you can get the results you want.” S [9] - “You did this with your camera, or photo-shop? J&H: Camera!” Sue, J&H [9] - “It was also important for me because my research project uses the same methodology but with a different approach and population.” S [1] 	<ul style="list-style-type: none"> • Camera Tools • Camera Techniques • Jack and Sandy masters • Literacy • Passion 	<p>5. Those with passion set high standards that others acknowledge and seek to emulate. There is no “grade inflation” or “dumbing down,” only multiple routes to mastery for those who seek it.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1 - 5,9 x 2 - 4,5,10 - 5,9,10 x 6 - 3,5,9,10 x 2

<ul style="list-style-type: none"> - "Okay, so when we decide about the exhibition..." S [1,7] - Through the project we learned lots of photography skills, made really good friends like you." H&J [1,12] - "It is one of the best way to teach others with photos...if we do picture demonstrations, that really helps to remember our treasures." N - "If the story is related to the pictures and all those things, then it will be easy to remember or understand what this story says." N - "It is a big learning process." N - "We are learning, this is our first step." N - "And in any field if you work together with understanding definitely we will achieve goals." N [1] - "We learn from each other's." N - "We build a connection, or networking...it's good networking. Through this we learn each other." N [11] - "I can help you like to see pictures and to see what is good and what is not." S [3,8,10] - "It's a skill like anything else. The more you practice, the more you get better." S [10] - "I can install that for you!" J [8,9] - "I have a free one to give you." J [9] - "Because we're going to get together again to decide because Research Remixed is soon." Sue [1,7,11] - "Anyone have an opinion about the program?" Sue [1,7] - "We'd like to hear some feedback, whether you think it was a good idea to do something like this again and if we should do it again, what would you like to see done differently?" Sue [1,7] - "We'd be happy to hear some feedback about your experiences with the project." Sue [1,7] - "I think this will be a remarkable project in our lives also because we know something from this project [camera skills]." N [1] - "I learned a lot about these things, it is kind of simple, but I think it is meaningful to me and it is also step-by-step." H - "I think we can ask Tammy to teach us how to do the video." H [3,7,8,9,10] - "It also helping me to add more experience to the resume when I search for jobs." H - "Whether you would like to do the show, do some sort of community photography show." Sue [1,11] - "We also learned more about the culture in both Canadian and other countries." H [2,11] - "We learn from each other's and respectfully know each other's faiths and beliefs." N [2,11] 	<ul style="list-style-type: none"> • Exhibitions • Informal Learning • Documenting History • Community Building • Helping each other • Learning Together • Friendships • Learning Skills • Group Reflection • Networks 	<p>6. The space is focused on knowing and doing (production, solving problems.), not just knowing. Affinity spaces take a proactive stance on learning.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1,11 - 1,6 x 3 - 6,11 - 6,10 - 6,9 - 1,6,7 - 6,8,9 - 1,6,12 - 1,6,7 x 3 - 2,6,11 x 2 - 1,6,7,11 - 3,6,8,10 - 3,6,7,8,9,10
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<ul style="list-style-type: none"> - "Working with the participants was constant learning." S - "I think we all grow and learn together." S [1] 		
<ul style="list-style-type: none"> - "You have so many that are beautiful, to narrow it down must be hard." J - "Because we're going to get together again to decide because Research Remixed is soon." Sue [1,6,11] - "It has to be a democratic vote right?" Sue - "We'd like to hear some feedback, whether you think it was a good idea to do something like this again and if we should do it again, what would you like to see done differently?" Sue [1,6] - "One man decision is not good." N - "We'd be happy to hear some feedback about your experiences with the project." Sue [1,6] - "Okay we still have a few options. Jack, what are some of your other favorites?" Sue - "There are just so many that are brilliant." Sue/J - "Sharing ideas is caring, obviously." N - "Maybe we can try other types of camera, that is what I am thinking." J - "We need to learn editing also because this is very important." N [9] - "So if you organize this project next time, or in future, we can include more young people, senior people." N [11] - "So is there anyone who'd like to start to talk about the value of photography...or why pictures are important? Sue [1] - "It is very important...that we get the opportunity to have these sessions here with you, this gives us good knowledge of why we need photos, why we take photos." N [1,3] - "The reason I chose this picture is because we can find any beautiful place around life and take a moment to appreciate this scenery." J - "We'd like to hear some feedback, whether you think it was a good idea to do something like this again and if we should do it again, what would you like to see done differently?" Sue [1,6,] - "Okay, so when we decide about the exhibition..." S [1,6] - "Anyone have an opinion about the program?" Sue [1,6] - "I think we can ask Tammy to teach us how to do the video." [3,6,8,9,10] - "Maybe we can try other types of camera, that is what I am thinking." J [9] 	<ul style="list-style-type: none"> • Democratic Process • Reflective • Collective Decisions • Jack massive • Dzung not 	<p>7. Some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter, change things, and contribute.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1,7 - 7,11 - 7,9 x 2 - 1,3,7 - 1,6,7 x 5 - 1,6,7,11 - 3,6,7,8,9,10
<ul style="list-style-type: none"> - "So put this in a folder and so when the time comes to decide what we're going to do you can 	<ul style="list-style-type: none"> • Sandy leads 	<p>8. Leadership and status are flexible. There are</p>

<p>just give her this one.” S</p> <ul style="list-style-type: none"> - “Can you crack photo-shop for me?” S [10] - “If at any time you’re hungry or thirsty, we have a tea kettle, you can make a cup of tea, and then you can eat whatever you feel like you want to eat.” Sue [12] - “I can install that for you!” J [9,6] - “I think we can ask Tammy to teach us how to do the video.” H [3,6,7,9,10] - “If you want I can help you like to see pictures and to see what is good and what is not.” S [3,6,10] - “After I joined the project, it inspired me to establish the first photography society at SMU.” H [4,11] 	<ul style="list-style-type: none"> • Susie leads • Jack leads • Plan for Jack & Heather to lead in light writing session. • Research Project Power Dynamics 	<p>different routes to status. People sometimes lead and mentor; sometimes they follow and are mentored</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 8,10 - 8,12 - 8,4,11 - 8,9,6 - 3,6,8,10 - 3,6,7,8,9,10
<ul style="list-style-type: none"> - “We know how to use this camera, but if you give me that one to use, I will only know how to push the button.” N [3] - “It’s for PC’s and its free software – it’s not as sophisticated as photo-shop, but it’s free!” - “When you look through the lens, it looks darker. But, it works a little bit like sunglasses. They avoid the reflections.” S - “Yes, that’s right because some of these were all about the technique of the lighting, the new flash.” Sue - “You did this with your camera, or photo-shop? J&H: Camera!” Sue, J&H [5] - “That’s so amazing, did you photo-shop this one? J: Just the color.” Sue & Jack [5] - “Well, sometimes the camera and the lens help out a lot. Like a very good quality lens.” S - “You can really control what you want to take when you use the aperture and the speed and the light and there’s many ways to use the flash.” S [5] - “What is important is to get those technical skills...then instead of the camera dictating to you...you can control the camera then you can get the results you want.” S [5] - “I bought a new filter. It’s called a polarized filter.” J [3,10] - “You know of Light Room? That is the best tool to adjust the color in a photo.” J [3,5,10] - “I can install that for you!” J [8,6] - “As long as you have... you know how to express them with your camera.” J - “I have a free one [PC] to give you.” J [6] - “Because when you have a good lens and you get really close to your subject you feel.” J [5,10] - “Maybe we can try other types of camera, that is what I am thinking.” J [7] - “I have some different computers that we can do 	<ul style="list-style-type: none"> • Jack and Sandy use tools • Mentoring • Learning from each other • Multiple talents • Learning New Skills 	<p>9. An affinity space has lots of powerful tools to help with the work of the space, but their users and uses modify these tools.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 3,9 - 5,9 x 4 - 6,9 - 7,9 - 3,9,10 x 2 - 8,6,9 - 5,9,10 x 4 - 7,9,10 - 3,5,9,10 - 3,6,7,8,9,10

<p>that with” Sue</p> <ul style="list-style-type: none"> - “I think we can ask Tammy to teach us how to do the video.” H [3,6,7,8,10] - “I crack software, so it’s free for me.” J [3,10] - “We need to learn editing also because this is very important.” N [7,10] - “I also wanted the rocks to have a distance viewing – so here is close to me and then it’s blurry – and here is the focus point – so it’s really sharp – and the far side, the camera doesn’t focus so it’s blurry.” J [5,10] - “But it’s really hard to take. I took around twenty, and this is the only one that looked the best.” J [5,10] - “I can make them combine together that you won’t realize it. Grading – make the gradient.” J [5,10] 		
<ul style="list-style-type: none"> - “Where ever or whenever they can fit in their skills and experiences, we can utilize their experience to make a stronger community through diversity.” N [2,3,11] - “I can help you like to see pictures and to see what is good and what is not.” S [3,6,8] - “It’s a skill like anything else. The more you practice, the more you get better.” S [6] - “We need to learn editing also because this is very important.” N [7,9] - “Yes, because Tammy’s an expert, she is a videographer.” Sue [3] - “I think we can ask Tammy to teach us how to do the video.” H [3,6,7,8,9] - “You know of Light Room? That is the best tool to adjust the color in a photo.” J [3,5,9] - “I crack software, so it’s free for me.” J [3,9] - “That’s so amazing – did you photo-shop this one?” Sue. [5,9] - “But it’s really hard to take. I took around twenty, and this is the only one that looked the best.” J [5,9] - “I also wanted the rocks to have a distance viewing – so here is close to me and then it’s blurry – and here is the focus point – so it’s really sharp – and the far side, the camera doesn’t focus so it’s blurry.” J [5,9] - “You can really control what you want to take when you use the aperture and the speed and the light, and there’s many ways to use the flash.” S [5,9] - “I can make them combine together that you won’t realize it. Grading – make the gradient.” J [5,9] - “But, if you guys want to become photographers, maybe you want to put your name next to it.” S [4,5] - “Can you crack photo-shop for me?” S [8] 	<ul style="list-style-type: none"> • Mentoring • Working Together • Learning New Skills 	<p>10. An affinity space allows people to specialize but demands that they share general knowledge and skills with people in the space as a whole, so that they can work and coordinate on larger projects with others who have different specialties.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 3,10 - 6,10 - 8,10 - 1,3,10 - 3,9,10 - 4,5,10 - 5,9,10 x 5 - 7,9,10 - 2,3,10,11 - 3,5,9,10 - 3,6,8,10 - 3,6,7,8,9,10

<ul style="list-style-type: none"> - "I bought a new filter. It's called a polarized filter." J [3,9] - "I think the project was a great opportunity for me to be involved in a research [project] with experience researchers." S [1,3] 		
<ul style="list-style-type: none"> - "I just want to show you this is the project similar to the project that we are doing here, it's called photovoice in London, and this is a man who immigrated from the Middle East to London." Sue [1] - "So, this is another one right here, it's about a teenaged traveller, Irish traveller, and it's telling their stories." Sue [1] - "It's a method that people are using all over the world to tell their stories." Sue [1] - "We should collect different ideas from different peoples." N - "So if you organize this project next time, or in future, we can include more young people, senior people." N [7] - "We meet, we didn't meet before then, and this is how we know each other." N - "He was suggesting that we get it done at Costco. He said that he gets his developed there, and he's a professional photographer." Sue - "After I joined the project, it inspired me to establish the first photography society at SMU." H [4,8] - "Because we're going to get together again to decide because Research Remixed is soon." Sue [1,6,7] - "Include people having different skills, qualifications and experiences." N [2,3] - "Whether you would like to do the show, do some sort of community photography show." Sue [1,6] - "We also learned more about the culture in both Canadian and other countries." H [2,6] - "We learn from each other's and respectfully know each other's faiths and beliefs." N [2,6] - "Where ever or whenever they can fit in their skills and experiences, we can utilize their experience to make a stronger community through diversity." N [2,3,10] - "This is very helpful because through this, you know me – and I know you." N [2] - "We build a connection, or networking...it's good networking. Through this we learn each other." N [6] - "This photography project is the best part in my whole life – in immigrant peoples lives because that brings us to introduce with each others - in different ways." N [1] - "[Susie's] project introduce us in different ways 	<ul style="list-style-type: none"> • Collective/Collaborative • Reflective • Connected to others • Open System • Social System • In motion • Emergent Properties 	<p>11. Affinity spaces link to other related spaces so that knowledge from the outside can transform the space and so that the space does not become an echo chamber of agreement.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1,11 x 7 - 2,11 - 6,11 - 7,11 - 2,3,11 - 2,6,11 x 2 - 4,8,11 - 1,6,11 - 1,6,7,11 - 2,3,10,11

<p>- by doing demonstration of our pictures.” N [1]</p> <ul style="list-style-type: none"> - “This is one of the interesting project that MSVU introduce to us and give us opportunity to work in this project.” N [1] - “Getting to know more about other people’s stories.” H [1] - “I personally feel very good because at least we introduce each other so this is a great part of this project not only photographic.” N 		
<ul style="list-style-type: none"> - “We both joined the project because we both like taking pictures and we also wanted to make more friends here.” H&J [1] - Through the project we learned lots of photography skills, made really good friends like you.” H&J [1,6] - “I found this is a place to meet, a way to meet people from different countries, and share different ideas about photographic and other things.” N [1] - “Sue: Should we have something to eat? All: Yes!” - “So maybe have a little party. We can share our traditional food.” Sue - “Like a potluck!” David - “If at any time you’re hungry or thirsty, we have a tea kettle, you can make a cup of tea, and then you can eat whatever you feel like you want to eat.” Sue [8] - “I love this process, yeah, and I will like to meet more people who like photographs.” H - “I think we could also share some of our traditional food, like our dumplings, and we can share and we can talk.” H - “I never thought taking pictures could help us settle in Halifax. It is really helping me to get to know more people.” H - “I just kind of participated in Susie’s program and that really increased my confidence to develop photography as my career.” H [4] 	<ul style="list-style-type: none"> • Social/Work Dynamic • Sharing public/private • Informal work and play • Celebratory work • Friendships/networks • Community Building 	<p>12. In an affinity space there is to tight distinction between work and play, since people have committed to doing something in which they have an interest.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1,12 x 2 - 4,12 - 8,12 - 1,6,12
<ul style="list-style-type: none"> - “I never thought taking pictures could help us settle in Halifax. It is really helping me to get to know more people.” H [12] - “Photography is important in our lives because we love many things, we love past histories, past and present of this and helps to communicate with others.” N [1] - “This photography project is the best part in my whole life – in immigrant peoples lives because that brings us to introduce with each others - in different ways.” N [1,11] - “The thing I like most about working in the community photography project is that we share 		<p>13. Benefits of Affinity Space</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1 - 2 - 6 x 2 - 11 - 12 x 2 - 1,11 x 2 - 1,3 - 1,3,10 - 1,12

<p>our experience through the photographs.” H [1,3]</p> <ul style="list-style-type: none"> - “I just kind of participated in Susie’s program and that really increased my confidence to develop photography as my career.” H [4,12] - “I think this will be a remarkable project in our lives also because we know something from this project [camera skills].” N [1,6] - “The thing I like most about working in the community photography project is...getting to know more about other people’s stories.” H [1,11] - “This is very helpful because through this, you know me – and I know you.” N [2] - “It also helping me to add more experience to the resume when I search for jobs.” H [6] - “I learned a lot about these things, it is kind of simple, but I think it is meaningful to me and it is also step-by-step.” H [6] - “I found this is a place to meet, a way to meet people from different countries, and share different ideas about photographic and other things.” N [1,12] - “I love this process, yeah, and I will like to meet more people who like photographs.” H [12] - “I personally feel very good because at least we introduce each other so this is a great part of this project not only photographic.” N [11] - Through the project we learned lots of photography skills, made really good friends like you.” H&J [6,12] - “I think the project was a great opportunity for me to be involved in a research [project] with experience researchers.” S [1,3,10] 		<ul style="list-style-type: none"> - 4,12 - 6,12
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Data Set: From Basic Themes to Organizing Themes to Global Themes for Question One

Basic Theme	Organizing Theme	Global Theme
<p>14. People are in them by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender.</p>	<ul style="list-style-type: none"> • Initiative 	<ul style="list-style-type: none"> ➤ Agencies (Individual and Collective)
<p>15. People of diverse ages and backgrounds are in the affinity space. They are not age graded</p>	<ul style="list-style-type: none"> • Collaboration 	<ul style="list-style-type: none"> ➤ Agencies (Individual and Collective)
<p>16. People with different skills and different levels of expertise are in the affinity space.</p>	<ul style="list-style-type: none"> • Collaboration 	
<p>17. Some people in the</p>		

<p>affinity space have an interest in the common endeavor and some have a real passion for it. The space is built to fan interest into passion.</p>	<ul style="list-style-type: none"> • Transformative 	<ul style="list-style-type: none"> ➤ Agencies (Individual and Collective)
<p>18. Those with passion set high standards that others acknowledge and seek to emulate. There is no “grade inflation” or “dumbing down,” only multiple routes to mastery for those who seek it.</p>	<ul style="list-style-type: none"> • Collaboration 	
<p>19. The space is focused on knowing and doing (production, solving problems,), not just knowing. Affinity spaces take a proactive stance on learning.</p>	<ul style="list-style-type: none"> • Initiative 	
<p>20. Some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter, change things, and contribute.</p>	<ul style="list-style-type: none"> • Collaboration 	
<p>21. Leadership and status are flexible. There are different</p>		

<p>routes to status. People sometimes lead and mentor; sometimes they follow and are mentored</p>	<ul style="list-style-type: none"> • Collaboration 	
<p>22. An affinity space has lots of powerful tools to help with the work of the space, but their users and uses modify these tools.</p>	<ul style="list-style-type: none"> • Collaboration 	
<p>23. An affinity space allows people to specialize but demands that they share general knowledge and skills with people in the space as a whole, so that they can work and coordinate on larger projects with others who have different specialties.</p>	<ul style="list-style-type: none"> • Collaboration • Collaboration (repeat) 	
<p>24. Affinity spaces link to other related spaces so that knowledge from the outside can transform the space and so that the space does not become an echo chamber of agreement.</p>	<ul style="list-style-type: none"> • Transformative 	

<p>25. In an affinity space there is to tight distinction between work and play, since people have committed to doing something in which they have an interest.</p>	<ul style="list-style-type: none">• Transformative	
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APPENDIX E.2

Data Set: From Quotes to Codes to Basic Themes for Question Two

Quotes	Issues Discussed	Themes
<ul style="list-style-type: none"> - "It is good to attend that kind of party because it will give you some experience you know, experience of going to party." D - "I know there is a club in Halifax. So, I am going to hang out with them." J [12] - "I did got to some clubs." J - "I went to their website and introduced myself and had people reply." J - "We could do this and help other people at the same time, so that's why we came up with the idea to take pictures for others." H - "So we started a society." H [8] - "Because everything is volunteer here." S - "There is no money." S - "I did the workshop through them." S - "We've been doing some programs." S - "I was a founder, yeah." S [7,8] - "Find a community group." S - "To do something meaningful, for me it was a need to connect." S - "Well it's a lot of work... but we have to do it." S [7] - "Yeah, we are a non-profit." S - "We are going to have a carnival next Sunday." S [6] - "Immigrant/Migrant Women's Association of Halifax." S - "It is very slow because everyone is a volunteer." S - "We have to discuss everything." S - "It's not the specific spot, but the space. The possibility to go camping with other families." S - "I don't know how far we'll get." S - "They are open, like anybody who wants to go." S - "Being with people from my own culture is refreshing." S - "It's volunteer, if you want to participate you go." S - "Participating, I think this is my third year, last year I didn't dance, my daughter did." S [2,7] - "There [are] more women, of course." S * - "We go to places where you can swim, lakes and bicycles." S - "Always short on men dancers." S * - "Always looking for men." S * - "The manager of the building [is] very supportive toward my work." N [6] - "Then another year we started working together to engage people from different communities in 	<ul style="list-style-type: none"> • Power of working together • Social aspect • Creating Spaces • Having Spaces • A lot of work • Volunteer • Helping each other • Community building • Need to do it • Open system • Learning together 	<p>26. People are in them by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 2 - 3 x 2 - 6 x 5 - 7 x 2 - 8 x 2 - 11 x 3 - 12 x 2 - 2,6 - 2,7 - 2,11 x 2 - 3,6 x 3 - 7,8 - 2,3,6 x 2 - 2,3,11 x 2 - 2,3,6,11

<p>been reduced.” N [2,11]</p> <ul style="list-style-type: none"> - “Now, we not only Bhutanese community working there, now African community is there working with us, some Iranians...and some Canadians.” N [2,11] - “Working together and sharing ideas will build a nation.” N [6] - “We need to make family here. We want independence, but I think we are misled by our independence way of life here.” N - “If you have no one around you, what will you do?” N [3] - “If we cooperate and collaborate all kinds of works, we’ll get something from them, especially from our community.” N [3,6] - “Give this kind of sign in your paper [shows fist].” N [2,3,6] - “Cooperation and collaboration is always, cooperation’s with first, with family – family means general public, general people in the country.” N [2,3,11] - “I cannot make a fist with one finger, I cannot make fist with two also, unless I use everyone together, I make a good fist, it’s strong.” N [2,3,6] - “Skills and interest.” N - “Without interest we cannot do anything.” N - “Skills, support and engagement. Identifying their interest.” N - “People share their ideas, they share their knowledge, even people who don’t speak English.” N [11] - So, this is the idea of making a community that is stronger when we work together from different communities.” N [2,3,11] - “They work together, if they have a garden they work in the garden, if they have farm, they work in the small farm.” N - “And we don’t have to feel like strangers anywhere. Working together and understanding each other will give satisfaction in life.” N - “Working together with understanding will achieve successful goal.” N [6] - “First of all, learn from each other, though we are from different cultures, backgrounds and from different countries.” N [2,3,6,11] - “The earth is our home, we need to live in harmony where ever we live.” N [11] - “This planet is small for everybody.” N [11] - “Working together to find good solutions to settle both immigrant people and youth in Halifax, permanently.” N [2,6] - “And everybody is interested in working in a garden.” N - “We worked together to build the garden and that 		
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<p>was a successful work in my view.” N</p> <ul style="list-style-type: none"> - “We are going to have a carnival next Sunday.” S [6] - “Well it’s a lot of work... but we have to do it.” S [7] - “I know there is a club in Halifax. So, I am going to hang out with them.” J [12] - “Cooperation’s motivates us to do any kind of work in any place, in any area.” N [3] - “Working together, joining hands, helping each other, understanding each other helped to learn each other.” N [3,6] - “Working together will make a strong community, strong nation; and helping each other.” N [3,6] - “So we stared a society.” H [8] - “And if you want to dance, you don’t have to be form Latin America.” S [2] - “ I talked with my previous manager to bring some gardening program and we worked together to build the garden.” N [3] 		
<ul style="list-style-type: none"> - “It’s going to be fun you know, lot of peoples from different places, delicious food, you know.” D - “You learn by watching them, the way they celebrate their Xmas – the whole culture.” D [6,11] - “I’m not scared to make any mistakes when I talk with [Debbie] about our culture.” H * - “It really brings a lot of opportunities for me to show those pictures to my Canadian friends or my Chinese friends.” H * - “Because I finished my degree in China, so I am kind of older than people.” H - “It’s all these different cultures getting together, but very strong women.” S - “From all over the world.” S - “So this time we were like three families.” S - “Being with women from all sorts of different cultural backgrounds is very enriching.” S - “They are open, like anybody who wants to go.” S - “And if you want to dance, you don’t have to be form Latin America.” S [1] - “He’s from Peru.” S - “Participating, I think this is my third year, last year I didn’t dance, my daughter did.” S [1,7] - “I’m a senior – there’s more women of course.” S* - “That incident gave a broad idea of working with different communities.” N [11] - “Then another year we started working together to engage people from different communities in the neighborhood... Since then the vandalism has 	<ul style="list-style-type: none"> • Learning from each other. • Insight • Strength • Seniors as Treasures • Understanding • Cooperation • Connecting generations • Confidence • Passing on tradition/knowledge. 	<p>27. People of diverse ages and backgrounds are in the affinity space. They are not age Graded</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1 - 11 x 6 - 1,6 - 1,7 - 1,11 - 3,11 - 6,11 x 2 - 1,3,6 x 2 - 1,3,11 x 2 - 1,3,6,11

<p>been reduced.” [11]</p> <ul style="list-style-type: none"> - “Our seniors... they are our treasures. We learn a lot from them, and they educate us.” N [6,11] - “These old people are our treasures.” N [11] - “I just want to express our seniors, they have a lot of ideas those people.” N [11] - “People like my father, they have a lot of ideas.” N [11] - “Cooperation and collaboration is always, cooperation’s with first, with family – family means general public, general people in the country.” N [1,3,11] - “First of all, learn from each other, though we are from different cultures, backgrounds and from different countries.” N [1,3,6,11] - “That brings our seniors and our young people together working in a garden.” N [11] - “Many people, some immigrants, it’s really a diverse community working there.” N [3,11] - “I cannot make a fist with one finger, I cannot make fist with two also, unless I use everyone together, I make a good fist, it’s strong.” N [1,3,6] - “Give this kind of sign in your paper [shows fist].” N [1,3,6] - So, this is the idea of making a community that is stronger when we work together from different communities.” N [1,3,11] - “Working together to find good solutions to settle both immigrant people and youth in Halifax, permanently.” N [1,6] - “Now, we not only Bhutanese community working there, now African community is there working with us, some Iranians...and some Canadians.” N [1,11] 		
<ul style="list-style-type: none"> - “And now he is unemployed here, but he has a skill.” D - “D: How long have you had the drone for? J: Probably 3 months.” J&D - “One of the important things they showed me, if I want to keep pursuing my drone flying or taking aerial photos I have to have certification.” J [4,10] - “My boss, she has helped me a lot. And there is another boss from a different building, these two ladies are great, and they help me a lot.” N [6] - “Always short on men dancers.” S * - “Supported by ISANS with Bhutanese Immigrants only.” N - “If we cooperate and collaborate all kinds of works, we’ll get something.” N [1,6] - “Cooperation and collaboration is always, cooperation’s with first, with family – family means general public, general people in the 	<ul style="list-style-type: none"> • Unused potential • Mentoring/Apprenticing • Gender is a factor • Networking • Integration • Interests and Skills • Cooperation • Learning from each other 	<p>28. People with different skills and different levels of expertise are in the affinity space.</p>

<p>country.” N [1,2]</p> <ul style="list-style-type: none"> - “Whenever I have a problem, I’ll ask somebody else in the community, in my network.” N [6,11] - “Working together will make a strong community, strong nation; and helping each other.” N [2,3] - “Skills and interest.” N - “Skills, support and engagement. Identifying their interest.” N - “People share their ideas, they share their knowledge, even people who don’t speak English.” N [6,10] - “Cooperation’s motivates us to do any kind of work in any place, in any area.” N [1] - “Then myself and two friends of mine, we talked with ISANS and a city councilor.” N [11] - “I talked with my previous manager to bring some gardening program and we worked together to build the garden.” N [1] - “First of all, learn from each other, though we are from different cultures, backgrounds and from different countries.” N [1,2,6,11] - “If you have no one around you, what will you do?” N [1] - “If we cooperate and collaborate all kinds of works, we’ll get something from them, especially from our community.” N [1,6] - “I cannot make a fist with one finger, I cannot make fist with two also, unless I use everyone together, I make a good fist, it’s strong.” N [1,2,6] - “Give this kind of sign in your paper [shows fist].” N [1,2,6] - “So, this is the idea of making a community that is stronger when we work together from different communities.” N [1,2,11] - “Working together, joining hands, helping each other, understanding each other helped to learn each other.” N [1,6] 		<p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1 x 3 - 6 - 11 - 1,2 - 1,6 x 3 - 2,3 - 4,10 - 6,10 - 6,11 - 1,2,6 x 2 - 1,2,11 - 1,2,6,11
<ul style="list-style-type: none"> - “After I was good with the small ones I decided to get a more professional one.” J [9] - “But I was still really into it [R/C helicopters].” J - “I finally got some time to do some research to find drones that are popular. The control is much easier than helicopter.” J [11] - “I kind of played it with myself and did some online research on how to control it.” J [6] - “I want to develop my own way, instead of being a leader.” H [5,8] - “One of the important things they showed me, if I want to keep pursuing my drone flying or taking aerial photos I have to have certification.” J [3,10] - “I got more practice, and got better skills but it 	<ul style="list-style-type: none"> • Self-directed learning • On-line help 	<p>29. Some people in the affinity space have an interest in the common endeavor and some have a real passion for it. The space is built to fan interest into passion.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 5 - 6 - 9 - 11

<p>was still really difficult to fly well.” J [5]</p>		<ul style="list-style-type: none"> - 5,8 - 3,10
<ul style="list-style-type: none"> - “Played with the small one and know how it works and how I could control it.” J - “I got more practice, and got better skills but it was still really difficult to fly well.” J [4] - “I find she’s really patient to listen to us.” H - “My dream is to be a wedding photographer but I want to practice more before I get into that.” H - “She kind of told us how they do it here. So I knew it gradually and again I got more confidence to talk to people our age.” H [11] - “They buy the costumes, so you use their costumes.” S - “He’s really into that. He did lots of research as well and it’s like he works really hard on it.” H [12] - “I want to develop my own way, instead of being a leader.” [4,8] 	<ul style="list-style-type: none"> • Mentoring • Ambassadors • Practice • Self-directed • Learning 	<p>30. Those with passion set high standards that others acknowledge and seek to emulate. There is no “grade inflation” or “dumbing down,” only multiple routes to mastery for those who seek it.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 4 - 11 - 12 - 4,8
<ul style="list-style-type: none"> - “You learn by watching them, the way they celebrate their Xmas – the whole culture.” D [2,11] - “From them I learn a lot and still I am learning.” N - “We have a good network between us.” N - “That helped me learn different faiths, cultures, and peoples opinions.” N * - “They also provide me lots of ideas how to settle and how to do with my photography.” H - “I have a really good supervisor and she really helps me a lot.” H - “That has provided me with some ideas of how I can make a living with photography.” H - “I want to practice more before I get into that.” H [5] - “I was thinking I want to <i>do</i> something.” H - “I did the workshop through them.” S - “We’ve been doing some programs.” S - “To do something meaningful.” S - “Yeah, we are a non-profit.” S - “We are going to have a carnival next Sunday.” S [1] - “They have one Gala every year.” S [1] - “And [learn] a little bit some part of her heritage.” S [12] - “But, I learned on the go. On the job.” S - “Working together, joining hands, helping each other, understanding each other helped to learn each other.” N [1,3] - “We learn in the same range... but we learn in different ways.” N - “Our seniors... they are our treasures. We learn a lot from them, and they educate us.” N [2,11] 	<ul style="list-style-type: none"> • Learn by doing and engaging in • Education as journey • Helping each other • Self-directed learning • Connecting people • Productions of knowledge-Gala/carnival • Integration • Solving problems • Community building 	<p>31. The space is focused on knowing and doing (production, solving problems, not just knowing. Affinity spaces take a proactive stance on learning.</p>

<ul style="list-style-type: none"> - "If we cooperate and collaborate all kinds of works, we'll get something from them, especially from our community." N [1,3] - "I learn from them, from my parents, so I'll share that with some people." N [10,11] - "My journey of education never ends." N - "My educational background is not good but I am trying a lot, so my journey is still going on." N - "Whenever I have a problem, I'll ask somebody else in the community, in my network." N [3,11] - "Working together will make a strong community, strong nation; and helping each other." N [1,3,6] - "People share their ideas, they share their knowledge, even people who don't speak English." N [3,10] - "They start to learn there, they started to learn Basic English there, verbally." N - "With body language my father started to communicate with different people.... Especially in the garden." N - "I learn by working." N - "Whatever I learn, whatever experience I have, I gained it by working." N - "And I learned from others." N [11] - "It's expanding you know, our knowledge is expanding and people always working with them are satisfied with their work [work in other gardens]." N [11] - "A sense of friendship means to learn each other." N - "First of all, learn from each other, though we are from different cultures, backgrounds and from different countries." N [1,2,3,11] - "Engaging people there, that is the best way to learn each other, understand each other and create a respectful and peaceful environment." N - "I cannot make a fist with one finger, I cannot make fist with two also, unless I use everyone together, I make a good fist, it's strong." N [1,2,3] - "Give this kind of sign in your paper [shows fist]." N [1,2,3] - "Working together with understanding will achieve successful goal." N [1] - "My boss, she has helped me a lot. And there is another boss from a different building, these two ladies are great, and they help me a lot." N [3] - "Working together and sharing ideas will build a nation." N [1] - "The manager of the building [is] very supportive toward my work." N [1] - "Working together to find good solutions to settle both immigrant people and youth in Halifax, permanently." N [1,2] 		<p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1 x 4 - 3 - 4 - 5 - 11 x 3 - 12 - 1,2 - 2,11 x 2 - 1,3 x 2 - 3,10 - 3,11 - 10,11 - 1,2,3 x 2 - 1,2,3,11
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<ul style="list-style-type: none"> - "I kind of played it with myself and did some online research on how to control it." J [4] - "So that helps sharing and they know our people." N [11] 		
<ul style="list-style-type: none"> - "I didn't really want to talk a lot in the beginning." H - "Well it's a lot of work... but we have to do it." S - "It's a lot of work and sometimes I just say: "I don't know! I got to get out of this!" S - "We are, in the board, 8 or 9. But it's a lot of work!" S - "Always short on men dancers." S* - "How can I contribute to this country?" N - "I wanted to give something, because this is my country now!" N - "Participating, I think this is my third year, last year I didn't dance, my daughter did." S [1,2] - "I was a founder, yeah." S [1,8] - "So we started a society." H [1,8] <p style="text-align: center;">- KUL AND HEATHER CONTRIBUTED MASSIVELY TO THE VERBAL TRANSCRIPTS & JACK AND SANDY ARE THE GREATEST CONTRIBUTORS IN PHOTOGRAPHS.</p>	<ul style="list-style-type: none"> • Shyness • Space is a lot of work • Gendered • Entry • Different literacies. 	<p>32. Some people make massive contributions to the space, others make many less, but every contribution, large or small, has the chance to matter, change things, and contribute.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1,2 - 1,8 x 2
<ul style="list-style-type: none"> - "I want to develop my own way, instead of being a leader." H [4,5] - "So we started a society." H [1,7] - "After one year we changed the president to another girl." H - "I was a founder, yeah." S [1,7] 	<ul style="list-style-type: none"> • Need to connect or create space • Flexible <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 1,7 x 2 - 4,5 	<p>33. Leadership and status are flexible. There are different routes to status. People sometimes lead and mentor; sometimes they follow and are mentored</p>
<ul style="list-style-type: none"> - "After I was good with the small ones I decided to get a more professional one." J [4] - "It has a gimbal, so you can see the video is really stable." J - "We are working on our website, we have a FB page." S - "Because they have an online forum where I can leave my message and talk to them." J 	<ul style="list-style-type: none"> • Practice • Photography modified • Visibility and making connections 	<p>34. An affinity space has lots of powerful tools to help with the work of the space, but their users and uses modify these tools.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 4
<ul style="list-style-type: none"> - "I learn from them, from my parents, so I'll share that with some people. My parents will share his knowledge with other people..." N [6,11] - "People share their ideas, they share their knowledge, even people who don't speak 	<ul style="list-style-type: none"> • Sharing knowledge <p>Patterns/Relationships:</p>	<p>35. An affinity space allows people to specialize but demands that they share general</p>

<p>English.” N [3,6]</p> <ul style="list-style-type: none"> - “One of the important things they showed me, if I want to keep pursuing my drone flying or taking aerial photos I have to have certification.” [3,4] - “[Drones] did much easier than compared to helicopters.” J - 	<ul style="list-style-type: none"> - 3,4 - 3,6 - 6,11 	<p>knowledge and skills with people in the space as a whole, so that they can work and coordinate on larger projects with others who have different specialties.</p>
<ul style="list-style-type: none"> - “I finally got some time to do some research to find drones that are popular. The control is much easier than helicopter.” J [4] - “I don’t want to give up photography, just the society.” H - “You encouraged us a lot so I was thinking I should do something and I went to see my career counselor.” H - “Her husband says: Why are you starting with HIM?” S - “But first, I feel there is potential, a job for the future for me.” S - “That incident gave a broad idea of working with different communities.” N [2] - “Then another year we started working together to engage people from different communities in the neighborhood... Since then the vandalism has been reduced.” N [2] - “I learn from them, from my parents, so I’ll share that with some people. My parents will share his knowledge with other people...” N [6,10] - “So that helps sharing and they know our people.” N [6] - “So, this is the idea of making a community that is stronger when we work together from different communities.” N [1,2,3] - “It’s expanding you know, our knowledge is expanding and people always working with them are satisfied with their work [work in other gardens].” N [6] - “First of all, learn from each other, though we are from different cultures, backgrounds and from different countries.” N [1,2,3,6] - “Now, we not only Bhutanese community working there, now African community is there working with us, some Iranians...and some Canadians.” N [1,2] - “We got some opportunities to work in different gardens. Some of our people, they start work at the commons as volunteers.” N - “The earth is our home, we need to live in harmony where ever we live.” N - “Our seniors... they are our treasures. We learn a lot from them, and they educate us.” N [2,6] 	<ul style="list-style-type: none"> • Fluidity • Emergent • Insight • Community building • Visibility • Expands knowledge 	<p>36. Affinity spaces link to other related spaces so that knowledge from the outside can transform the space and so that the space does not become an echo chamber of agreement.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 2 x 6 - 3 - 4 - 5 - 6 x 3 - 1,2 - 2,6 x 2 - 3,6 - 6,10 - 1,2,3 x 2 - 1,2,3,6

<ul style="list-style-type: none"> - “These old people are our treasures.” N [2] - “I just want to express our seniors, they have a lot of ideas those people.” N [2] - “People like my father, they have a lot of ideas.” N [2] - “You learn by watching them, the way they celebrate their Xmas – the whole culture.” D [2,6] - “Whenever I have a problem, I’ll ask somebody else in the community, in my network.” N [3,6] - “And I learned from others.” N [6] - “Cooperation and collaboration is always, cooperation’s with first, with family – family means general public, general people in the country.” N [1,2,3] - “That brings our seniors and our young people together working in a garden.” N [2] - “Then myself and two friends of mine, we talked with ISANS and a city councilor.” N [3] - “She kind of told us how they do it here. So I knew it gradually and again I got more confidence to talk to people our age.” H [5] 		
<ul style="list-style-type: none"> - “It’s going to be fun you know, lot of peoples from different places, delicious food, you know.” D - “I know there is a club in Halifax. So, I am going to hang out with them.” J - “I did go to some clubs.” J - “The kids and girls she knows, they just play. It’s a good place to socialize.” S - “He’s really into that. He did lots of research as well and it’s like he works really hard on it.” H [5] - “Many people, some immigrants, it’s really a diverse community working there.” N [2] - “And [learn] a little bit some part of her heritage.” S [6] 	<ul style="list-style-type: none"> • Community building • Informal learning • Friendships • Sharing different spaces 	<p>37. In an affinity space there is to tight distinction between work and play, since people have committed to doing something in which they have an interest.</p> <p>Patterns/Relationships:</p> <ul style="list-style-type: none"> - 2 - 5 - 6
<ul style="list-style-type: none"> - “The main thing is I work Monday to Friday 7-4pm.” D - “Right now I am not [at YMCA] because I am working full-time. - “I have a 19 month old daughter, and you know, I have to fulfill my responsibility for my daughter’s life.” D - “And I’m so tired” D - “Right now, after work, I watch movies at home, because I don’t need to get used to Halifax, I already know Halifax.” D - “So, that kind of activities are just for fun. We can’t make a career from just doing those activities.” D - “Every immigrant wants to be at the same level as a Canadian citizen but we are not given 	<ul style="list-style-type: none"> • Job hours • Family • Money • Trivial • Opportunity • Social Division • Career building 	<p>38. Barriers to participating in affinity spaces</p>

<p>opportunities.” D</p> <ul style="list-style-type: none"> - “They say you should focus on your studying instead of the toys.” J - “There is a lacking of good community.” N - I want to give something, but where is the place, area, for me to give something? N - “Being useless is unhealthy.” N - “How will the nation develop if the government and the public is separate?” N - “Gardening is not enough.” N 		
<ul style="list-style-type: none"> - That’s what this country has a lot to offer...well organized camping ...and safe.” S - “It is where I usually feel more comfortable.” S - “The become like your family.” S - “Creating strong bonds.” S - “To have a sense of belonging.” S - “The guy who took pictures for us, I met him through the photography society. He didn’t charge a lot.” H - “Give him more confidence.” H - “Jack looks really confident.” H - “SMU using my aerial photos.” J - “Yes, more likely to talk to people.” H - “When he is in a group or something like that he’s just really quiet...he kind of talks fast when he talks about the drones.” H - “That will help me. I feel not lonely, I feel stronger. I build confidence [talking about having a network].” N - “And wherever he goes now, he feels independent.” N - “Garden will help to integrate.” N - “Then another year we started working together to engage people from different communities in the neighborhood... Since then the vandalism has been reduced.” N - “And we don’t have to feel like strangers anywhere. Working together and understanding each other will give satisfaction in life.” N - “We worked together to build the garden and that was a successful work in my view.” N - “We are going to have a carnival next Sunday.” S - “I’m not scared to make any mistakes when I talk with her about our culture.” H 	<ul style="list-style-type: none"> • Safety • Family or Community • Belonging • Networks • Confidence • Independence • Strength • Integration 	<p>39. Benefits to participating in affinity spaces</p>

Data Set: From Basic Themes to Organizing Themes to Global Theme for Question Two

Basic Theme	Organizing Theme	Global Theme
<p>40. People are in them by choice. They are in the space because of a shared interest in a common endeavor, not because of their race, class or gender.</p>	<ul style="list-style-type: none"> • Initiative 	<ul style="list-style-type: none"> ➤ Purposefulness
<p>41. People of diverse ages and backgrounds are in the affinity space. They are not age graded</p>	<ul style="list-style-type: none"> • Collaboration 	<ul style="list-style-type: none"> ➤ Purposefulness

42. People with different skills and different levels of expertise are in the affinity space.	<ul style="list-style-type: none"> • Collaboration 	
43. Some people in the affinity space have an interest in the common endeavor and some have a real passion for it. The space is built to fan interest into passion.	<ul style="list-style-type: none"> • Transformative 	➤ Purposefulness
44. Those with passion set high standards that others acknowledge and seek to emulate. There is no “grade inflation” or “dumbing down,” only multiple routes to mastery for those who seek it.	<ul style="list-style-type: none"> • Collaboration 	
45. The space is focused on knowing and doing (production, solving problems,), not just knowing. Affinity spaces take a proactive stance on learning.	<ul style="list-style-type: none"> • Initiative 	
46. Some people make massive contributions to the space, others make many less, but every	<ul style="list-style-type: none"> • Collaboration 	

<p>contribution, large or small, has the chance to matter, change things, and contribute.</p>		
<p>47. Leadership and status are flexible. There are different routes to status. People sometimes lead and mentor; sometimes they follow and are mentored</p>	<ul style="list-style-type: none"> • Collaboration 	
<p>48. An affinity space has lots of powerful tools to help with the work of the space, but their users and uses modify these tools.</p>	<ul style="list-style-type: none"> • Collaboration 	
<p>49. An affinity space allows people to specialize but demands that they share general knowledge and skills with people in the space as a whole, so that they can work and coordinate on larger projects with others who have different specialties.</p>	<ul style="list-style-type: none"> • Collaboration • Collab. (repeat) 	

<p>50. Affinity spaces link to other related spaces so that knowledge from the outside can transform the space and so that the space does not become an echo chamber of agreement.</p>	<ul style="list-style-type: none">• Transformative	
<p>51. In an affinity space there is to tight distinction between work and play, since people have committed to doing something in which they have an interest.</p>	<ul style="list-style-type: none">• Transformative	