SFU
SIMON FRASER UNIVERSITY
ENGAGING THE WORLD

Certificate in

Community Capacity Building

Skills for Strengthening Community Health

Certificate in Community Capacity Building

Skills for Strengthening Community Health

Table of Contents

Phase 1: Resources

Phase 2: Implementation

Phase 2: Resources

Phase 3: Evaluation

Phase 3: Resources

Appendices

Simon Fraser University's Certificate in Community Capacity Building: Skills for Strengthening Community Health (CCB Program) was designed to be a living program. We invite you to try it, use what works for you, and adapt it so that it meets the needs of your community. This overview and curriculum will lead you through a version of the program that was developed and piloted in Vancouver, BC in 2011-2012, as part of the Literacy Lives project.

The curriculum has some key philosophical and pedagogical underpinnings that we will explore in more detail below, but the framework is simple: the program is based on planning, implementing and evaluating a real community project that captures something learners feel passionately about, because evidence and experience tell us that adults learn best when the learning is embedded in contexts that are of critical importance to them and their communities. Literacy and essential skills are woven seamlessly throughout the entire curriculum.

The program's design recognizes the strength and value of diverse learning styles and experiences, and places an emphasis on experiential and authentic learning opportunities. At its core, the CCB Program is intended to strengthen and accredit some of the rich learning that happens in community contexts that is so rarely given the recognition it deserves.

The pilot CCB Program focused on creating positive community change in the area of HIV and social determinants of health, because that is what was of critical importance to that community of learners. We have included some of the content related to HIV and social determinants of health throughout the curriculum so that other educators can see how the program works in practice. However, the curriculum mirrors the typical steps in any community project, and you can apply the framework to any learner-identified issue. Perhaps in your community HIV is not at the fore, but there is growing interest in

strengthening food sovereignty, or youth engagement, or aboriginal health. The content area is up to you and your community of learners.

We hope you find this package useful for learning the skills needed to create a ripple effect of positive change in your community, and for guiding learners through the process. The pilot offering of this program was successful by many measures: learners engaged with the materials, brought their own substantial expertise to bear on the program as it developed, and are now continuing their learning journeys in ways that are truly inspiring.

We look forward to building on this success and we welcome the opportunity to explore partnerships with other communities so that we can continue to offer this innovative program and model well into the future.

– *Shanthi Besso, Project Manager, on behalf of the CCB team.*

Pictured (from left to right): Judy Smith, Project Director; Jo Lemay, Curriculum Developer; Shanthi Besso, Project Manager; William Booth, Community Liaison Manager. Photo credit: Jenn De Roo.

Acknowledgements

Project Management and Administration (CEP staff)
Shanthi Besso, Program Coordinator
Megan Frazer, Program Assistant
Heather Nyberg, Program Assistant
Judy Smith, Program Director

Project Design
Shanthi Besso, Project Manager
William Booth, Community Liaison Manager
Jo Lemay, Curriculum Developer
Judy Smith, Project Director

Community Outreach and Engagement
Shanthi Besso, Project Manager
William Booth, Community Liaison Manager

Curriculum Development
Jo Lemay, Curriculum Developer

Evaluation
Cathie Dunlop
David Ham

Collaborating Organizations
Health Initiative for Men (HIM)
PHS Community Services Society (PHS)
Positive Women's Network (PWN)

Vancouver Coastal Health Authority–Maximally Assisted Therapy (MAT) Program, Downtown Community Health Clinic (VCHA)
Vancouver Native Health Society–Positive Outlook Program (VNHS)
YouthCO

Advisory Committee Members
Susan Burgess, UBC Faculty of Medicine
Irene Goldstone, Member-at-large (formerly with BC Centre for Excellence in HIV/AIDS)
Jennifer Evin Jones, Pacific AIDS Network
Carolyn Neapole, Dr. Peter AIDS Foundation
Daphne Spencer, BC Centre for Disease Control
Diana Twiss, Decoda Literacy Solutions

Community Coordinators
Bronwyn Barrett (PWN)
Nina Brown (VNHS)
Jesse Hilburt (MAT)
Daniel McGraw (HIM)
Melissa Medjuck (PWN)
Frank Palmer (PHS)
Fernanda Sanchez (YouthCO)
Sangam (PWN)

Instructional Team
Shantel Ivits, Tutor/Classroom Facilitator
Jo Lemay, Lead Instructor
Ryan Andrew Murphy, Tutor/Classroom Facilitator

Curriculum Photography
Vivienne McMasters (except as credited)

Curriculum Layout
Onramp

In March 2012, 21 learners from incredibly diverse backgrounds were the first recipients of Simon Fraser University's Certificate in Community Capacity Building (CCB Program), offered as part of the Literacy Lives project. The credential has made them alumni of SFU, and the program has helped them to build the skills, knowledge and relationships they need to set their own trajectories, and to continue making a huge positive impact in their communities. Of equal importance, they have been the inspirations and catalysts for this program, and their expertise and dedication is what has made this initiative so successful for them and for us.

The idea for the Literacy Lives project began in 2008, when the Community Education Program in Lifelong Learning at SFU hosted a public dialogue that involved many members of the HIV community in Vancouver. That event sparked discussions about how there are a large number of people in Vancouver who are vulnerable to HIV and who, because of a complex and varied range of barriers, experience difficulty accessing and adhering to treatment. We wanted to create a program that would nurture and support a cohort of engaged, knowledgeable and skilled community members who would then be in a better position to support their families, friends and neighbours—those people in their communities who are struggling, and who are not making the connections and getting the support that they need in order to create healthy lives.

During 2010 and 2011 the project team engaged in a lengthy and comprehensive community-consultation process, gathering input and learning from the vast experiences and resources that the community has to offer. We know that there is rich and creative work that exists in the area of peer support training, peer leadership training, and other types of peer work. But what we saw from experience and heard from our colleagues in the community is that these peer programs can lead to a type of peer purgatory. Learners engage in peer training programs

that give them critically important skills and confidence, but too often the experience gained is not recognized outside of the learners' own community networks or organizations. This can lead to feelings of deep frustration and alienation, especially for learners who have seldom experienced education as a positive or affirming process, and are ready for new challenges.

SFU's Certificate in Community Capacity Building, approved by SFU's Senate in 2005, provided an ideal framework for this work. The certificate was designed to be flexible enough to accommodate a number of different contexts and subject areas, and the original goal was to create a tool that could accredit some of the rich learning that happens in community contexts that is so rarely given the recognition it deserves.

Part of the vision for the CCB Program is to help learners move along a seamless learning continuum and create knowledge and experience that is transferrable, that allows them to cross-pollinate ideas and experiences amongst different communities, and that can be more easily put onto a resume or into a portfolio—that can be more easily understood by the "mainstream" world.

The program is our contribution to a growing body of work both in Canada and internationally that creates innovative ways for historically excluded individuals and communities to participate meaningfully in university-based education, while acknowledging that we may need to expand the very definition of what "university-based education" means. We believe it is possible to maintain a tradition of academic excellence in a mainstream institution while re-imagining what it means to be eligible for membership in our community; excellence does not go hand-in-hand with elitism.

Funder

The Certificate in Community Capacity Building: Skills for Strengthening Community Health was piloted as part of the Literacy Lives project, a two-year initiative that was generously funded by the Government of Canada's Office of Literacy and Essential Skills. The project included community consultation and mapping, curriculum development, and a six-month pilot program that was offered to 30 learners in Vancouver, BC.

Partnership Model

The CCB Program model involves forming strategic partnerships with people and organizations that are meaningfully connected to the content area in which you are working. The focus of the pilot program was HIV, social determinants of health, and community literacy, so we worked with a network of partners and collaborators from Vancouver's HIV and literacy communities. Partnership and collaboration is at the core of this program's success.

We invited partners and collaborators to work with us based on a number of criteria including: strong organizational capacity, collaborative approach to community work, and demonstrated experience and expertise working with potential learners for the program.

Partnership and collaboration development took a full year, and we invested heavily in the process, including utilizing a dedicated Community Liaison Manager, and a full-time Project Manager. Taking the time to develop and build trusting relationships with our partners and collaborators had enormous benefits for the program.

Partners

Partners offered ongoing advice, guidance and expertise; communication and dissemination help; and other resources and knowledge.

> **British Columbia Centre for Excellence in HIV/AIDS**
> **Decoda Literacy Solutions**
> **Dr. Peter AIDS Foundation**
> **Pacific AIDS Network**
> **SFU Lifelong Learning Community Education Program**
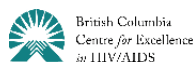
Collaborators

Because the focus of the pilot CCB Program was HIV and social determinants of health, we wanted to work with learners from communities who experience vulnerability to HIV. Six local organizations or programs that represent excellence in their communities were approached to work with us throughout the program. All six collaborating organizations chose or hired a staff member (referred to as a community coordinator) who had weekly hours paid for with project funds and who was tasked with recruiting, referring and supporting learners throughout the 26-week curriculum.

> **Health Initiative for Men (HIM)**
> **PHS Community Services Society (PHS)**
> **Positive Women's Network (PWN)**
> **Vancouver Coastal Health Authority–Maximally**
>   **Assisted Therapy (MAT) Program, Downtown**
>   **Community Health Clinic (VCHA)**
> **Vancouver Native Health Society–Positive Outlook**
>   **Program (VNHS)**
> **YouthCO**

It is also important to note that a number of community organizations that were not official collaborators went to great lengths to support learners. They include the British Columbia Centre for Disease Control, Raincity Housing and AIDS Vancouver.

Staffing

To carry out the full CCB Program model requires significant staffing levels. The CCB Program pilot was well supported by both SFU and collaborating organization staff. Roles were well defined in advance, although sometimes fluid or overlapping where needed.

Management, Development and Administration

As in any program, strong management, development and administration are the foundation for everything else in the CCB Program model. Staff for the pilot included a part-time director, a full-time manager, a part-time community liaison, a part-time curriculum developer, and a part-time program assistant. Every single role was crucial to our overall success.

Community Coordinators

As noted above, the CCB Program model includes working closely with a designated staff person (or people) at collaborating organizations. This is important because these community coordinators have existing knowledge of and relationships with potential learners and their communities. Community coordinators should generally be chosen from existing staff at collaborating organizations, although the model will vary slightly from organization to organization. The idea is to create an environment of reciprocity that enriches the program, the collaborating organizations and, most importantly, the learners. The CCB Program benefits from having community coordinators use their relationships and expertise in the community to identify, recruit and support learners; collaborating organizations benefit by being compensated for staff time as well as administrative support, so that they can make opportunities available to their clients or members without overstretching already thin resources; and learners benefit by receiving two hours per week throughout the program in support and assistance, helping to maintain critical momentum and safety as they engage with the often challenging learning content and process.

All work undertaken by community coordinators during the pilot CCB Program was done with oversight from and in close collaboration with the SFU staff team. Regular meetings (every one to two weeks) were held with the whole team throughout the program to ensure that we had the ability to communicate clearly and react quickly as new or unanticipated challenges arose.

Classroom Team

The CCB Program is designed to work with cohorts of learners that have a range of experience, knowledge and literacy livels. It is important to have a robust instructional team to ensure that diverse learning needs can be met. The classroom team during the pilot program included a full-time lead instructor and two part-time tutors/classroom facilitators, who also worked one-on-one with learners outside of class. We have included an overview below of some of the key functions that tutoring played in the pilot program. Community coordinators also played an important role, spending time in class on a rotating basis.

The learning experience in the CCB Program is highly participatory and experiential, and learners engage with challenging content related to social justice and, in the pilot, the politics of health. We therefore recommend that classroom staff have training in creating and maintaining safe boundaries in a classroom environment that can become emotionally charged.

Application Process

The learner recruitment or referral stage for the CCB Program is key. It is important to engage with learners who can gain the most and who have the best chance of succeeding in this type of supported and creative learning environment. Community coordinators were largely responsible for recruitment during the pilot, and the recruitment phase took approximately three months to complete. Community coordinators promoted the program widely within their networks, specifically targeting groups and individuals who they thought would be a good match for the program. Interested community members submitted written application forms, which they completed without assistance, as this was the only filter we used for assessing applicants' writing abilities. The entire project team then created a shortlist for each collaborating organization, and the community coordinators interviewed shortlisted candidates. Applications and transcripts of interviews were submitted to project management, and SFU staff made final decisions. (See Appendices for the CCB Application Form and Interview Questions.)

Learners

Ideal learners for the CCB Program are people who are passionate about creating positive change in their communities, have demonstrated some form of community leadership and are ready for a challenge or a next step in their learning process. Learners in the pilot program were drawn from diverse communities, and included Aboriginal people, women at risk, youth at risk, people who use injection drugs, and gay men. Some but not all were HIV positive, and all were (and remain) passionately committed to improving community response to HIV in creative ways. Cohorts were intentionally mixed to maximize opportunities for sharing of knowledge between communities.

Program Structure

The CCB Program can be structured in a number of ways, depending on what works for any given community. The pilot program was offered over 26 weeks of class time. Learners attended two three-hour classes per week. One class was a large-group format where all 30 learners came together weekly, often to learn from a guest facilitator. The other class was a small-group format with cohorts of approximately 10 learners each, also meeting weekly. The majority of the community project work took place in the small-group classes. Learners were expected to dedicate 11-17 hours per week to the program, including both time in class, time with tutors, and time spent on homework or project work in the community. Feedback from learners in the pilot indicates that they may have benefited from more time in class and less homework. In future offerings of the program SFU may add a mandatory third class every week that would be dedicated to homework and project work.

Guest Facilitators

Guest facilitators make up a large part of the CCB Program model, creating a rich diversity of learning styles and topics. During the pilot program we invited over 45 guests to contribute in different ways to the program. They participated in panels, gave presentations, and led interactive workshops. Topics included HIV 101, Art and Activism, Global Community, and various approaches to social determinants of health. Throughout this curriculum you will find suggestions for guest topics, but we encourage you to round out the program with topics and guests that are the most relevant to your needs. Depending on your content focus, you will invite a range of experts drawn from your community.

Supports

In addition to the supportive learning environment, the CCB Program model builds in a range of learner supports. During the pilot program, we provided lunches and snacks, transit passes and childcare stipends where needed, and honoraria for attendance, in recognition of the intense work that learners were engaged in and of the crucial contribution they were making to the development of the program. Different communities will obviously have different needs, and we encourage others interested in doing this work to talk to partners, collaborators and learners about how to best support the learning environment.

Challenges

As in any new program, there were a number of challenges that arose during the pilot program. We anticipated the majority of them, and so the response is embedded either in the program structure or curriculum. However, it is worth noting some of the unanticipated situations so that other educators who are using these tools or this model can think about how they might approach these issues.

Learners Leaving

We put a lot of time and energy into creating a framework that could support learners through difficult transitions, and put in place a large number of structural supports so that learners would be able to stay in the program even if they were struggling. We did not, however, plan for the possibility that learners might need to be asked to leave the program because they were creating an unsafe environment for other learners or for staff. When this situation did arise, it was unsettling and upsetting for both learners and staff. In response we created a clear policy and process that included written warnings and communication protocols between the classroom team, management staff, collaborating staff and learners. This experience highlights the importance of having a framework for this process mapped out well in advance.

Attendance and Illness

When the pilot began we had in place a fairly strict attendance policy that allowed learners to miss a maximum of 20% of classes, with stipulations about how often and how many in a row, etc. While this was a good starting point, it became clear that attendance was not the only marker of engagement in the program. There were learners, for example, who were not able to meet minimum attendance standards for health reasons, but who were actively engaged in the learning process. In addition, because some of the learners had compromised immune systems, it was not responsible for us to incentivize attending class when sick. For these reasons we revised the attendance policy to allow for sick days and increased instructor discretion and flexibility.

Location

During the pilot, the project team initially thought that we would offer classes in community-based settings to create comfortable learning environments. However, it became clear upon reflection and in dialogue with community stakeholders that it was crucial for us to make SFU's downtown Vancouver campus welcoming and safe for this group of learners. The decision to hold classes at SFU Vancouver, located in the heart of downtown Vancouver, was one of the most important ones we made. It elevated the program for learners,

made them feel respected, and helped SFU contribute to a shifting culture at the university that values diverse communities and innovative engagement strategies.

In order to ensure that learners felt comfortable and safe enough to attend classes at SFU we took a number of steps: management staff met with campus security before classes started to discuss creating a welcoming environment for the learners; learner orientations and tours of the campus were held the week before classes started; and during the first week of classes community coordinators met with learners at their respective community organizations or at another convenient location and accompanied them to the campus so that they would not arrive alone.

Another critical decision we made was to issue picture student identification cards to all learners in the pilot. We initially thought that these cards would be important in case any of the learners were challenged by security or another staff person about whether they belonged on campus. This issue never arose, but the cards played a pivotal role in making learners feel like genuine members of the SFU community, and contributed to a palpable sense of pride that learners felt and demonstrated when on campus.

Pedagogy—Approach to Teaching and Learning

What we refer to as the pedagogy of community capacity building is emerging as a well-respected approach for creating meaningful engagement opportunities between universities or other mainstream institutions, and communities that have historically been excluded from participating in so-called higher education. The concept is gaining widespread acceptance and understanding, but has existed for decades, rooted in the popular education movement and the idea that education and pedagogy are inextricably linked to politics. That is, education is not politically neutral, and should be advancing the interests of all people.

The pedagogy of community capacity building is tied to strength-based forms of community engagement, and to critical pedagogy, where it is understood and acknowledged that learners bring knowledge and experience to the arena as opposed to what Paulo Freire called the "banking" concept of education, in which the student is viewed as an empty "account" to be filled by the teacher (Freire, 1970; 1993, p. 23). However, the pedagogy of community capacity building also posits that academic institutions have knowledge and skills to share, and that we have a need to acknowledge and address the power differentials between those admitted to the communities of "higher learning" and those excluded.

We have included below an overview of three of the pedagogical approaches that are the foundations of the

program (Indigenous, Popular and Feminist). These approaches overlap, integrate, and complement each other. Some of this information is also included in the Learner Orientation Handbook (Phase 1: Resources).

One of the challenges that we faced during the pilot was that the CCB Program did not necessarily fit learners' pre-conceived notions of a university program. At the beginning of the pilot program, some learners felt patronized when they encountered strengths-based, dialogic and experiential educational approaches. It was useful to have an accepted and legitimate set of pedagogical approaches to refer to, and anchor the many conversations that arose as a result. These opportunities were some of the richest launching points for important dialogues about the meaning of education and knowledge.

Indigenous, Aboriginal and First Nations Pedagogy

Indigenous, Aboriginal and First Nations pedagogy is based on the understanding that every person (Aboriginal or not) is unique in his or her learning abilities, learning styles, and knowledge base. Knowledge and skills are not what some possess and some do not; they are resources and capacities that create the context and texture of life. Knowledge is not a commodity, but a living process. The first principle of Indigenous pedagogy is that experiential learning is key. Indigenous pedagogy values learners' abilities to learn by observing, listening and participating (Battiste, 2002, p. 15).

Popular Education Pedagogy

Popular education came out of struggles for social justice and a desire from communities to shape their own reality. It has been a strong tradition in Latin America since the 1930s, and is still used around the world in many contexts. Paulo Freire is unquestionably the most influential theorist of popular education. His theories, which have come to be called critical pedagogy in North America, have profoundly influenced literacy programs throughout the world.

Feminist Pedagogy

Feminist pedagogy provides a historically situated example of a critical pedagogy in practice. Feminist conceptions of education are similar to Freire's pedagogy in a variety of ways, and feminist educators often cite Freire as the educational theorist who comes closest to the approach and goals of feminist pedagogy. Both rest upon visions of political and social transformation; and underlying both are certain common assumptions concerning oppression, consciousness, and historical change. These ideals have influenced teachers and students in a wide range of educational settings, both formal and informal (Weiler, 1991, p. 450).

All of the pedagogies referenced here adhere to a vision of education where educators and learners are engaged with self in a continuing reflective process; engaged actively with the material being studied; engaged with others in a struggle to get beyond our sexism, racism, classism and homophobia; and engaged with the community (Shrewsbury, 1987, p. 6).

In the CCB Program these theories and philosophies are sacrosanct. The program is predicated on the belief that problem-posing, genuine curiosity, critical thinking, dialogue and inquiry are crucial in learning and knowing, and as important for the educator as the learner.

Pedagogy in Practice

Much of the pedagogical approaches described above are embedded directly into the CCB Program model, as the curriculum is framed around the experiential and socially transformative processes of planning, implementing and evaluating a real community project that addresses a critical social justice issue in learners' communities.

In addition to the model itself, there were several tools and strategies that we employed during the pilot program to bring our philosophy to life in the classroom. The first of these was our emphasis on including many voices in the room. Rather than emphasize the one voice of instructor as knowledge-holder, the emphasis was on exchanging learning and viewpoints with the learners, as well as with other staff and community members.

The conversation started on the first day with the topic of human rights. This helped to set the tone for inclusion, social justice, sharing space, self-worth and open-mindedness. Our explorations of human rights in the first few weeks were the launching point for our learning about literacy, community capacity building, and working together. Most learners had no idea that they had so many rights and this was an illuminating, exhilarating, and sometimes painful realization. It gave us an internationally recognized framework to return to again and again, and set a tone of personal self-worth and collective responsibility that we relied on throughout our six months together.

Exploring voice, silence, reflection, pausing, and deep listening were aspects of the learning environment. Initially, as in any group, there were individuals who held more space in the classroom and those who did not talk at all. We encouraged learners who took up a lot of space to become curious about each person in the room and those who were uncomfortable taking up space to explore their voices.

Through practices such as regular roundtables and check-ins learners also shared and witnessed testimonies of life experiences. The difference between hearing a story and witnessing a testimony is a commitment on the witness' end to remember the testimony, reflect on how they are complicit with the suffering described in the testimony, and consider whether and how they might shift their attitudes and behaviours to prevent the repetition of this kind of suffering. The testimonies that came up throughout the program were some of the most profound learning moments. We witnessed the impact these testimonies can have in transforming paradigms. For example, longstanding homophobic views were demonstrably shifted by listening to the lived experiences of lesbian, gay, bisexual, transgender and queer (LGBTQ) people, prompting learners to become active allies rather than oppressors.

Trust hinged on repeated and consistent acts of respect and demonstrating the legitimacy of what we were doing together. The fact that the program resulted in an SFU senate-approved certificate was one very important indication of respect. Learners needed their experience to result in a marked increase in opportunities. Sharing job postings, connecting them with networks, and writing reference letters for each learner were other ways that we tried to harness and energize opportunities.

We intentionally avoided certain content or situations in order to create a safe learning space. For example, we decided not to include some content that we suspected might be an emotional trigger for people who were victims of violence. While the emotional crisis produced by dialogue on these topics can be educational for many people, it can be at the expense of people who have experienced trauma. We learned the hard way to vet every guest facilitator's presentation and asked each guest to be aware of trauma and re-traumatization during their time in the classroom. We also learned to give learners advance warning when possible about sessions that might include emotional triggers, and to continually contextualize why we were doing each element of the program and how it fit in with the overall picture.

We emphasized from day one the importance of struggling and risking mistakes in the learning process. We encouraged people to make at least 10 "mistakes" a day because this would be a signal that they were taking risks and trying new things. Although learners appreciated this value and practice, it needed to be repeatedly encouraged because it challenged their previous experiences in educational settings where successful performance rather than successful learning is valued.

When we prompted learners to share, we asked them to share experiences that would move the conversation and learning forward, and to refrain from sharing details that

might traumatize their classmates. We also learned through trial and error to interrupt people when it seemed like what they were saying could be traumatizing or unsafe for others. Overall, the role of the educators in the CCB Program is to facilitate and co-create dialogue, keep the learning experiences grounded and moving forward, and help to create a safe and vital learning environment.

Learner Evaluation and Feedback

In the CCB Program there is an emphasis on simultaneously nurturing and challenging learners while maintaining high expectations. The educator invites and offers multi-faceted sources of information, including different kinds of course materials and exercises, as well as community members speaking from diverse perspectives. Providing critical, anti-oppressive material that is often excluded from formal education, and trusting learners to engage with it and make up their own minds about its validity and usefulness can have a profound impact on learners.

It is important to design learning opportunities that increase learners' self-esteem, that employ multiple modalities, that do not set learners up for failure, and that avoid the punitive power dynamics many people are familiar with. It is equally important to be willing to work through moments when learners' participation evokes feelings of failure, punishment or shame.

During the pilot program we employed a number of strategies to encourage scholastic success and to share feedback and evaluation with learners, including:

- Cumulative assignments where smaller assignments built on one another towards bigger projects (with feedback given throughout).

- Expecting learners to work at their personal best.

- Allowing learners to submit assignments in alternate ways (for example, as a video rather than in written form).

- Explaining Standard English as a "dialect" that learners could employ strategically to communicate and gather support, as opposed to as the "right" way to speak and write.

- Regular feedback letters from the instructor on submitted work, emphasizing strengths in the work and suggestions for going deeper or exploring further.

- Feedback letters from the instructor to the whole class at the end of major milestones emphasizing the strengths of the class as a whole.

- Informal oral feedback and encouragement on a daily basis.

At a couple of key points in the pilot program the instructor met one-to-one with learners to provide feedback. These meetings were collaborative and learners added their perspectives on their own learning. The instructor wrote down notes during the meeting and both instructor and learner kept a copy. The instructor and learner discussed the learner's experience in the program, their strengths and achievements, their attendance and assignments, and planned the learner's next steps.

The discussion allowed for the instructor and learner to identify and set a challenge that would help the learner challenge themselves to try something new. For example, the instructor might ask people to share space more in the class, to work on redirecting their anger, to start attending on time, or to be more patient with themselves.

It is important to note that when some learners were invited to a meeting with their instructor it brought up very negative feelings and memories of being in trouble at school. Ultimately, the combination of the approaches discussed above helped to shift these power dynamics and build trust, such that subsequent meetings became more comfortable and constructive.

No grades were given, because detailed oral and written feedback encourages collaboration instead of competition, which is at the heart of community building. We found that these methods increased motivation, supported high quality assignments and engaged learners in the classroom.

Tutoring

Tutoring sessions were an integral part of the CCB Program. These sessions provided learners with an opportunity to get one-to-one assistance with assignment completion, as well as catch up on work from any missed classes. Tutoring sessions allowed learners who may have felt overwhelmed by homework tasks to voice their anxieties, develop strategies to cope, get clarification about assignment expectations, bounce around ideas, and receive encouragement and motivational support.

The tutoring sessions also provided an excellent opportunity for learners to receive support with any personal learning goals they may have had that were not covered by the set curriculum. For example, one learner had a long-term dream to pursue a university diploma, but the academic skills exam and writing course pre-requisites seemed too big a hurdle. The tutoring sessions provided the structure and support the learner needed to accomplish these goals. These sessions were also a chance for learners to receive support with their job searches, as many learners were eager to get help writing cover letters and resumes.

A digital divide in the class became apparent early in the program. While many learners were accomplished at website

design, social media, and other digital skills, others had limited computer literacy. The tutors developed curriculum for weekly computer workshops that were held at one of the collaborating organizations where several learners needed extra help. These workshops provided an introduction to basic computer skills, including how to use the Microsoft Office Suite to make documents, posters, brochures, spreadsheets, and presentations. Learners showed a marked increase in their confidence and comfort using computers.

Even learners who were already quite comfortable with computer basics were often eager to expand on their skills to enhance their community projects. This included learning to make eye-catching posters, brochures, and websites to publicize their organizations and events.

Tutoring was especially crucial to the success of the digital storytelling project towards the end of the program. There was a huge increase in tutoring appointments as learners pieced together their short digital stories using Windows Movie Maker. Initially some learners found the assignment quite daunting, but access to the tutors both in and out of class ensured that all learners were able to create and proudly share a digital story at the graduation ceremony.

Without this one-to-one support, many learners would probably not have been able to see the program through to the end, due to their discomfort or unfamiliarity with information technology. We have made all tutoring resources available on the project website (www.sfu.ca/community/literacylives).

Literacy and Essential Skills
Literacy is defined in many different ways. Within the framework of the CCB Program, literacy means having the knowledge, skills and confidence to participate fully in our lives. Literacy manifests in many ways, like knowing one's culture, mother language and history through hands-on abilities like cooking, growing food and stewarding land, having capacities in health, decision-making, communication and advocacy, or computer training and job skills.

Literacy and essential skills are the skills needed for work, learning and life. They provide the foundation for learning all other skills and are used in nearly every occupation and throughout daily life in different ways and at different levels of complexity. The nine literacy and essential skills are:

- Reading text
- Document use
- Numeracy
- Writing
- Oral communication
- Working with others
- Continuous learning
- Thinking skills
- Computer use

Literacy is a tool for addressing many urgent and important community issues. Literacy is at the heart of democracy, social justice and well-being.

During the pilot CCB Program, we found it useful to contextualize and define literacy for learners (as well as staff, collaborators and partners). The word "literacy" is a loaded one, and stigma associated with low literacy or so-called "illiteracy" is a powerful disincentive to engaging in formal learning. However, presenting literacy and essential skills in the way described above can be a very useful tool for opening up discussions about different types of learning and knowing, and for creating a lens that allows learners to assess and acknowledge their existing strengths. Please see Literacy and Essential Skills lesson plan in Phase 1: Planning, as well as the handout in Phase 1: Resources.

The CCB Program curriculum is divided into three major phases: planning, implementation and evaluation. Each phase is made up of a series of lesson plans and resources and some of the longer lesson plans are further divided into parts.

The introductory paragraphs at the beginning of each phase and beginning of each lesson plan are directed at educators who will be facilitating the use of this material. The content within the lesson plans is largely written directly to learners, although there are various notes and instructions [indicated with grey text in brackets] that are directed toward the educator.

The following headings are used within the lesson plans to delineate different types of activities:

- **Speaking Note(s)** are key messages for the educator to consider sharing with learners.

- **Discussion Point(s)** are prompts for dialogues, discussions or roundtables.

- **Assignment(s)** are indicated any time learners need to take action, produce or create something.

- **Follow-up** is noted for a few activities that require a next step.

- **Guest Facilitator(s)** are indicated at times when we suggest inviting a community expert (or experts) to share their knowledge.

- **Resource(s)** are supporting materials that are either included in the lesson plan or in the following Resource section.

We have included the syllabus and formats that worked for us during the pilot program, but we encourage you to use, adapt and organize these materials in whatever way will be most useful for you.

Phase 1: Community Project Planning (12.5 Weeks)

Lesson Plans and/or Focus		
Week 1	Large class	Welcome | Program Orientation | Group Agreements | Program Orientation Human Rights, Part One
	Small class	Human Rights, Part Two | Learning Plan
Week 2	Large class	Human Rights, Part Three (Guest facilitator)
	Small class	Community Capacity Building | Literacy and Essential Skills
Week 3	Large class	Protocols, Part One (Guest facilitator)
	Small class	Protocols, Part Two
Week 4	Large class	Past and Present Context, Part One (Panel of guest facilitators)
	Small class	Past and Present Context, Part Two
Week 5	Large class	Past and Present Context, Part Three (Guest facilitator)
	Small class	Past and Present Context, Part Four
Week 6	Large class	Past and Present Context, Part Five (Guest facilitator)
	Small class	Community Needs Assessment, Parts One and Two
Week 7	Large class	Past and Present Context, Part Six (Guest facilitator)
	Small class	Community Needs Assessment, Part Three
Week 8	Large class	Community Needs Assessment, Part Four
	Small class	Identifying Project Ideas and Forming Groups | Project Planning Process
Week 9	Large class	Visions, Goals, Objectives and Dreams | Clarifying Project Ideas
	Small class	Action Planning | Budgeting, Part One
Week 10	Large class	Human Rights, Part Four (Guest facilitator)
	Small class	Budgeting, Part Two
Week 11	Large class	Planning Ahead for Evaluation, Part One Planning Ahead for Evaluation, Part Two (Guest facilitator)
	Small class	Planning for Working Together | Consent Forms
Week 12	Large class	Project Proposal Writing, Part One
	Small class	Project Proposal Writing, Part Two
Week 13	Large class	Community Project Presentations | Proposals Due

Phase 2: Community Project Implementation (8.5 Weeks)

Lesson Plans and/or Focus

Week 13	Small class	Project Implementation	Working Together, Part One
Week 14	Large class	Working Together, Part Two (Guest facilitator)
	Small class	Project Implementation	Resiliency, Part One
Week 15	Large class	Working Together, Part Three (Guest facilitator)	Resiliency, Part Two
	Small class	Project Implementation	Resiliency, Part Three
Week 16	Large class	Resiliency, Part Four (Guest facilitator)	Resiliency, Part Five
	Small class	Project Implementation	Resiliency, Part Six	Project Reports Due
Week 17	Large class	Leadership, Part One (Guest facilitator)
	Small class	Project Implementation	Leadership, Parts Two and Three
Week 18	Large class	Reaching Out, Part One (Guest facilitator)
	Small class	Project Implementation	Leadership, Part Four (Film screening)
Week 19	Large class	Leadership, Part Five (Guest facilitator)
	Small class	Project Implementation	Reaching Out, Part Two (Guest facilitator)
Week 20	Large class	Fundraising (Guest facilitator)
	Small class	Project Implementation	Formal Writing, Part One or Part Two
Week 21	Large class	Public Speaking and Presentation Skills (Guest facilitator)
	Small class	Project Implementation	Project Reports Due	Digital Storytelling, Part One

Phase 3: Community Project Evaluation (5 Weeks)

Lesson Plans and/or Focus

Week 22	Large class	Digital Storytelling, Part Two (Guest facilitator)
	Small class	Self-Evaluation of Learning
Week 23	Large class	Project Evaluation
	Small class	Digital Storytelling, Parts Three and Four
Week 24	Large class	Digital Storytelling, Part Five
	Small class	Digital Storytelling, Part Five (continued)
Week 25	Large class	Digital Storytelling, Part Five (continued)
	Small class	Digital Storytelling, Part Five (continued)	Digital Stories Due
Week 26	Large class	Planning for the Future, Part One
	Small class	Planning for the Future, Part Two
Week 27	Large class	Graduation Ceremony

Phase 1

Planning

Overview

Phase 1 of the CCB Program focuses on planning community projects. It includes three courses that are required for successful completion of the Certificate in Community Capacity Building: Foundational Skills in Project Planning; Community-Based Project Planning; and the first part of the Individual Learning course. Although these are technically three courses, they are offered at the same time as complementary and integrated learning experiences.

Phase 1 of the CCB Program introduces learners to some of the core concepts, contexts and tools of community capacity building and community project planning. Together, you will draw on these concepts throughout the rest of the program. Learners will develop a detailed, realistic and solid project plan to use as a guide when they implement their community projects.

Phase 1 includes figuring out the lay of the land, deciding how to proceed, determining the approach, and identifying a more specific area to address. Learning community protocols, current and historical contexts, and the strengths of the community provides the foundation for project planning.

Foundational Skills for Project Planning

Community projects are exciting, rewarding, and often challenging. Working within diversity to achieve common goals is one of the best ways to build a strong community, but without a solid plan, the process can be frustrating. The first course in the CCB Program will introduce learners to some of the core concepts, contexts, and tools of community capacity building that they will draw on throughout the rest of the program. Learners will explore these topics:

- Team building and working in a diverse group
- Connections between healthy communities and literacy/essential skills
- Asset mapping and strengths-based approaches
- Group agreements and community ethics
- Interviewing skills and community-based research
- HIV, community capacity building and human rights
- Basics of HIV and social determinants of health
- Local and global histories of community building

Community-Based Project Planning

In the second course of the CCB Program, learners will practise the skills they've been learning in the first course, and apply them as they make a detailed and realistic project plan. Learners will explore these topics:

- Community needs and visions
- Action planning
- Planning how to evaluate and document your project
- Project budgeting
- Project proposal writing

Individual Learning

This course is an avenue for learners to pursue their interests and strengthen specific skills and knowledge in a supported and structured learning environment. Learners will take a personal learning journey, pursue goals, and deepen their education. Through this work learners will also make a difference in their community. The instructor will support and help learners to create a learning portfolio that captures all of the creative ways they are learning to engage with community and achieve learning goals. Learners will explore these topics:

- Planning and pursuing learning goals and strategies
- Individual reflection and response to course content

Program Orientation

Time:	45 minutes
Materials:	Orientation handbook; staff contact list; map of campus; schedule of classes and classrooms; flipchart paper and felt pens; a complete timeline for the program written up on chalkboard or sheets of flipchart paper.

The program orientation helps set the tone and direction for the entire program. This section covers the information that we found helpful to share in the pilot program when orienting learners. It is informational and practical, but there is also an emotional element in acknowledging the strengths people bring to the program, caring about how people are feeling, and being attuned to power dynamics.

We shared the program orientation as a handbook before the pilot program started, and then followed up with a verbal overview. Small group tours of SFU's Vancouver campus helped to alleviate learners' anxiety and encourage a sense of ownership of the space. It also made it easier for us to learn people's names quickly, which was an important sign of respect and care.

We found that the more we explained where we were headed and why we were doing things the way we were, the more trust was built and anxiety appeased. For example, at first we didn't explain why we were using the term "learner" instead of the term "student" (see Phase 1: Resources–Learner Orientation Handbook for an explanation of these terms). We added this into the curriculum in the first week of classes, as it caused tension for some learners. Transparency and clarity are key and people want to know where they are headed and why. The information you need to share with the class will likely be different in each context. We have included our version in the hope that it will be useful as you design and carry out your program orientation.

Speaking Note
Welcome to the first day of the Community Capacity Building Program. We are a diverse group of people with rich experiences and vast knowledge to share with each other.

[All staff members should introduce themselves, including a few details about their lives that they feel comfortable sharing.]

Discussion Point
What does the term community capacity building mean to you?

Speaking Notes
When we say community capacity building, we mean strengthening the skills of local people so we can make our own communities the way we want them. This program is

designed to support you to build your own skills and then share them with your community. The capacities we're focusing on in this program are:

- How to plan, implement and evaluate a community project
- Literacy and essential skills
- Making a difference in community health and HIV

Do you have any questions about what community capacity building means?

A lot of the program focuses on you doing a real community project. In a small group, you will plan, implement, and evaluate a real project that will have a positive impact in your community. In addition, there will be a lot of skills building and knowledge exchange so that you have the information and context you need to do these community projects.

Do you have any questions about the community projects?

[Post a program timeline on the wall. Read out the major milestones in the program.]

This is where we are intending to go in this program. It is based on a process that we've found effective in planning, implementing and evaluating community projects.

Discussion Points

- Do you have any questions?
- Has everyone received and read the orientation handbook? Are there any questions about the content there?
- How does this compare with your expectations coming into the program?
- Have a roundtable discussion (and take notes): what do you hope to get out of the CCB Program?

Resource

Please see Phase 1: Resources for the Learner Orientation Handbook that was used during the pilot program.

Group Agreements

Time: 1 hour

Materials: Flipchart paper and felt pens.

One of the greatest challenges in being an educator is structuring the learning environment so that it is safe enough for learning and so that everyone in the room is heard. There are always some people who talk or take up space more than others, and some people who say oppressive things, over-share, or cross boundaries, making the space unsafe for others. Group agreements are an integral opportunity for everyone to communicate and explore what is and is not acceptable in the space. Once the group agreements have been established, they are also something you can return to as a guidepost as you set boundaries throughout the program.

During the pilot program there was some resistance to establishing group agreements. Some people found the activity patronizing or obvious. In retrospect, we should have explained more clearly why this process is so important, and that it is standard in community work settings. The lesson plan that follows is more formal and structured than the one that we originally offered. We learned in the pilot that at this early point in the program, while learners are still determining whether you respect them, it is important to demonstrate seriousness and formality until trust is formed.
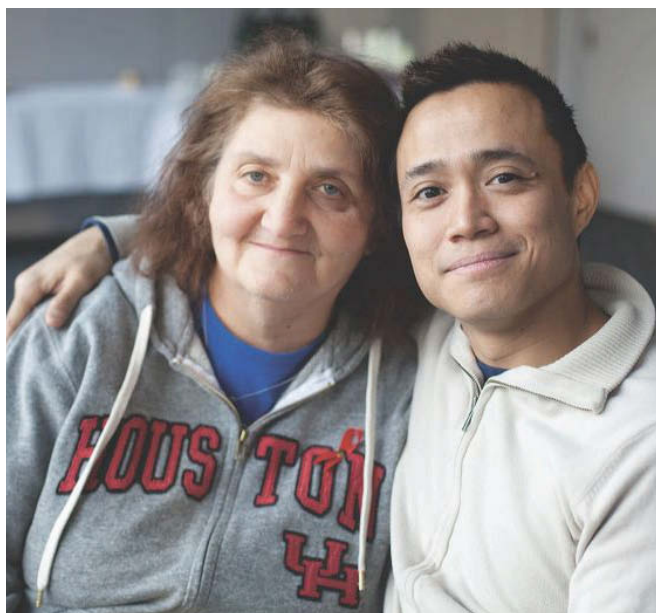
Speaking Notes

Some of the most important capacities to practise and share in your community are how to nurture healthy dynamics between people. Working together is at the heart of doing good work in the community. It is what makes the other essential technical and strategic skills we'll practise in this program work.

Think about this in your own situation; when you've really wanted something positive for your community, how was it affected by the ways that people did (or didn't) work together?

Throughout the program there will be a lot of emphasis on how to create and build from healthy community dynamics. One of the first ways you are going to explore this is by making group agreements. By deciding on ways you are going to work together and by agreeing to things that will make this a positive learning experience—even when you have differences, conflicts or challenges—you are laying an important stepping stone on the path. Every group of people is different so it is important that you work with your class to create a positive learning environment for yourselves.

Why do we make group agreements? Making group agreements is often a basic first step taken by a group, volunteer or staff team, or board of an organization—they are also effective at home and with family.

In class, we will be modeling many tools like this that you can use to facilitate effective work in the community. Group agreements help us to:

- Create a structure together so that we are safe enough to learn together. Communication, predictability and consistency across time help to create enough safety.

- Take power and responsibility for defining our own learning environment and group dynamics.

- Create space for different understandings and expectations of respect and safety.

- Know what to expect and what is expected of us.

- Understand what is important to the people around us.

- Explain expectations to new people joining a group.

We can turn to group agreements for guidance if we hit bumps in the road later on. They are always a work in progress, especially in terms of how they are practised on a day-to-day basis. We will keep returning to group agreements throughout program.

These are five suggested broad areas for a healthy learning environment—respect, timeliness, dialogue, confidentiality, and boundaries. [Write them up so everyone in the room can see all five of these words.]

Discussion Point

Is there agreement on the five suggested areas for group agreements? [Adjust as needed. Facilitate a brainstorm from the learners about what these terms look like for them in action. Once there is a list of about five broad areas that describe the priorities of the group, and some examples beneath them of what that looks like in action, check again for commitment to the group agreements.]

Follow-up

[Outside of class, create a laminated poster with an overview of the group agreements and post it during every class. An artistic learner may want to design and make the poster. Revisit often as needed.]

Resource

Please see Phase 1: Resources for an example of group agreements.

Learning Plan

Setting intentions and goals is a very important part of the learning process and a powerful tool for learners to assess their progress. This is one of the early ways that you as the educator can get to know the learners and begin to see where you fit into their learning journey. In getting to know more about their aspirations, expectations and uncertainties you are getting a glimpse into their unique trajectories and the unpredictable ways their paths may cross or converge in the classroom. Being familiar with the visions learners are setting for themselves enables you to better support them and remind them of their goals if and when they encounter doubt and struggle.

Assignment

Write a plan for your own learning and share it with the instructional team so they can support you in reaching your goals. Both parties should keep a copy to refer to later. Setting and clarifying your intentions is a highly effective tool to help you reach your goals.

Body

Two month goals:
Four month goals:
Six month goals:
Strengths, strategies and supports I have are:

Mind

Two month goals:
Four month goals:
Six month goals:
Strengths, strategies and supports I have are:

Spirit

Two month goals:
Four month goals:
Six month goals:
Strengths, strategies and supports I have are:

Heart

Two month goals:
Four month goals:
Six month goals:
Strengths, strategies and supports I have are:

1. What are your goals for yourself two months from now?
      Heart: _____
      Mind: _____
      Body: _____
      Spirit: _____

2. How will you be able to tell if you've grown and learned in these areas?

3. What do you need to do between now and then to make this happen?

4. Building from your two-month goals, what are your goals for yourself four months from now?
      Heart: _____
      Mind: _____
      Body: _____
      Spirit: _____

5. How will you be able to tell if you've grown and learned in these areas?

6. What do you need to do between now and then to make this happen?

7. Building from your four-month goals, what are your goals for yourself six months from now?
      Heart: _____
      Mind: _____
      Body: _____
      Spirit: _____

8. How will you be able to tell if you've grown and learned in these areas?

9. What do you need to do between now and then to make this happen?

10. What are the essential skills you'd like to focus on? Why?

11. To inspire you and get your creativity flowing, write down any community project ideas you have now.
      Idea: _____
      Idea: _____
      Idea: _____

What are the strengths, strategies and supports that will help you in this journey? (This can be a mix of things you can do on your own and things that others can do to support you.)
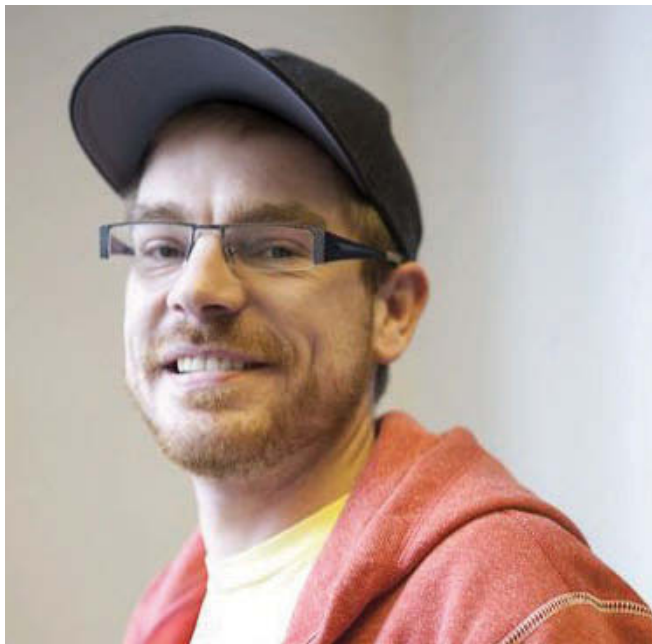
Human Rights

Time:	7.5 hours
Materials:	Laptop; projector; speakers; uploaded videos; copies of the Charter of Rights and Freedoms; printed copies of the joint statement on Human Rights and HIV/AIDS: Now More Than Ever www.hivhumanrightsnow.org/; flipchart paper and felt pens.

In the pilot program we found that starting with human rights is a very effective approach because people get passionate, motivated, and inspired to make change. Human rights then becomes a thread you can pick up repeatedly throughout the program. It sets the tone for how we treat each other in the classroom and in the community, and contextualizes this within global activism.

Human rights can also act as an entryway into unpacking the common temptation to divide people into "us and them". This way of thinking is how oppression and stigma are sustained. Us and them is counter-productive to community building because it further divides us rather than helping us create solidarity across our differences. Naming the us and them dichotomies that will inevitably come up countless times in the classroom is an effective approach in confronting privilege and discrimination, and challenging learners to think critically.

Human Rights—Part One

Speaking Notes

Your next task is to learn about your rights as human beings. It is important to understand that your desire to create a better world, to strengthen your community, and to live a healthy, happy, vibrant life is supported by the international community—it is your right. You are part of a global movement that is saying, "We have the right to be here, the right to grow and have opportunities, and the right to a good quality of life."

Human rights go hand-in-hand with social justice and with breaking down "us and them" thinking. Us and them thinking creates false divisions and over-simplifies our experiences as human beings sharing the world. Distinguishing us and them thinking is a tool we will return to countless times throughout this program. In exploring the topic of Human Rights and Capacity Building, you will:

- Learn what your rights are.
- Make the connection between rights, literacy and essential skills, and community capacity building and understand why human rights are the basic framework of the Community Capacity Building Program.

We are going to begin by exploring the Universal Declaration of Human Rights. The United Nations (UN) Universal Declaration of Human Rights was signed on December 10, 1948. These rights continue to be relevant

today as something to work towards, expect and protect. Human rights are the basic framework that we work from in the Community Capacity Building Program.

Resources
Watch these two videos by the Human Rights Action Centre:

- *The Universal Declaration of Human Rights* (www.youtube.com/watch?v=hTlrSYbCbHE).
- *The Universal Declaration of Human Rights II* (www.youtube.com/watch?v=aiFlu_z4dM8).

Discussion Points
Take a minute to think about these videos. Pair up with someone you haven't worked with yet and discuss:

- What stood out to you about these videos?
- Were there any rights you were surprised to learn about?
- Share anything you found especially interesting with the larger group.

With the whole class, discuss:

- In what ways do you see community capacity building as part of the solution?
- Why do you think human rights are the basic framework for the Community Capacity Building Program?

Resource
Give each learner a copy of the Canadian Charter of Rights and Freedoms to read and keep (www.pch.gc.ca/pgm/pdp-hrp/docs/publications/index-eng.cfm).

Human Rights—Part Two

Speaking Notes
HIV/AIDS wasn't always approached through a human rights framework. This shift in thinking has been attributed to Dr. Jonathan Mann (1947-1998), who was the founder and first director of the World Health Organization's Global Programme on AIDS. Mann was a central advocate for approaching HIV/AIDS from a combined public health, ethics and human rights framework. He promoted the idea that human health and human rights are connected. As Dr. James Curran, Dean and Professor of Epidemiology of the Rollins School of Public Health, has said, "It was always safe for scientists and institutions to think of AIDS as a virus,

a transmissible infection…but Dr. Mann structured it as a human rights, and a global rights issue" (Hilts, 1998).

Resources
Watch and discuss the two videos listed below.

- *Human Rights and HIV/AIDS: Now More Than Ever* (www.youtube.com/watch?v=sRLhGtLH62U).
- *Speak Out for Human Rights!* (www.youtube.com/watch?v=-kEpRQ01S94&feature=player_embedded).

Assignment
Break into 10 small groups. Each small group is responsible for exploring one of the 10 reasons why HIV and human rights are connected and important, as described in the joint statement on *Human Rights and HIV/AIDS: Now More Than Ever* (www.hivhumanrightsnow.org/).

With your small group, read and discuss the topic your group has been assigned, plan a way to explain it to the rest of the class, and report back to the group on what you learned. Discuss as a class why you think human rights matter in terms of HIV and community capacity building.

Discussion Point
Transforming our rights off of paper and into our lived realities means we have to breathe life into them and find everyday ways of protecting and enacting our rights. We want human rights to hit the ground in our class and in our communities. How can we make the Universal Declaration of Human Rights a living document and a tool we can use everyday? What are ways for shy or introverted people to be involved too?

Brainstorm and write ideas on flipchart paper on how to breathe life into our rights and live our rights in our everyday lives.

Follow-up
After class, compile this into one manifesto-style poster for the whole class and give each person a copy.

Human Rights—Part Three

Guest Facilitator
Host a guest facilitator to lead an anti-oppression and diversity training workshop with the goals of exploring ways of fighting discrimination, including racism, colonization, homophobia, transphobia and sexism, and enacting human rights and respect for all people in our everyday lives. In the pilot program, we found that explicitly developing skills and knowledge about these topics was essential, as working

in a diverse group is ripe with opportunities for these types of discrimination. Specific language and ways of thinking about power in society are essential for working through these issues.

In the pilot program we hosted **Iris Young Pearson** and **Lydia Luk** (www.peernetbc.com/).

Human Rights—Part Four

Guest Facilitator

Host a guest facilitator to speak to some of the questions and concerns that may come up in learning about human rights, such as:

- What are the systems of power in society? Who gets to make and influence decisions?
- What is the role of community and lay people in these systems? What are our tools, rights and responsibilities in creating social change?
- How can we, as lay people and community members, influence public policy and law?
- Whose rights rule? How do we navigate human rights when those rights sometimes contradict each other?
- What limits should there be on freedoms and liberties? What if my freedom is oppressing another person's freedom? How do we navigate that?
- Are statements like the UN Universal Declaration of Human Rights useful or just pieces of paper? How are they reflected in government, laws, and policies? How can we make them useful tools as community members?
- What is the distinction between "opinions" and "judgments"?
- What are the political distinctions between freedom of conscience, freedom of assembly and freedom of speech? What are the ethical consequences that follow from these distinctions?

In the pilot program, we hosted **Micheal Vonn** (Policy Director, BC Civil Liberties Association, www.bccla.org/).

Community Capacity Building

Time:	2.5 hours
Materials:	Order and bring the four community building posters referenced in the lesson plan; art supplies (paints, felt pens, pencil crayons, glue, scissors, stickers, magazines, paper); print project instructions as handout.

Having a solid understanding of what community capacity building means, and what role it plays in building community, gives learners a much more solid footing with which to proceed in the program. Taking time to make sure that people understand the concepts of community building and strengths-based approaches will help them feel oriented. Revisiting these concepts clearly and often will help bring back the focus again and again to building strengths and sharing those strengths with others.

Speaking Notes

Community capacity building means strengthening the skills of local people so we can make our own communities the way we want them.

This program is designed to support you to build your own skills and then share them with your community.

The capacities we're focusing on in this program are:

- How to plan, implement and evaluate a community project
- Literacy and essential skills
- Making a difference in community health and HIV

Community is defined differently for all of us. For some of us, community is the people who live within a few blocks of us. For others, it includes people in other countries. Sometimes, it could be people you connect with because of interests or shared experiences.

Working together is one of the key capacities you will need in the classroom and in your community projects. We believe in using a strengths-based approach in community capacity building both in the classroom and the larger community. This means starting from the belief that people have the strengths and resources for their own empowerment and have the wisdom to find solutions to community problems. It is closely linked to a practice called "appreciative inquiry" which is about asking questions and being curious about what is working well and what you can learn from that.

Many other models and approaches are "deficit-based" which means they focus on what isn't working, what isn't there that is needed, what isn't known yet that needs to be learned, or what isn't being done in a community or workplace. Often, by concentrating on what is lacking, the

strengths and experiences that are the true wealth of any community are missed.

Sometimes it is tempting to look at deficiencies or problems because it gives people excuses to not make change. A strength-based approach inspires us to take action because we already have so much to work with.

Taking a strengths-based approach is not about ignoring or sugar-coating problems. It is about learning from the strategies, knowledge and strengths that already exist and are working, and applying them to other problems and issues at hand. It is about focusing on what we can do, instead of what we can't do.

Resource

This passage by Margaret Wheatley from the book *Turning to One Another* describes the process and key features of community capacity building using a strengths-based approach:

- There is no power greater than a community discovering what it cares about.
- Ask "What's possible?" not "What's wrong?" Keep asking.
- Notice what you care about.
- Assume that many others share your dreams.
- Be brave enough to start a conversation that matters.
- Talk to people you know. Talk to people you don't know. Talk to people you never talk to.
- Be intrigued by the differences you hear.
- Expect to be surprised.
- Treasure curiosity more than certainty.
- Invite in everybody who cares to work on what's possible.
- Acknowledge that everyone is an expert about something.
- Know that creative solutions come from new connections.
- Remember, you don't fear people whose story you know.
- Real listening always brings people closer together.
- Trust that meaningful conversations can change your world.
- Rely on human goodness. Stay together (Wheatley, 2002, p. 145).

Discussion Points

Break into four groups within the class. Each group will take one poster to look at and interpret. These posters each share a message about how to create a strong community:

- *How to Build Community* (www.syracuseculturalworkers.com/sites/scw/imagefull. php?image=www.syracuseculturalworkers.com/sites/ default/files/images/p470cwHTBC.jpg).
- *How to Build Global Community* (www.syracuseculturalworkers.com/sites/default/files/ images/p538_0.jpg).
- *Power to the People* (www.syracuseculturalworkers.com/sites/scw/imagefull. php?image=www.syracuseculturalworkers.com/sites/ default/files/images/P644.jpg).
- *United Nations Declaration on the Rights of Indigenous Peoples* (www.syracuseculturalworkers.com/sites/scw/imagefull. php?image=www.syracuseculturalworkers.com/sites/ default/files/FP638.jpg).

Take some time to look at both the images and the words and let their meaning sink in. Then reflect and discuss the following questions with your small group:

- What stands out to you in these messages about community building?
- How does this poster relate to what you've learned about rights?
- What applies to your community that you can draw on? What doesn't quite fit for your community?

Come together again as a class. Present the poster you were analyzing. Share what you learned from the posters and from doing this process.

Assignment

Design and make a poster that summarizes the strategies, strengths and inspiration you've learned so far about human rights, community capacity building and HIV. By summarizing your learning in this way, you will be making a new community resource that you, your community, and others can use. Draw on:

- Your own skills, knowledge and experience.
- Inspiring examples and things you've learned so far in the CCB Program.

Use the Discussion Point brainstorm on breathing life into our rights from the Human Rights—Part Two lesson plan for inspiration about topics. Choose a topic of interest to you on the list. You can use any media (collage, paint,

written words, etc.) you like. Do not worry about whether you are a good artist—the point is to explore these topics in a new way. There is no right or wrong here. Bring your completed poster to the next class, when you'll be handing them in and displaying them in the group.

[Put all the posters up and do a gallery walk. Ask artists to explain and introduce their piece to the rest of the class. Discuss connections, meanings and links within the posters.]

Literacy and Essential Skills

Time: 1 hour

Materials: Laptop; projector; speakers; uploaded videos.

Having an understanding of how literacy and essential skills fit into social justice, human rights and community work adds meaning, purpose and dignity to the literacy and essential skills building activities that are woven throughout the program. The literacy and essential skills that are required in any given situation depend on the individual and their culture. Engaging critically in conversations about what this means is an opportunity for learners to figure out where they want to go with these skills, both personally and with their communities.

Speaking Notes

We have just looked at human rights and now we are going to explore another topic that is a foundation of this program: literacy and essential skills. Human rights and community capacity building are connected to literacy and essential skills.

In recent years, there has been a growing recognition that literacy is not just about reading and writing, but about any of the skills you need to participate fully in your world. In fact, the Government of Canada has done extensive research and found nine types of literacy and essential skills. This broader definition recognizes peoples' complex lives and the way that some core basic skills attract more and more learning.

The skills that have been identified by the Government of Canada as essential to our lives are:

- Reading text
- Document use
- Numeracy (working with numbers)
- Writing
- Oral communication
- Working with others
- Continuous learning
- Thinking skills
- Computer use

In our efforts to strengthen our communities through this program, we will practise all of these skills. Literacy and essential skills are a foundation upon which we can build other knowledge. Also, there is a growing recognition that learning and literacy are an ongoing and lifelong journey. It is not a matter of being literate or not. There is always more to learn.

Resource

Please see Phase 1: Resources for a handout on how learners will practise literacy and essential skills throughout the CCB Program.

Speaking Notes

According to the United Nations Educational, Scientific and Cultural Organization (UNESCO): "Literacy is a human right, a tool of personal empowerment and a means for social and human development. Educational opportunities depend on literacy. Literacy is at the heart of basic education for all, and essential for eradicating poverty, reducing child mortality, curbing population growth, achieving gender equality and ensuring sustainable development, peace and democracy" (UNESCO, 2012). In exploring literacy and essential skills, you will:

- Explore literacy as a human right
- Explore what literacy and essential skills are
- Explore how literacy and essential skills relate to community capacity building and what they mean in your community

Discussion Points

- How do you see literacy and essential skills as being tools or capacities that would be good to build up for your community?
- Why do you think literacy is a human right?
- How does the human right to literacy look in your community?

Resource

To learn more about the far reaching impact of literacy and essential skills in community, watch the video *Literacy and Community Development in Hazelton* in class (www.youtube. com/watch?v=IHWI16Eq5KQ).

Discussion Points

- What does literacy mean to the people in Hazelton?
- Do any of the insights or experiences in Hazelton apply in your community?
- What can you learn from them?
- How is it the same or different to how you think of literacy? What do literacy and essential skills mean in your community and culture?
- How do they use literacy to build community in Hazelton?

As you know, the CCB Program is about expanding your literacy and essential skills through community capacity building projects.

- Why do you think there is a focus on literacy and essential skills in this program?
- How do you think your literacy and essential skills and your community's capacity are connected?

Resources

- Watch *Health Literacy: Learning is the Best Medicine* (www.youtube.com/watch?v=qRO2fjfqVrs).
- Watch *Health Literacy* with Earvin 'Magic' Johnson. Magic Johnson announced he was HIV positive in 1992 and many members of the public reacted with shock and panic (www.youtube.com/ watch?v=LVO61CbWk3Q).

Discussion Points

- Have you heard the expression health literacy before?
- How does literacy affect power dynamics between doctors and patients?
- What is the effect on our health when we are and are not informed?
- Why do you think health and literacy are connected?
- Why are literacy and essential skills a social determinant of health?
- How do you think literacy/essential skills and HIV are connected?
- What are the connections that you see between literacy/essential skills, HIV, human rights and community capacity building?

Protocols

Time:	5 hours
Materials:	Quotes written up on flipchart paper; examples of community protocols; flipchart paper and felt pens; paper and pens.

Taking and posting photos without permission; breaches of confidentiality; committing organizations to partnerships without their full buy-in; rushing through communication processes; overstepping organizational hierarchies; forgetting to get feedback on plans from key community leaders; spending money before funding has been granted—there are a lot of potential missteps that can happen when working in community, especially when you don't know the protocols.

Having early and clear training in codes of behaviour and ethical conduct in community work will help curb many of the potential missteps and struggles that can happen as learners plan, implement and evaluate their community projects. And even when things do go sideways, these early trainings in protocols give a language and framework to understand what happened and how to return the situation to integrity.

Protocols—Part One

Discussion Point

- What does the term protocol mean to you?
- Why do you think an exploration of community protocols may be integral to this program and to your future work in the community?

Speaking Notes

Protocols are your community's principles and expectations about how to approach something with respect. Just as it is important to know how to show respect to one another within your class, it is important to name what the expectations and guidelines are within your community when it comes to developing, planning, doing and evaluating a community project.

At the beginning of the CCB Program you created group agreements with your class as a way to clearly communicate about what respect and a positive learning experience mean to each of you. How do you think the classroom group agreements relate to community protocols? We are now going to continue to expand this concept to other aspects of working in community. In exploring the topic Protocols, you will:

- Identify appropriate and respectful ways of engaging in the community.
- Share your knowledge about ethics and good strategies in community projects.

Discussion Points

Have a discussion with your class about the following slogans and quotes:

- "Nothing about us without us."[1]
- "We have been researched to death. Now we're going to study ourselves back to life in our own terms."[2]

What do these quotes mean to you?

- How are they related to protocol?
- What are your first thoughts about your community's own terms and protocols?
- How can you learn, inquire, and conduct research in a way that is within those terms?

Speaking Notes

Protocols are related to codes of conduct and ethics. Sometimes protocols are a culture of unwritten/unspoken rules about who to involve or inform about your project—other times, they are clearly stated and defined (for example, HIV/AIDS service organizations have written policies and procedures about ethics). Another way to think about protocols is to ask, "What are the steps and ways that things are expected to be done in this community?" For example, if you are starting a new community project, who should you tell first, how should you present the idea and what are the best ways to bring people together or invite them to participate?

You may: 1) already be very familiar with your community's protocols, 2) be familiar with your community's protocols but have never thought about them because they are as natural as breathing, 3) not know what your community's protocols are. In this lesson you will have a chance to learn more about protocols, and to think about and ask about both unspoken and defined protocols that apply to your community project.

Resources

Here are a couple of examples to read and think about. These are models from Aboriginal communities based on Coast Salish protocols. You may find similarities and differences between these protocols and your community's protocols. We can discuss that after reviewing the materials.

. . . .

1) Camosun College and University of Victoria are partners in a program called Elders' Voices. Through this work they've published a document explaining some Coast Salish Cultural Protocols (www.web.uvic.ca/inaf/index.php/cultural-protocol).

2) At Camosun College, students that are part of the First Nations Students Association host Elders' dinners. They have made a guide about the Coast Salish protocols they practise (www.camosun.ca/aboriginal/elders.html).

Discussion Points

What can you learn from these two protocol guides? What would you like to do the same or differently? What are considered respectful ways to act in your community? How will that affect your approach in your community project? As a class, brainstorm the do's and don'ts of working with community.

Assignment

Use this discussion to organize your thoughts into themes and generate a short list of protocols related to working in community that you can refer to throughout the program.

Protocols—Part Two

Guest Facilitator

Host a guest facilitator that can speak to community protocols and ethics.

In the pilot program we hosted the following people to present on planning a community project, and doing community-based research with integrity:

Caitlin Johnston (research coordinator, Vancouver Injection Drug Users Study (VIDUS), www.uhri.cfenet.ubc.ca/content/view/35/57/)

Terry Howard (Director of BC HIV/AIDS Community Based Research, Positive Living BC, www.positivelivingbc.org/)

---

1   Phrase attributed to disability rights activists in the 1990's. Author James Charlton used the saying for the title of his 1998 book on disability rights.

2   Albert Marshall, Mi'kmaw Elder, Eskasoni First Nation, quoted in the proceedings from the Indigenous Knowledges Dialogue Circle, Vancouver BC, February 2007.

Past and Present Context

Time: 22.5 hours
Materials: Paper and pens; timer; timeline handout.

Learners need a sense of where they fit in past and present and contexts in order to make a contribution that will complement and strengthen other community strategies and initiatives. Understanding past and present context helps community builders see what they can build from, what is missing, what others have learned the hard way, and where they can draw inspiration.

Past and Present Context—Part One

Guest Facilitator

Host a panel of guest speakers to discuss local history and context. The objective for this panel is for the learners to know more about the local history of activism and community building. The panel should increase knowledge about context and existing strengths that learners can use as they go forward and create community capacity building projects. Each guest speaker:

a) Shares the story of their organization and why/how it came to be (helping to create context for the work the learners will do). The guests should bring photos and handouts to illustrate their stories.

b) Shares specific examples and approaches of community capacity building that have been effective for their organization. Besides talking about projects, the examples can include everyday practices, such as the way their organization creates a welcoming and inclusive environment. The goal is to inspire the learners and give them ideas for how to make a difference in their own communities.

In the pilot program, we facilitated a panel about the "Local History of HIV/AIDS Community Building" made up of:

Jesse Brown (Executive Director, YouthCO, www.youthco.org/)

Lou Desmerais (Executive Director, Vancouver Native Health Society, www.vnhs.net/)

Liz Evans (Executive Director, PHS Community Services Society, www.phs.ca/)

Christine Gillespie and Tomiye Ishida (Program Coordinator and Nurse with the Maximally Assisted Therapy Program at Vancouver Coastal Health Authority's Downtown Community Health Centre, www.vch.ca/find_locations/find_locations/?&site_id=54)

Irene Goldstone (Board Member, Dr. Peter AIDS Foundation, www.drpeter.org/home/)

Wayne Robert (Executive Director, Health Initiative for Men, www.checkhimout.ca/)

Marcie Summers (Executive Director, Positive Women's Network, www.pwn.bc.ca/)

Assignment

AVERT is an international HIV and AIDS charity. Look at the HIV posters on the organization's website (www.avert.org/aids-posters.htm). Write a one or two paragraph response about what the posters tell you about the history of HIV/AIDS.

Past and Present Context—Part Two

Guest Facilitator

As a follow-up to the panel discussion, host an experienced guest facilitator to walk the learners through a historical timeline of the community issue. In the pilot program, **William Booth** (CCB Community Liaison Manager and former Director of AIDS Vancouver) illustrated the local history of HIV/AIDS work and activism as a timeline. Learners contributed to a lively and interactive discussion by adding their own experiences and knowledge.

Resource

Please see the Phase 1: Resources for HIV in Vancouver: A Timeline.

Past and Present Context—Part Three

Speaking Notes

In order to know where we are headed, we need to know where we've been and where we are now. Together, we'll be exploring the questions: "Where are we coming from as individuals and as communities?" and "What is the history and experience we can build from as we move into the future?"

Assignment

Inspiration stories are meant to deepen the learning about the interconnection between our personal stories and the bigger community picture. You will teach others by sharing the stories, experiences and positive role models that give you guidance, strength and wisdom. Sharing your own inspiration story is a way of lighting the fire that will fuel your community work.

Write for five minutes in response to the question: "Who, or what, first inspired you to be in this program or to take action in your community?" Your inspiration can be anything—a personal experience, song, poem, film or community leader whose words inspired you. This is a free writing exercise. Free writing means that you just set a timer and write without editing as you go. Spelling mistakes, punctuation, and coherence are not important—just keep your pen moving.

Your task is to write and then exchange short stories in response to that question. Just do what you can do in five minutes.[3]

Discussion Point

In small groups, share your inspiration stories. Listen deeply to others and respond.

Assignment

In small groups of two or three, discuss and create an art piece that illustrates your own experiences with what is currently happening with HIV, literacy and community capacity building.

What are the needs? What are the problems and challenges? What are the strengths and successes? What are the resources you can use and build from? This is a great place to document the things you and your community have done to strengthen the community. Use visuals instead of words. You can draw or used mixed media art supplies. Some other things to remember:

- Don't worry about artistic skills—it is about participating and bringing your ideas to the table, not about the quality of art you produce.

- Each person should be creating this, not just one artist.

....

3   Based on the activity Inspiration Moment from TakingITGlobal's Guide to Action

- Keep things confidential and general if you are sharing something you have witnessed in someone else's life. Don't use names or identifying characteristics. It is a small world.
- Each group member should share and draw how the issues affect you, directly or indirectly. Draw in all the things that affect the experience. You can draw lines and arrows to show how things are connected.

Next, each group presents their drawing, without explanation. After each presentation, the observers answer:

- What do you see in this drawing?
- What are they saying?

Then, the presenting group explains what they put in their picture.

Denise Nadeau gives an excellent overview of this assignment and approach in *Counting Our Victories: A Training Guide on Popular Education and Organizing:* "What observers see in a socio-drama (or collective drawing, sculpture, collage, or any of the creative techniques used to communicate a message) is as important as what is represented by the presenters. The function of the technique is to trigger associations for the viewers as well as represent the presenters' reality, thus developing a collective representation of the problem. Sometimes the presenters are too close to their reality to see the possible meanings in it. There is no 'right' or 'wrong' interpretation of a socio-drama (or collective drawing). In leading the discussion after a presentation, be careful to phrase your questions so as to respect this, and not say something like 'what were they trying to say?'" (Nadeau, Kidd, & Keighley, 1996, p. 55).

After all the presentations, discuss:

- What are the similarities and differences in the drawings?
- What are the common themes illustrated in the drawings?
- What are the causes for these common themes?
- What does community mean to us? Historically? Today?
- What have we done so far to keep our community strong? What happened?
- What's working? Why? What isn't? Why?
- What are the capacities and skills we need as a community to thrive today?
- What can we learn from the past about capacity building?
- What are practical solutions and ways that we can make a difference?

Past and Present Context—Part Four

Guest Facilitator

Host a guest facilitator to talk about your community issue in the global context. What are the major issues internationally? What relevant and related projects can we learn from?

In the pilot program we hosted two guests:

> **William Booth** (CCB Community Liaison Manager)
> **Jean Nsengiyumva** (Afro-Canadian Positive Network, www.acpnetworkbc.wordpress.com).

Past and Present Context—Part Five

Guest Facilitators

Host guest facilitators to explore social determinants of health. In the pilot program, we looked at social determinants of health in several different ways:

Aboriginal community health:

Dr. Evan Adams (Aboriginal Health Physician Advisor and Deputy Provincial Health Officer, BC Ministry of Health, www.health.gov.bc.ca/pho/adams.html).

LGBTQ genders and sexualities:

Tasha Nijjar (Sexual Health Program, YouthCo, www.youthco.org/index.php/get-educated/education-program/).

Devon MacFarlane (Prism Services, Vancouver Coastal Health, www.vch.ca/prism).

Wayne Robert (Health Initiative for Men, www.checkhimout.ca/).

Fin Gareau (Trans Youth Drop In-Program, www.transhealth.vch.ca/youth/).

Ryan Clayton (Out In Schools, www.outinschools.com/).

Harm reduction:

Ciro Panessa (Director, Blood Borne Pathogens, BC Ministry of Health, Communicable Disease Prevention, Harm Reduction and Mental Health Promotion Branch, www.health.gov.bc.ca/cdms/).

Mark Haden (Vancouver Coastal Health Addiction Services, www.markhaden.blogspot.ca/).

Past and Present Context—Part Six

Guest Facilitator

Host a guest facilitator to explain the up-to-date basic knowledge about HIV.

Vancouver physician **Dr. Todd Sakikabara** led this workshop in the pilot program.

During the pilot **Tasha Riley** (AIDS Vancouver, www.aidsvancouver.org) also provided a series of four train-the-trainer workshops for learners. The workshops gave learners a complementary set of transferable skills and they earned a certificate from AIDS Vancouver as HIV Educators.

Community Needs Assessment

<table>
<tr><td>Time:</td><td>10 hours</td></tr>
<tr><td>Materials:</td><td>Large sheets of paper; masking tape; many sets of coloured markers; scissors; coloured paper; flipchart paper and felt pens; images to use as examples of asset maps; resource lists or booklets; small cut-out shapes of leaves (green and yellow); green paper cut in half.</td></tr>
</table>

What are the strengths in my community? What are the needs? Seeking informed answers to these questions prepares learners to create useful, viable projects that are more likely to be met with enthusiasm and support in the community. It also helps them find their place in the bigger picture as they look for connections between their ideas, interests and strengths, and the reality of the strengths and needs in the community around them.

Community Needs Assessment—Part One

Speaking Notes

A community needs assessment involves learning what a community needs to be a better place to live, work and play. It is an important first step in planning a community project. We are going to explore some of the various approaches to doing needs assessments, but we will focus on an approach called asset mapping to do the community needs assessment for your project.

While learning about the topic Community Needs Assessments, you will:

- Map out the strengths of your community on personal, local, and global levels.

- Determine how to build on those strengths through your community project.

- Identify needs or gaps that you can help address through your community project.

Community needs assessments often involve the community in answering these questions:

- What are the most important needs facing our community?

- Why are these important needs?

- What is going well for us?

- What are the barriers, challenges or gaps in services?

- What have we done to help meet these needs in the past?

Five commonly used approaches to gathering the information for a community needs assessment are:

- Key Informant Approach
- Community Forum Approach
- Survey Approach
- Asset Mapping Approach
- Focus Group Approach

Please see Phase 1: Resources for a handout with in-depth descriptions of these approaches.

The Asset Mapping Approach

This is the main method we are going to use in this program. In this method, information is collected about the community's strengths from community members. It creates a map of the various strengths, services, agencies, groups and facilities that make a positive difference in the community.

[Show examples of asset maps to illustrate what you're saying. You can find links to examples of asset maps at www. sfu.ca/community/literacylives.]

Asset mapping is a tool that community members can use to reflect on and document the strengths and resources in the community. This tool can be used in many forms, including maps of places or diagrams showing networks of people. The types of assets can be any kind of strengths and resources, including values, attitudes, organizations, people, places, and natural resources.

Ideally the participants who are invited to create a community asset map include people who represent the diversity of the community.

Assignment

Create a strategy for a community asset mapping process in small groups in class. You won't carry out the entire strategy at this point, but it will give you an idea of the steps involved in the process. Once the strategy is completed, hold a mock community gathering with your small group members to gather the information you need. Write up the results of your gathering in point form, and create a map or diagram that tells the story visually. Together, you will:

- Develop a list of questions to help the group think of community strengths.
- Think about a meeting place that is accessible, or where you can provide transportation, if possible.

- Advertise the purpose, date, time and place at least two weeks ahead of time.
- Think about and decide on the necessary supplies (e.g., flipchart paper, masking tape, many sets of coloured markers, scissors, coloured paper, index cards, flipcharts, flipchart paper and pens).
- Arrange to have snacks and refreshments available (this can attract higher numbers of participants).
- Encourage open discussion and exchange of ideas in both small and large groups. A roundtable approach to start each group discussion where everyone takes a turn will ensure everyone has a chance to provide input.
- Be well prepared. Learn about the community asset mapping approach or find an experienced person to facilitate the session.

In your group, report back to the class on the results of your community mapping exercise. How did the process go? Was there any conflict or disagreement about how to proceed? How did you work together? What are the strengths that you discovered or documented? Did anything surprise you?[4]

Speaking Notes

When you are trying to learn new information about the world, like what your community's strengths or needs are, you can use research tools like interviewing. "The way we interview depends on what we want to know. It is a process of finding out what others feel and think about their worlds. The result is to understand the major points of their message and how it compares [similar & different] to your own situation. Not only do you need to be a good conversationalist, but also a good listener" (H. J. Rubin & Rubin, 2011).

Have you heard these ideas before? Where? Were these principles called research or something else? We want to demystify what research is. Research includes learning more about something you are interested in; having a question and making inquiries to find answers. Research is for all of us. Research is connected to our human curiosity. Research is done in academic settings, but there are also everyday kinds of research that you are doing all the time.

In an upcoming assignment you will try your hand at interviewing, which is a core tool that researchers use to learn more about the subject they are researching.

....

4   This exercise and information was adapted from the National Aboriginal Health Organization's *Needs Assessment Guide for Métis Communities.*

Skillful interviewing can be done in many different ways, but generally interviewers try to create a respectful and safe space for the interviewee (the person who is answering your questions) to tell their story. You may already do this, with or without calling it interviewing. Suggestions for a good interview are:

- Get to know the protocols that relate to seeking information or knowledge from someone.
- Think through what you want to know and why the topics you are raising in the interview are important.
- Plan some questions ahead of time.
- Ask respectful and authentic questions—make sure each of your questions is clearly related to what you are trying to learn.
- When you plan your questions, think about whether each one is ethical, respectful and appropriate to cultural protocol.
- Pay attention and communicate that you are listening through body language—examples are leaning towards the speaker and nodding your head.
- Be okay with silence and long pauses—don't try to fill them in. Also, don't finish people's sentences; just listen carefully and let them teach you through their own words. Sometimes when an answer takes longer than you'd like it's because people are sorting things through and will speak to the heart of the matter eventually.
- Practise. Interviewing is a skill that takes time.
- Make an accurate record so that you can analyse it afterwards.

Discussion Points

Now that you have learned a bit about what a good interview might entail, you are going to act out the absolute worst research interview ever. The scenario is this—you are doing an interview to learn more about the strengths of the community but it all goes wrong. Our two volunteers are going to make up a skit on the spot to act it out.

[Ask two learners in your class to volunteer and sit in chairs in the centre of the room. This is called a fishbowl, where other learners can watch. Laughter is normal and is a good way to loosen up around the topic and get into a learning attitude. Cut the skit before the energy goes down or if people begin to get completely outrageous. Be flexible if you want to keep laughing.]

Now, as a group let's talk about what made it the worst

interview ("Yeah, it was pretty bad when he stood up and yelled at the interviewee—not a lot of listening.") What else made it bad? Let's have the same two volunteers demonstrate in the fishbowl what would make that meeting the best interview. OK, let's discuss what made this interview better.

[Get specific and write down on flipchart paper what the group is saying. Look for both behaviours and attitudes. Reflect on challenges and how can you can use the "better interview" approach. What you are writing are your own interview guidelines.]5

Assignment

Interview Instructions:

- Set up an interview time.
- Sit down and verbally ask the questions below to a staff person at the agency that referred you to the program (for the CCB pilot program this was a staff person at: Vancouver Native Health Society, Positive Women's Network, YouthCO, PHS Community Services Society, Vancouver Coastal Health, Health Initiative for Men, or the Dr. Peter AIDS Foundation).
- Listen and write down notes on their answers.
- Bring the information back to your small group for next week.

What to say: I am a learner in the Community Capacity Building Program. From now until the end of the program, we are planning, doing and evaluating community projects that will impact HIV, community health and literacy. I want to ask you a few questions so that I can learn from your experience.

- What community strengths and resources should our community projects build on?
- What kinds of community projects would be most useful? Are there any needs that seem urgent right now?
- What advice do you have about how to do a realistic and effective community project, within a few months, on a small budget?
- Is there anything you wish you'd known when you started in this field of work?

....
5   This exercise was adapted from Training for Change's workshop *Fishbowl: "Worst Meeting Ever"*.

- Is there an example of a community project or organization in Vancouver that you think I should learn from? Where can I find more information about it? Can you please give me as many details as possible so I'll be able to find out more about it later?

- Is there an example of a community project outside of Vancouver—from somewhere else in the world—that you think I should learn from? Where can I find more information about it? Can you please give me as many details as possible so I'll be able to find out more about it later?

- What good articles, books, movies or websites can you recommend to help me learn more about community capacity building, HIV, or literacy?

- What do you love about your community?
- What are your community's strengths?
- What are you most proud of in your community?
- What makes your community special?

In the following class, report back to the group about the highlights of what you learned through your interview. You'll use the learning from the interviews to inform some of your asset map in future assignments.

Community Needs Assessment—Part Two

Assignment

This assignment is a way for you to get to know the assets and interests we have in this room so that you can integrate them into your future community project.

- On a very large sheet of paper, draw an outline for a tree rooted into the earth and reaching out to the sky. This will be the metaphor or symbol we will use to create the asset map.

- On small green pieces of leaf-shaped paper (one answer per leaf), write down answers to the question: "Some strengths, experiences and skills I bring to the table are…"

- On small yellow pieces of leaf-shaped paper (one answer per leaf), write down answers to the question: "I am interested and passionate about making a difference for my community by…"

- After everyone has finished answering these questions, go around the room and hear everyone's responses.

- Each person should tape up their leaves onto the branches of the tree outline (we will also fill in the rest of the outline in upcoming assignments).

Discussion Points

As a large group, brainstorm on the questions below. The facilitator or note taker should write the responses down with brown felt pen as "roots" of the tree on the asset map.

Community Needs Assessment—Part Three

Assignment

This assignment is about researching relevant community organizations and sharing your research with the group. Each learner should get a list or booklet of related local organizations. Split the list up evenly amongst the class. For example, if there are 30 organizations and 15 learners, each learner would be responsible for researching two organizations.

In the pilot program, we used the Member Organizations list for the Pacific AIDS Network (www.pacificaidsnetwork. org/about/membersmembership/).

Do some research about the organizations for which you are responsible. You can call them, go to their office, or use their website, depending on what you are comfortable with. Find out:

- What do they do?
- Who are their clients, members, or residents?
- What do they have to offer?
- Do they have pamphlets that you can share with the group?
- What can we learn from this organization?

Share what you learned with your fellow learners. The facilitator or note taker should write the names of the organizations up on the "trunk" of the asset map tree in brown felt.

Community Needs Assessment—Part Four

Assignment
Community Projects in the World
Choose and research a community project from another part of the world (not your local area). You may want to draw on the interview you did earlier for ideas about which project to research. You can research using any methods that you want—at the library, on the Internet, or by asking people in the community.

- Name of the project?
- Where is this project?
- What is this project?
- Who is involved in this project?
- What can we learn from this project?

Write up a very brief summary of your research on a small piece of green paper. Present your research to the rest of the class. Tape the green paper up onto the asset map under the roots of the tree to represent the ground or earth that nourishes this work.

Discussion Points
What are the needs, gaps, or next steps for the community that you see from the community needs assessment? How do you think we can build on the assets and strengths of the community? What are you inspired about?

Identifying Project Ideas and Forming Groups

Time: 1.5 hours
Materials: Flipchart paper and felt pens.

Identifying project ideas and forming groups is a pivotal part of the program. Once this happens, the focus and energy shifts towards bringing projects into the world. In the pilot we found that it was very weighted and meaningful for the learners to choose teammates and projects, as it is a decision that impacts the rest of their experience in the program. There was also potential for learners to feel left out or like they need to compromise their project vision.

    With facilitation, foresight and skillful planning, this process can go smoothly. The key is to structure it so that everyone's skills are utilised and highlight that everyone has important skills to offer their team. It is also important to show how individual project ideas overlap with others and relate to the skill sets in the room.

Speaking Notes

Challenges during the pilot included how to include people who missed this class and how to help learners keep their projects realistic and achievable in the short timeframe available. It is inevitable that some people will overreach in the planning phase, but that is a valuable learning experience in itself. When speaking to the whole class, we recommend that you emphasize the importance of being realistic and reiterate that the implementation phase is short. Beyond that, people will learn more about their limits by experiencing their own challenges than by being overly managed by the educators.

Discussion Points

As a whole group, brainstorm:

- Skills and strengths in this room
- Community strengths we can build on
- Community needs we can address
- Lessons we can learn from other projects
- Ideas for community projects

What are common themes between these ideas and connections between the ideas? We can't keep all of the ideas generated, but it is important to draw on all the ideas for elements we may want to keep. What are the juicy parts you want to keep from these ideas? As a group, can you narrow these ideas down to a few options?

    If you look at these ideas through the S M A R T lens (specific, measureable, action-oriented, realistic, timely), what would be achievable during the project implementation timeframe? Can the ideas be adapted to make them more realistic? Go around the room, giving each

person a turn to say which project idea they they find the most interesting. The project groups should be made up of two to four people.

Continue the discussion about ideas and interests until everyone has found a group and a project they are inspired about. Take note of the project ideas and group members.

Project Planning Process

Time: 1 hour
Materials: Flipchart paper and felt pens.

In the pilot program, we found that moving fully into project planning shifted things in the program. Many learners became very stressed and confronted by this process, and emotions came up, including a lot of self-doubt and fear. It was challenging for the learners to keep the projects realistic and work as a team. It is an intense, busy and fairly volatile time in the program.

Some learners were so energetic about the community projects that they moved too fast and beyond what we had planned for these weeks. It was exciting to see them so keen and excited, but it also brought up real problems to avoid in future programs, such as breaches of confidentiality, skipping the crucial step of creating and using consent forms, messy networking, and published promotional materials with multiple spelling mistakes.

Antidotes include structured facilitation, a clear and consistent overview of the program's process and timeline, ample class time to work on the assignments, and ongoing emphasis and skills building related to working together and self-care.

[The following lesson plan is meant to be offered in presentation-style and is a way to help the learners feel more oriented and grounded about what they are doing, where they are headed, and why.]

Speaking Notes

Well-designed projects are about what happens beneath the surface. Others may not see your planning process when you are implementing your project, but it is key to your success in building a bridge between current situation and your vision of the future.

Project planning involves:

- Building partnerships
- Acknowledging strengths, needs and gaps
- Research
- Developing a roadmap
- Finding support
- Making decisions

Successful project planning happens when there is:

- Shared vision
- Strong long-term commitment
- Leadership and follow-through
- Resources
- Support

- Realistic assessment
- Desire to build on the past
- Team approach
- Time to plan
- Time to evaluate

Planning involves asking questions and clarifying your idea:

- Who is involved in your project? Who are the partners? Who will your project reach?
- What is your project? What are you trying to accomplish? What are you going to do?
- Where will your community project take place?
- When will things happen in your community project? What is the specific timeframe?
- Why this project? Why does the community need this?
- How will it improve the community situation for a) HIV, and b) literacy/essential skills?

Partnerships are agreements between those who share:

- Goals
- Resources
- Risk
- Accountability
- Communication
- Success

In partnership building, do:

- Begin early
- Talk openly and clearly about goals
- Develop a climate of trust
- Set up agreements
- Be positive

In partnership building, don't:

- Commit someone (in speaking or in writing) without talking it through
- Make assumptions about contributions
- Allow internal conflict or hidden agendas to derail the overall goals

A needs assessment:

- Is a formal process (examples: asset mapping, interviews, research about existing projects)

- Identifies existing services, needs and gaps
- Builds inventory of community strengths and needs
- Gives a complete picture
- Informs next steps

A solid project plan requires a list of activities within a realistic timeframe using available resources. Resources include:

- People power
- Training and education
- Supplies
- Facilities
- Equipment
- Travel/transportation
- Childcare
- Publicity

Planning can be messy and creative! "If we suppress the messiness at the beginning, it will find us later on, and then it will be disruptive" (Wheatley, 2002, p. 33). In the coming weeks, you will be planning the community projects. As a part of this process you will create:

- A vision statement
- Project goals
- Clarification of your project idea: Who, What, Where, When and Why
- SWOT analysis
- An action plan
- A budget
- An evaluation plan

You and your group will then pull together all of these components into a project proposal that you will submit for approval before starting to do your project.[6]

....
6   These presentation notes were adapted from the *Program Planning and Proposal Writing* slides created by Connie Jones, Adult Literacy Coordinator, Saskatchewan Literacy Network.

Visions, Goals, Objectives and Dreams

Time: 2.5 hours

Materials: Several dream clouds (small cloud-shaped pieces of paper) per person; masking tape; container; laptop; projector; speakers; uploaded videos.

Supporting learners to create visions, goals and objectives for their community projects is key for setting priorities and crafting detailed plans. Tying in the personal dreams that each person brings to the table with the collective visions for the community projects brings each voice into the room and serves as an important team-builder and reminder that every community is made up of a group of individuals, each with their own perspectives.

Speaking Notes

Visions are the "big picture" hopes and ideals that guide a project. They are your dreams of how things would be in an ideal world. A vision statement is usually a written description of the hopes and ideals that guide a project. Vision statements often include sentences like:

> "In our vision of a better world, people have the support and resources they need to achieve their potential as members of a healthy community."

> "We want a world where everyone is treated with respect, no matter where they are from or how much money they have."

> "We believe that all human beings have a right to determine their own identity, and to be safe in their communities even if they are different from their neighbours."

Vision statements sometimes include a description of how a group imagines their project vision to be connected to their project goals. This could be a sentence like: "We believe that access to quality medical care based on a holistic concept of health is crucial to building healthy communities."

Goals are broad statements that explain the overall purpose of the project. Goals are usually more concrete than visions. They answer the question: "Why are we doing this?" Objectives stem from goals. They focus on expected project results and anticipated changes. Objectives are often written using the words "to increase…", "to reduce…" etc. They should be S M A R T.

S M A R T objectives:

- Specific
- Measurable
- Action-oriented
- Realistic
- Timely

Clearly, vision statements, goals and objectives are closely related. Take a look at the distinction between them in the example below:

Vision: A world where everyone has the tools they need to live their lives to the fullest.

Goal: To increase awareness of the literacy resources in our neighbourhood.

Objective: To develop and distribute an informational brochure about literacy resources.

In exploring the topic Visions, Goals, Objectives and Dreams, you will:

- Explore the importance and role of having a vision of what you want to accomplish.
- Share about where you want to head on personal and collective levels.
- Clarify and write down the vision, goals and objectives for your community project.[7]

Resources

- Watch and reflect on *A Vision Manifesting*, an interview with Jeanette Armstrong (Syilx, www.youtube.com/watch?v=Ae2AkJEU0x0).
- Watch and reflect on this video of Dr. Martin Luther King's historic 1963 "I Have a Dream" speech in Washington, DC (www.youtube.com/watch?v=L_YBplucfuk).

Discussion Points

- What are the elements of the visions from these two videos that stood out to you?
- How are your hopes the same or different from theirs?

- In addition to talking about her vision, Jeanette Armstrong comments about some of the needs that she sees. For Dr. King, in addition to talking about his vision, he names many social issues and problems that he wants to change. How are a vision and community needs connected? Do any of your hopes and visions come from a response to community needs?
- Armstrong also says her vision is already manifesting. What do you see as the connection (or lack of connection) between having a vision and having change in your community?

Assignment

With your small group, write:

- A vision statement
- A short list of goals for your community project
- A short list of objectives for your community project

You should each have a copy of the work for your own reference, but you'll only hand in one.

Assignment/Discussion Points

In this activity, you will share personal dreams. As you've been exploring in earlier parts of the program, your personal dreams are important to include in community capacity building, for they inspire and ground you. Every community is made up of individuals with many dreams.

On the dream clouds, write down your answers to the following question: "What do you dream for yourself?" There is no right or wrong answer. After you write down your answers they will be shared anonymously with the rest of the group so write things you are comfortable having voiced in this room. When you are finished, drop your dream cards into a container in the centre of the room.

[Take the dream clouds out of the container and redistribute them evenly amongst the group.]

Go around the circle and read aloud the dream card you are holding and then tape the dream clouds onto your asset map, in the "sky" area around the tree. You can cluster similar or related dreams together by theme if that's helpful. Discuss together. What do you notice about the dreams?[8]

---

7 Ideas adapted from "Goals and Visions," in *Chomsky on Anarchism* (Chomsky & Pateman, 2005, p. 190).

8 Adapted from *Counting Our Victories*, Denise Nadeau (Nadeau, Kidd, & Keighley, Repeal the Deal Productions, 1996).

Clarifying Project Ideas

Time: 1 hour
Materials: 5 W's and SWOT Analysis handouts.

At this stage in the planning process, you may find that the learners' community project ideas are still floating and they need to bring them down to earth. Thinking through the project concepts with more nuance and clarity will result in clearer communication and teamwork, more realistic actions plans, and more successful projects. Adaptability, creativity and problem-solving are great assets at this stage in the planning process, as often the original concepts for the projects need to shift in order to be workable within program timeframes and community expectations.

Discussion Points

These activities will help you think through and flesh out the details of your project idea.

Discuss and write down answers for the following questions as a small group:

- Who is involved in your project? Who are the partners? Who will your project reach?

- What is your project? What are you trying to accomplish? What are you going to do?

- Where will your community project take place?

- When will things happen in your community project?

- Why this project? Why does the community need this?

- How will it improve the community situation for a) community health, and b) literacy/essential skills? How will you make a difference?

Speaking Notes

What is a SWOT Analysis?

A SWOT Analysis is a planning tool that helps you to evaluate the strengths, weaknesses, opportunities and threats involved in a project.

Why do a SWOT Analysis?

Knowledge is power. Thinking through the positives and negatives of your project puts you in a more powerful position for action.

It can help you:

- Set goals
- Identify areas for growth in your team
- Create an action plan

Parts of a SWOT Analysis

Strengths:

- What do the people on your team do well?
- What experiences do your team members have that could help make your project a success?
- What physical and financial resources do you have?

Weaknesses:

- What skills are you lacking that that could be improved to help your project succeed?
- What physical resources or finances do you lack that would help your project succeed?

Opportunities

- What already exists in your community that can support your project?
- What needs exist that your project can address?
- How can your project support community health and people with HIV?
- How can your project help build literacy skills in the community?

Threats:

- What obstacles do you face in the community that might hinder the project?
- What might get in the way of your project's success?

Assignment

Complete the SWOT analysis grid for your community project.

The main idea of our project is:

Strengths:	Weaknesses:
Opportunities:	**Threats:**

Action Planning

Time: 1.5 hours

Materials: Space on a tabletop or floor; sticky notes; large sheets of paper.

Breaking down a larger vision or goal into a series of small, achievable steps is a transferable skill that learners can use everyday. Launching a community project is a potentially overwhelming experience, and having a specific plan for each task makes all the difference between inaction and action. We knew we had been successful with this activity when one of our pilot program graduates asked to use it in a workshop she was teaching in the community.

Speaking Notes

Now is the time to draw on all the preparation and work you've done and plan out the actions you will take to start moving from the present situation into your vision for the future. You can think of the present as one bank of a river, and of the actions you need to take as stepping stones that will help you cross the river to the future on the other bank. You will map out the series of specific actions that will lead you from the present to the vision for the future.

In exploring the topic Action Planning, you will:

- Learn and practise how to plot out each step of your project.
- Practise brainstorming and creativity in breaking through obstacles.
- Choose a realistic goal for your community project.

Assignment

Planning backwards is a strategy for breaking a big goal (like your community project) into smaller steps, until you are left with realistic tasks that you could start tomorrow. This is a task your project group should do together.

Step 1:
First, on a large sheet of flipchart paper, make a timeline that starts today on one end and ends with the date your community project needs to be completed. Leave lots of space in between these two dates:

Today...............................Project Deadline

Step 2:
On a sticky note, put the goal of your community project. If you're not sure what this is, ask: "How will we know our community project is complete?"

Step 3:

Now, start breaking your big goal down into sub-goals. Put each sub-goal on a sticky note and place it somewhere in the timeline (the exact order isn't important yet). These sub-goals are like stepping stones from the present situation to your future goal.

Step 4:

Each time you add a sub-goal, ask: "Could I do this tomorrow?" If the answer is no, think about what you would need to first. In other words, what other tasks do you need to complete to achieve your sub-goal? Write these on sticky notes as well.

Once your group has mapped out all of the tasks, and the answer to "Could I do this tomorrow?" is "YES!" for each sticky note, you are ready to move on to the final stage.

Step 5:

Rearrange the sticky notes in your timeline so that they are in a logical order, from what needs to happen first to what needs to happen last.

Step 6:

On each sticky note, write down who will take the lead on this action item. Also, write down the approximate date you want to have this action completed.

Step 7:

Type up your action plan into a list on the computer. Keep the sticky note version for later too.[9]

· ·

9   Adapted from *Wishcraft: How to Get What You Really Want* (Sher & Gottlieb, 1979, p. 172-192).
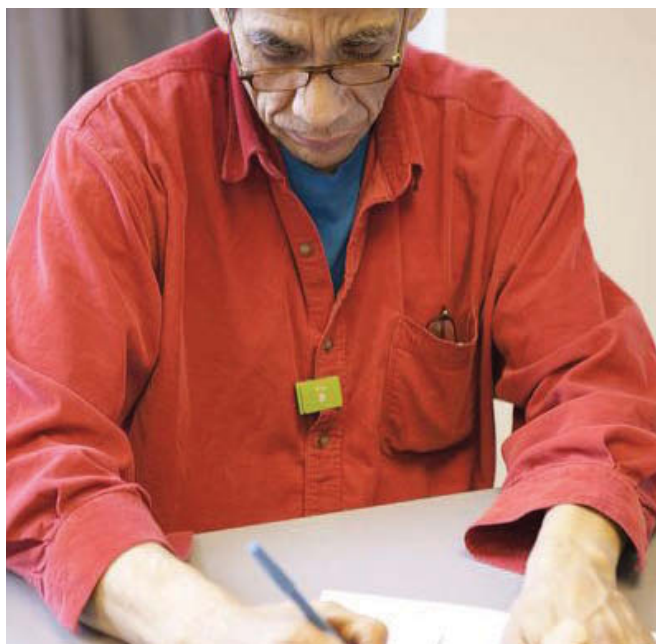
Budgeting

Time: 5 hours

Materials: Calculators; budget worksheets; flipchart paper and felt pens.

Considering how scary it can be for many of us to deal with numbers, you may be amazed how much learners enjoy project budgeting. Simple and well thought out budgets can help to ground a community project, and budgeting can help to distill ideas and goals. The process helps unearth some of the core decisions that still need to be made and helps to clarify project scope and scale (e.g., how many workshops, community kitchens, or safe sex kits should be budgeted for). It is important for the educator to closely facilitate this process in order to help with problem solving.

Budgeting is also a great hands-on exercise for numeracy building. For example, the learners will need to multiply per unit costs by the number of items they need to purchase to come up with precise dollar amounts. Approached in a simple, step-by-step way, budgeting can be a very positive, affirming and illuminating process where the community projects will start to take on a clearer shape.

Budgeting—Part One

Speaking Notes

By working through some questions and simple steps, you will make a realistic budget for your project. You'll work together with your small group and facilitator to figure out the budget together. We will do the first draft of the budget in an informal, free form way to think creatively and intuitively about the resources we have and need. In following classes you will learn more about the structures and formalities of budgeting.

In exploring the topic Budgeting, you will:

- Think about different kinds of resources (financial, human, natural, etc.)
- Think creatively about what you have, what you need and how you can get the resources you need
- Make a budget

Assignment

Facilitated by your instructor, and with your small group, your task is to create a budget for your project. You will do this in stages and today will be a very rough first draft—eventually you will build to a more polished and formal format. You need to have this draft done at the end of class to hand in. This budget will identify the resources needed to realize your project goals.

Brainstorm with your group and take turns writing notes on large sheets of paper. You are thinking about:

- What you already have that you can use
- What you'll need
- How you can get things donated, for free, by re-purposing things you already have, or through trade
- What kinds of help, expertise and support you can get from people

As a group, organize these lists into chart form on another large piece of paper. With your group, come up with the categories and layout that makes sense to you. What do you think you should do to organize the information? Why?

Figuring out a system is part of the learning experience, a way of thinking through budgeting in ways that make sense to you. At the end of class, hand in your first draft budget chart.

Budgeting—Part Two

Speaking Notes

What do you know about budgeting? Having a clear, understandable budget makes it easy for you and for funders to understand how you intend to use resources to reach your goals.

A good budget:

- Is a financial plan based on your community project goals
- Is an exact reflection of what is described in your action plan
- Helps you and potential funders understand specific costs and think through the details of your project
- Holds no surprises
- Is sufficient to perform the activities outlined

You've already made a first draft of your budget by brainstorming and organizing:

- What you already have that you can use
- What you'll need
- How you can get things donated, for free, by re-purposing things you already have, or through trade
- What kinds of help, expertise and support you can get from people

We're going to be building on this work that you've done. Your budget should include:

- All items you are asking the funder for
- All items paid for by other sources

- A clear statement of all in-kind donations
- An itemized break-down of all revenue and expenses

[Go over key terms and concepts:]

- Expenses: money going out
- Revenue: money coming in
- Surplus: extra money
- Deficit: where you're short of money
- In-kind: any donation that isn't money
- Capital expense: long-term purchases or goods that will last more than the duration of your project (a refrigerator or a computer are examples)
- Budget line: a line or row in your budget

Your budget should list all revenues, including:

- Contributions from your group
- Income generated by the project
- Funds requested from the funder
- Funds expected from other funders
- Any other income sources

Some notes about in-kind contributions:

- Always attach a dollar figure.
- Include volunteer contributions in dollars/hour (according to the Canadian Centre for Policy Alternatives, the living wage in Metro Vancouver is $19.14 an hour).
- Include all costs for services provided (portions of rent, utilities, equipment use, accounting, etc.).
- Have a partnering agency provide in-kind commitments in writing.
- Include in-kind contributions in both Revenues and Expenses. These dollar amounts should effectively cancel each other out.

Suggestions for how to calculate numbers for in-kind donations:

- Space: Get a realtor's estimate on the cost of any office space you use for free.
- Volunteer time: # of meetings x # of individuals x $19.14/hour.
- Include: staff hours, consultation, equipment, typing, copying, filing, accounting, and portions of rent.

Suggested expense categories (these will not apply to all projects):

- Rent
- Utilities
- Salaries/benefits
- Travel/subsistence
- Food/catering for community meetings
- Honoraria/professional fees/contracts
- Professional development related to the project
- Publicity/advertising
- Printing of materials developed in the project
- Distribution of materials developed in the project
- Equipment rental
- Supplies and resources you need to purchase for your project
- Audit
- Insurance
- Other: postage, office supplies, etc.

Budget notes are written explanations that accompany the detailed budget when required.

Project Budgeting Tips:

- Budget for food (food is important in almost all community projects).
- Check prices and be as accurate as possible.
- Break down amounts into smaller, specific chunks.
- Be specific about what you want (for example, instead of saying "supplies" say exactly what kinds of supplies you need).
- Say where donations would be coming from.
- List other sources of funding or donations.
- Use the existing equipment you already have access to (you can include it as in-kind donations).
- Find in-kind donations or other funding for capital expenses and overhead expenses, because these are not eligible expenses for the CCB program.
- Use sub-headings to organize your budget and make it obvious which items you are asking the funder to pay for (how much money do you want from them and for which budget items).
- Make it clear whether the item is an expense or a revenue.

- Make sure your expenses and revenues add up. For example, if you are asking for $500 from the funder, you need to have $500 worth of expenses.
- Explain the rationale of why you need things if it isn't obvious—the budget notes at the bottom of the budget are a great place to put the rationale.
- Add up the totals and make them balance.
- Wait to spend until you get the grant (most funders won't reimburse you for past costs so you'll end up having to pay for them yourself).[10]

Resource

Look at the example of a project budget (see Phase 1: Resources–Sample Budget).

- What are the key areas?
- What are your questions?

Assignment

Your task is to work with your project group to develop a second draft of your budget using the budget worksheet provided. After the second draft of your budget is complete, share it with the class to learn from each other's ideas.

....

10   These presentation notes were adapted from the *Program Planning and Proposal Writing* slides created by Connie Jones, Adult Literacy Coordinator, Saskatchewan Literacy Network.

Budget:

Project Name:

Date:

Expenses		
Item (include details)	**Amount**	
Total		
Revenues		
Source (include details)	**Amount**	**Date Confirmed**
Total		
Surplus (Deficit)	**$-**	
Budget notes:		

Tips: all donated and in-kind revenues should also be listed under expenses. Include detailed budget notes if you don't feel that you've adequately explained the rationale for any given line item in the details above.

Planning Ahead for Evaluation

Time:	2.5 hours
Materials:	Flipchart paper and felt pens; paper and pens; handout with questions.

Planning ahead for evaluation allows for important formative lessons to emerge, get noticed, and be recorded. This way, projects can be improved as they unfold. It also makes the evaluation process at the end of the projects go a lot smoother, as information has been gathered throughout.

Planning Ahead for Evaluation—Part One

Speaking Notes

Evaluations measure project success and analyze whether objectives were met. They help us know when we've arrived where we were headed. Later, in the final course of the CCB Program, you will be evaluating your community projects. Project evaluations are a lot easier if you've planned ahead and gathered needed information as you go.

In exploring the topic Planning Ahead for Evaluation, you will plan how you will evaluate the outcome of your community project and determine any information you'll need to gather and keep track of as you go.

Good evaluation means asking good questions:

- How will you demonstrate that the objectives of the project have been met?
- What are the indications of success?
- When and how will you collect both the formal and the informal data?

Two types of evaluation are:

Formative

- Data and information is collected before and during project
- Focuses on improving as you go
- Helps form the project and allows you to make modifications along the way

Summative

- Data and information is collected at or near the project's end
- Helps summarize the project's effectiveness and lessons learned

In evaluating projects, you can draw on the following instruments and techniques for information:

- Organizational/community records
- Pre- and post-tests (for example, what did people in the community know about health resources before your project? What do they know after your project?)
- Follow-up forms
- Personal interviews
- Registration forms
- Evaluation questionnaires
- Journals
- Documented observations
- Anecdotes/quotes
- Self-assessment
- Performance reviews/report cards
- Portfolios
- Focus groups

You can collect data from the project site or the community, from participants, facilitators, partners, or community members. Do you have other ideas of where and from whom you could collect data? In choosing your approach, you should consider which approach best suits your team's:

- Experience
- Knowledge of project
- Knowledge of community (strengths, challenges)
- Knowledge of need
- Acceptance within community
- Any other factors that you think might impact your data collection

Whenever we do community projects, it is important to document what is happening. A few examples of how people do this are: taking notes, keeping a journal, audio recordings, taking photos or videos, saving keepsakes from different moments in the project, keeping track of comments/quotes that people say about the project. By documenting the process as we go, we can share what we've learned with others and remember how things changed. There are many ways to report and communicate your evaluation of the project. Potential reporting options:

- Digital storytelling project
- Written reports
- Presentations
- Electronic sharing
- Brochure
- Case study report
- Oral sharing/reports
- Videos
- Photographs

Reported results are used to:

- Inform and gain support
- Influence decisions
- Document
- Market
- Demonstrate accountability

In the last phase of the program, you will be making a digital story to evaluate your experience and learning in the program. The digital story will be a two- to three-minute short video with a series of images, music, and a voice-over story narrated by you. You'll get lots of instruction and support on how to do this later, so don't worry about it now. All you need to think about now regarding the digital story is to keep in mind that you will want to collect information, images, and ideas as you go so that you can effectively communicate what happened in your process and project through your digital story. Part of your evaluation plan can be how you will methodically document and collect this information as you go.

Planning for evaluation requires returning to the work you started with your vision statement, goals and objectives. Each objective must have an expected result that will help you indicate success and help evaluate your project. Results describe outcomes and benefits. Results answer the question, "If we do this successfully, what will that look like?"

Expected results are often your objectives reworded ("will increase…" becomes "increased…"). They describe outputs, such as materials, workshops, specific services provided, reports to be produced and distribution plan, if applicable. The results describe outcomes and impact (short- and long-term products and effect on community).[11]

....
11   These presentation notes were adapted from the *Program Planning and Proposal Writing* slides created by Connie Jones, Adult Literacy Coordinator, Saskatchewan Literacy Network.

With your community project group, brainstorm on the statements:

- We will know we've been successful if…
- We will measure what's happened by…
- As we implement our project we need to document, keep track of and collect…
- We can ask for/listen to feedback from…

Keep a good record of your evaluation plan. Share it with the whole class. Can you learn anything from the others' plans that would help your evaluation plan too? If so, update and adapt your plan.

Planning Ahead for Evaluation—Part Two

Guest facilitator

Host a guest facilitator that will provide skills in using photography to tell the story of the community projects. These documentation skills will be useful as learners implement their projects and then use the documentation to evaluate the project.

In the pilot program we invited two experts to share on this topic:

Pieter DeVos (Vancouver Initiative for HIV/AIDS Innovation, www.1001aidsstories.org/#/vancouver-initiative/4537946777).

Surita Parashar (British Columbia Centre for Excellence in HIV/AIDS, www.cfenet.ubc.ca/our-work/initiatives/lisa/%E2%80%9C-way-i-see-it%E2%80%9D).

Planning for Working Together

Time: 30 minutes

Materials: Flipchart paper and felt pens; paper and pens; handout with the questions.

Planning for working together is a method for thinking through some of the challenges and potential responses ahead of time so that there can be better communication and use of effective strategies when challenging situations arise. It is worth thinking about and talking about early and often, as working together is one of the most challenging and rewarding parts of this program, and of any community work.

Speaking Notes

Working with others in teams, whether in your small group, with project participants, or with partners, is often the most challenging aspect of community work. It can test us in ways that little else can. It is wise to anticipate that challenging interpersonal situations or dynamics will arise in every community project and to plan ahead for how you might deal with them.

Discussion Points

First, as a whole class, brainstorm five or six of the most common and likely scenarios that come up during group work (e.g., one person trying to control the process, people not communicating or showing up, conflict over the direction the project is going). Reflect on the problems you've had in the past when doing group work.

Next, go through the list together and brainstorm strategies for moving through these common situations. Refer to your group agreements for insights and potential strategies.

Assignment

Get into your community project groups. Have a frank discussion about your fears and worries about interpersonal dynamics in your project. Are there things you're worried you'll do? Are there things you're worried your teammates will do? What do you need in order to have a healthy, respectful group project experience? What does that look like for you?

Based on this small group conversation, work with your group to respond to the following questions. In doing this, you are creating a short plan for working together in a positive, productive and healthy way.

- How will your group ensure the safety and confidentiality of group members in your project?
- What does that look like to you?

- What strategies will your project group use to communicate?

- What strategies will your group use to share the workload?

- What strategies will your group use to overcome conflict?

- What methods will you use to stay in touch with each other (when and where will your regular meeting times be, does everyone check their email, etc.)?

Consent Forms

Time:	30 minutes
Materials:	Consent form template; paper and pens; computers; printers.

The lesson plan on consent forms is an addition to the curriculum based on our experience in the pilot program. In retrospect, it would have been helpful to create project-specific consent forms with learners at this stage of their projects. It is important for learners to have informed consent from all who participate in their community projects.

While in theory learners have no need for consent forms until the implementation phase, we found that often learners were so keen to get going on their projects that they were already engaging with participants at this point, despite our efforts to encourage a slow and careful pace. Making time to learn about consent forms at this point in the program helps everyone to think through some of the key ethical considerations that are so important in project planning.

Assignment

It is legally and ethically important to get permission and informed consent from participants in your projects, especially if you are going to use their names, photos of them, or other identifying information.

Work with your project group to adapt this consent form to make it relevant to your community project. Once you've gone over it to ensure you've covered all your bases, type it up and print enough copies for your project.

Participant Consent Form

Name of Community Project:
We plan to use the information/images you share with us in the following formats or places:

All of these resources and tools have these intended audiences:

Because these materials may be shared on the Internet it must be understood that we have no control over their ultimate use. We will not use them for commercial purposes. Having read and understood the statement on the previous page, I hereby give _____ community project permission to use the following*:

	Permission to use:		With my name:	
Type of material:	Yes	No	Yes	No
(example) Photos of me				
(example) Quotes				
(example) Videos that show my face and/or voice				

Please note there are two levels of permission for each type of material – with your name attached, or anonymously.

I understand these materials may be used and edited at the group's discretion.

Name (please print): _____Date: _____

Signed:_____

Project Proposal Writing

Time:	8 hours
Materials:	Flipchart paper and felt pens; printed examples of successful, relevant project proposals; Request for Proposals; printed copies of project proposal forms.

Project proposal writing is a very empowering, practical, and useful skill to learn. Many graduates from the pilot program continued to expand on this skill set after the pilot ended by applying for further funding for their projects/organizations.

Because of the format of the CCB program, the planning assignments have all been cumulative, leading up to the proposal writing, which will make this process less intimidating and stressful. Throughout the implementation and evaluation phases of the program, the learners will repeatedly return to their proposals for an organized picture of what their intentions, plans and strategies were.

Project Proposal Writing—Part One

Discussion Point
What is a grant proposal?

Speaking Notes
Project proposal writing is a useful skill for:

- Having your project plans documented for yourself in an organized way
- Sharing your idea with your community for buy-in, input and direction
- Applying for money

To have an enjoyable experience with project proposal writing, take it step by step and prepare yourself well (like you've already done). While project proposal writing can seem like a mysterious and stressful process, you have already taken most of the steps needed for creating a project proposal. All you need to do now is compile your previous work into one document. In exploring the topic Project Proposal Writing, you will:

- Learn how to write and practise writing a project proposal
- Draw on your previous work and summarize it in document form

Discussion Point
What do you know about proposal/professional writing?

One important distinction to make is between Standard and non-Standard English. Standard English is the formal, rule-bound language that is expected in most school and work situations. Non-Standard English is the beautifully rich, lively, nuanced and personal way we use the English language in our everyday lives. Communities, families, regions have our own dialects and manners of speech. Sometimes we are taught that Standard English is the "right" way. In the CCB Program we believe that it is the formal way, not the right way. It can be a tool you may want to use when working within systems that base their respect for you on whether you know this "insider's" language. But use it knowing that your everyday use of language is also right and wonderful, and that this is another tool.

You've thoroughly prepared yourself to write your proposal through all the work you've already done to plan and research your project. This kind of preparation makes all the difference in project proposal writing.

The proposal writing process involves:

- Identifying an idea
- Developing a project plan
- Researching potential funders
- Contacting potential funders
- Writing, editing and submitting the proposal

Parts of the Proposal include:

- Title page
- Introduction
- Vision statement, goals and objectives
- Rationale and evidence
- Collaboration plan
- Action plan
- Expected results
- Evaluation and documentation plan
- Budget

Later in the program during the implementation stage, we'll talk about where to find grants to apply for and how to submit proposals for them. In the future when you are writing other project proposals, give yourself lots of time. Start early and prepare by researching and planning like we've done in this program.

Tips for Proposal Writing:

- Plan the project first
- Plan time for writing and gathering supporting documents
- Contact potential funders early
- Pay careful attention to their guidelines and follow their guidelines fully
- Write with the audience in mind—focus on what you can do for them rather than what they can do for you
- Show how your project meets the goals of the funder
- Write clearly and completely
- Include all the information the funder asks for—do not include extra information
- Stick to the page limit
- Avoid acronyms and jargon
- Provide realistic, concrete examples and evidence
- If you get stuck on a question, talk it through with people and work on it together
- Have your proposal read and edited by someone familiar with your project
- Also, have someone completely unfamiliar with your project read the proposal, if you can. They'll notice gaps in your writing that people who are close to the project won't see.
- Call the funder with any questions.[12]

Resource

Provide examples of successful relevant proposals to look at and learn from. In small groups, read through an example and make observations from what you can learn from it. Report back to the larger group.

Please see Phase 1: Resources for an example of a successful community project proposal.

Project Proposal Writing—Part Two

Resource

Please see Phase 1: Resources for an example of a Request for Proposals and a Proposal Template.

Assignment

Read and discuss the Request for Proposals together.

Gather up all the work you've done to date. As you'll see, you can draw on this work to write your proposal.

Go through the Project Proposal template together, filling out each section as you go.

Complete and polish up your group work on the project proposal outside of class time.

Project Presentations

Project presentations give learners the opportunity to practise telling people about themselves and their work, a skill that they'll depend on as they try to create momentum, buy-in and support in the community. In addition, this is a crucial opportunity to exchange learning, networks, resources and suggestions between learners. The learners' support of and participation in each other's projects can make all the difference in their successes. Learners' presentation skills improved noticeably over the duration of the pilot program, and the more opportunities they have to practise, the better.

Speaking Notes

The success of any project hinges on working together, networks, relationships, and cooperation. In order to actualize your goals, you need to share what you are doing and invite others to contribute. Through class presentations, you will:

- Present and share about your community project
- Practise public speaking and presentation skills
- Use networking and partnerships strategies to enhance your project's success

Assignment

With your small group, prepare a simple five-minute oral presentation about your community project. You'll share about your project with the large group in your next class. Your presentation should include:

- Name of your project
- The team members doing this project
- What your project is about
- Who your project will reach
- Why this project is meaningful and relevant
- What your goals are for the project between now and the end date

Any resources you need or questions you have that you'd like the rest of class to help you with by brainstorming and making suggestions. Compile a list of the things you need to realize your plan. Part of your presentation will be generating support, help and ideas on these things.

After your five-minute presentation, there will be five minutes more for questions and answers with the class.

Ask yourselves how you can share the presentation between the team members. Each person should have a role in the presentation and time to speak.

There is no need for slides or any props for this presentation—just keep it simple! Tip: the introduction you are writing for your project proposal may also make good speaker's notes for your presentation.

Think about presentations that you've seen that you really liked—what did you like about them and how can you replicate that in your own presentation?

Resources

Resources

We have included a number of resources that were developed during the pilot program in support of various lesson plans and activities. As with the rest of the CCB curriculum we encourage you to adapt these materials so that they are useful for your community context. The resources included in this section orient learners to the program and provide practical and applied tools for community project planning. They are:

Learner Orientation Handbook

Example of Group Agreements

Literacy and Essential Skills Handout

HIV in Vancouver: A Timeline

Community Needs Assessment Approaches

Sample Budget

Example of Funding Proposal

Mock Request for Proposals

Funding Proposal Template

Welcome! The Community Capacity Building Certificate Program (CCB Program) is designed for you—a community member who wants to expand your skills, share them with others, and make a positive difference in the ways that literacy and essential skills impact HIV and other aspects of health in your community.

We appreciate your love of learning. We are inspired by your interest in HIV, literacy and essential skills, and community capacity building. And we look forward to learning more about how this program can be part of your journey as you pursue your hopes and plans.

We honour you for your courage and vision in starting this journey. We trust it will be a positive, exciting learning experience.

You'll receive the staff team's contact information and you are always welcome to ask questions at any point in the program. [Provide the names, roles, emails and phone numbers of the entire staff team.]

This program is designed to support you to build your own skills up and then share them with your community.

The capacities we're focusing on in this program are:

- How to plan, implement and evaluate a community project
- Literacy and essential skills
- Making a difference in community health and HIV

This program will support you to develop the skills and abilities you need to create the kind of community you want to live in. This is what the term community capacity building means.

In a small group, you will plan, implement, and evaluate a real project that will have a positive impact in your community. You will complete the program in six months. After you have successfully completed the program, you will receive a Simon Fraser University (SFU) senate-approved

non-credit Certificate in Community Capacity Building. The Community Capacity Building Program is based on a vision for community development.

"Community development happens when people come together to take action around common issues. It is a process that builds on the existing strengths of the community and involves local people in designing and making change, and learning from it."[1]

....

1   *Tools for Community Building: A Planning Workbook for Northern Community-Based Literacy* (Campbell et al., 2002, p. 13).

There is exciting HIV/AIDS activism and capacity building happening in Canada and around the world. People are building their communities' capacities and they are creating opportunities and contributing to their communities. HIV/AIDS activism began in this part of the world about 27 years ago and has been a vigorous part of the community. This activism needs to be sustained by continuing to expand and share our skills.

The Community Capacity Building Program will help you create a ripple of community capacity building. In the centre of the ripple, you will build your own capacities as a community member. In the outer ring of the ripple, you will also learn how to build community capacity with others in your community. As a community capacity builder, you will increase your own literacy and essential skills as well as those of the community.

We define literacy and essential skills very broadly as skills, knowledge, and confidence that help us communicate with one another and participate fully in our communities.[2]

In this program, you will build your literacy and essential skills as you plan, carry out and evaluate a real community project. Your project will have a positive impact with people affected by HIV and the social determinants of health in your community.

You will be building community capacity and literacy and essential skills when you practise:

- Working with others—for example: doing group projects; listening and learning from other people in the program; creating understanding across differences; respecting and responding to what your community wants and needs.

- Oral communication—for example: actively listening; sharing your ideas; interviewing community members; storytelling; presenting your project.

- Continuous learning—for example: trying new things; exploring ideas; discovering different sources of information and ways of learning.

- Thinking skills—for example: solving problems and finding ways to reach your goals; making decisions and plans; thinking critically and creatively about current issues in your community; reflecting on your thoughts and feelings about new learning.

- Document use—for example: creating maps, drawings, and timelines; working with charts and forms; making symbols to communicate with others.

- Writing—for example: keeping notes about what you are learning; reporting about what is happening in your community project; emailing your team members to communicate about your project; making lists to organize your project; writing a funding proposal.

- Computer use—for example: researching information on the Internet; making a presentation about your project on the computer; uploading photos; watching educational videos.

- Working with numbers—for example: budgeting for your community project; making timelines and schedules; estimating time and resources you will need; managing your time.

- Reading—for example: reading articles and information on websites that relate to your project; reviewing your own notes to reflect on your learning; reading comments, messages and notes shared with you by your instructor or other learners.

· ·

2   Drawn from *A Plan for Strengthening Literacy in the Downtown Eastside*, created by members of the Downtown Eastside Adult Literacy Roundtable (Lemay, 2009).

Description of the Program

Time Commitment

The program will run from Monday, September 12, 2011 to Monday, March 19, 2012. There is a one-week break from Monday, December 26 to Monday, January 2.

You will attend class twice a week from 1pm to 4pm. On Mondays, all 30 learners will be together and there will often be guest speakers presenting on various related topics. On Tuesdays, Thursdays and Fridays, there will be smaller classes of about 10 learners each. All classes will include two short breaks (one approximately every 45 minutes).

Classes will be held at Simon Fraser University's Vancouver Campus, in the Harbour Centre building, located at 515 West Hastings in downtown Vancouver. You will be in several different classrooms throughout the six-month program.

[Provide classroom schedule and map of the campus.]

Sandwich lunches will be served at 12:30 pm immediately before each class in that day's classroom.

The program has a time commitment of 11 to 17 hours a week for six months. It is possible that in some weeks, you will spend less or more time outside of class.

Here is how you will spend that time:

- In class: 6 hours, Tutoring: 1–4 hours
- Homework, meetings and project work in the community: 4–7 hours
- **Total:** 11–17 hours per week

CCB Course Timeline

	Sept. 2011	Oct.	Nov.	Dec.	Jan. 2012	Feb.	Mar.
Foundational Skills for Project Planning	▓	▓	▓	▓ (partial)			
Community-Based Project Planning	▓	▓	▓	▓ (partial)			
Foundational Skills for Project Implementation				▓	▓	▓	
Community–Based Project Implementation				▓	▓	▓	
Evaluation of Community-Based Projects						▓	▓
Individual Learning	▓	▓	▓	▓	▓	▓	▓

Course Descriptions

Each course in this program builds on the others. The program is designed to guide you through the personal and community processes of planning, implementing and evaluating projects.

Foundational Skills for Project Planning
Community projects are exciting, rewarding, and often challenging. Working within diversity to achieve common goals is one of the best ways to build a strong community, but without a solid plan, the process can be frustrating. The first course in the Community Capacity Building Program will introduce you to some of the core concepts, contexts, and tools of community capacity building that you will be able to draw on throughout the rest of the program and that you'll need to plan your community project. You will explore these topics:

- Team building and working in a diverse group
- Connections between healthy communities and literacy/essential skills
- Asset mapping and strengths-based approaches
- Group agreements and community ethics
- Interviewing skills and community-based research
- HIV, community capacity building and human rights
- Basics of HIV and social determinants of health
- Local and global histories of community building

Community-Based Project Planning
In the second course of the Certificate in Community Capacity Building, you will practise the skills you've been learning in the first course, and apply them as you make a detailed and realistic project plan. You will use this plan when you do your community project. You will explore these topics:

- Community needs and visions
- Action planning
- Planning how to evaluate and document your project
- Project budgeting
- Project proposal writing

Foundational Skills for Project Implementation
This course focuses on skills that you will use to carry out your project plan. You will also learn creative strategies for overcoming obstacles that sometimes come up during community projects. You will explore these topics:

- Being a leader in your community
- Creating solidarity within diversity
- Building resiliency and self-care
- Creative approaches to HIV social change
- Facilitation, public speaking, facilitation skills
- Supporting and advocating for others
- Fundraising knowledge

Community-Based Project Implementation
You will do your community project in this course. You will practise strategies to maintain momentum and stay organized. You will explore these topics:

- Walking the talk: Doing your community project
- Documenting and reflecting on the process
- Strategy sessions
- Project specific skills-building workshops
- Working effectively as a team

Evaluation of Community-Based Projects
Completing a community project is a valuable activity in itself, but how do you know what impact you've had? How do you tell others about the change you can see in your community? How can you learn and grow from the process so that you can do even better next time? In this course, you will learn how to evaluate your project and what you have learned. You will also learn how to plan for your next steps and wrap up the process. You will explore these topics:

- Digital Story project: Evaluation as telling the story
- Community project evaluation
- Evaluating what you have learned
- Reflecting on your experiences in the program

Individual Learning
Even when working together with others in a group, you will always want to pursue your own interests and strengthen specific skills and knowledge. In this course, you will take a personal learning journey, pursue your goals, and deepen your education. You will also make a difference in your community. Your instructor will support you in this process and help you create a learning portfolio that captures all of the creative ways you are learning to engage with your community and your learning goals.

You will explore these topics:

- Planning and pursuing your learning goals and strategies
- Individual reflection and response to course content
- Planning for the future

Expectations of Students

Evaluating Your Learning

You will receive regular written feedback from the instructor and will meet with them two to three times during the program for verbal feedback. This is a chance to communicate with your instructor, to reflect on what you have learned, and to make plans for the next stage of your learning.

When you successfully complete all the courses, you will receive the Certificate in Community Capacity Building. It is awarded based on a pass-or-fail system. When you complete a course you will receive a transcript that indicates whether you've passed or failed. There are no letter or number grades. The pass grade is awarded based on:

- Demonstration that you planned, implemented and evaluated a community project with your project group
- Challenging yourself and engaging in the learning process
- Following group agreements
- Working well in the group and respecting diversity
- Sharing space and participating in class
- Following through on assignments, meetings, and action-items
- Attendance and punctuality (the standards are explained further below)

bell hooks, a teacher, thinker and writer, explains how she evaluates learning: "I want [the learners] to think, 'What I'm here for is to work with material, and to work with it the best way that I can. And in doing that I don't have to be fearful about my grade, because if I am working the best I can with this material, I know it's going to be reflected in my grade'" (hooks, 1994).

In developing and improving skills, each of you will challenge yourself to grow and learn based on your personal best, not the personal best of the other learners in the program. Everyone will do the same assignments, but in areas where you are more advanced, you can challenge yourself. You can do the assignments in a more complex

way and share what you know with others. In areas you find more challenging or have less experience with, you can approach the assignment at your own level and learn from others. One of your responsibilities as a learner is to reflect on and communicate about how you are meeting the challenges in the program and to ask for help along the way.

Attendance Standards

The program is designed to build on itself so it is important to attend every class and stay for the entire class time. In order to help you and the other learners succeed in this program, we have developed a set of attendance standards:

- You may not miss more than 20% of classes (10 classes)
- You may not miss more than four classes in a row
- If you are more than 20 minutes late for a class, or if you leave more than 20 minutes early, it will be considered a missed class
- There are no stipends for missed classes*

*Sick time

We encourage you to take care of yourself and help protect your fellow learners from seasonal colds and flus. You may claim four sick days during the program. This means that you may miss up to four classes and still receive your stipend for that day. In order to claim a sick day, you must communicate with either the instructor or your coordinator on the day you are missing. This is your responsibility.

Flexibility

Your instructor has flexibility when applying this attendance policy. Other measures of your engagement with the program are also very important. For example, if you have missed a number of classes but are regularly attending tutoring sessions and completing your homework assignments we will take this into account. If you are close to reaching the maximum number of absences your instructor will request a meeting with you. Working together with your instructor and coordinator, you will be asked to help come up with a plan that addresses how you will catch up on any work you've missed and how you can attend classes more regularly.

Communication

Be sure to talk to your community coordinator, your instructor, or one of the tutor/classroom facilitators if things are coming up that are making it harder for you to attend classes. The team will work with you to make sure that you can make up missed work outside of class time. Your community coordinator will go over an attendance strategy

with you. Together you will decide what kind of follow up will work best for you if you need to miss a class. The more you communicate with the program team, the more we can help make the program work for you.

Support on Your Learning Journey

As you go on this learning journey, you will learn and get support from:

- Yourself
- Other learners who are in this program
- Two tutor/classroom facilitators who will work with you
- An instructor who will guide you through the program
- A community coordinator who will support you

Who else can you learn and get support from?

Student Conduct at SFU

Simon Fraser University is committed to creating a scholarly community characterized by civility, diversity, free inquiry, mutual respect and individual safety. Each student is responsible for his or her own conduct.

Here are some examples of conduct that is not tolerated:

- Harming, injuring or threatening any person (in person or through electronic means, for example by email or phone)
- Disruptive or dangerous behaviour
- Behaviour which results in damage, destruction and/or theft of university property or the property of any university member
- Forgery or alteration of university documents or records
- Misuse of university resources including computing resources
- Unauthorized entry or presence in university premises
- Misuse of student disciplinary procedures

The Code of Academic Integrity and Good Conduct is available in the SFU Library or at www.sfu.ca/policies/Students/index.html.

Goals and Values of the Program

The Inspiration for Literacy Lives

The Community Capacity Building Program that you are participating in is part of the Literacy Lives pilot project. Literacy Lives started from community concern about how to make it easier for people who are affected by or vulnerable to HIV to practise harm reduction and access health care.

To respond to this need, we wanted to create a program that would nurture and support a group of engaged, knowledgeable, and skilled community members. These people would then be in a better position to reach out to their neighbours, build community capacities, and make harm reduction and access to health care a reality from the ground up.

Literacy Lives has changed and evolved since it was first dreamed. We have learned a lot from a lengthy community consultation and pilot program process. We gathered input and learning from the many resources in the community, but our original vision remains at the core of the project.

Program Goals

The Community Capacity Building Program will support you to:

- Improve the social determinants of health and response to HIV in your community
- Expand your skills, strategies, and experience in planning, implementing and evaluating community projects
- Practise and apply the literacy and essential skills of working with others, continuous learning, oral communication, thinking, writing, reading, document use, computer use and numeracy (numeracy means your ability to understand and use numbers)
- Think critically and creatively about social change and act from this dynamic, reflective stance
- Use personal and community knowledge and strengths as the starting place for community capacity building
- Feel inspired, self-empowered, and prepared to continue to build community capacities
- Create a positive ripple effect—like a stone dropped in water, making a small circle of change that expands into larger and larger circles to inspire and impact your world
- Experience powerful partnerships with other people

Think about this list of goals. How are they the same or different from your goals?

Program Values

The program is based on the values of respecting and integrating:

- Existing strengths, knowledge, and experiences
- What is meaningful and inspiring to you and your community
- Holistic approaches with body, heart, mind, and spirit present in the learning experience
- Sensitivity, confidentiality, and healthy dynamics
- Humour
- Aligning what we say with what we do
- Personal power, creativity, and critical thinking

Think about this list of values. How are they the same or different from your values?

Approaches to Teaching and Learning

One of the most important ways that the Community Capacity Building Program "walks the talk" of its values is through the pedagogy it uses. Pedagogy is the methods and practices of teaching. Some people call pedagogy the art and science of teaching.

There are many different methods, styles, and ways that people use to teach each other. The goal of effective teachers is to create a learning environment where all learners thrive.

The role of your instructor and tutor/classroom facilitators is to give you feedback and challenge you to achieve your best. They will try to strike a balance between creating a structure for you to learn and allowing you to learn and grow in your own way.

We know that the ways we teach affect learners in many ways. We have tried to develop approaches that will be a good fit. Two of the approaches we use are Indigenous, Aboriginal, and First Nations Pedagogy, and Popular Education. These two approaches overlap, integrate, and complement each other.

Indigenous, Aboriginal and First Nations Pedagogy

Indigenous, Aboriginal and First Nations Pedagogy is a way of teaching and learning that has been used for thousands of years. Interestingly, people who believe they have come up with the groundbreaking new approaches in education are often actually returning to the age-old ways that have worked for centuries. You will see this approach in practice when:

- You are learning from elders
- You are learning by doing and learning hands-on

- You are making connections with and making a difference in your community and land
- You are learning through watching and modeling
- You are learning through actively listening to others and by telling stories
- You are learning in a holistic way that includes your heart, spirit, mind, body, and your self, family, community, land, and world
- You are learning as an ongoing and circular process, not as a straight path from point A to B with one end-point

If you want to find out more about this approach, there are many websites with excellent information. For example:

www.firstnationspedagogy.ca/practices.html
www.8ways.wikispaces.com/
www.nvit.ca/literacyatnvit/framework.htm

Popular Education

Popular education came out of struggles for social justice and a desire from communities to shape their own reality. It has been a strong tradition in Latin America since the 1930s, and is still used around the world in many contexts. Much of the history of HIV/AIDS activism is grounded in popular education.

One of the best-known popular educators is a Brazilian writer and educator named Paulo Freire (1921-1997). Freire believed that teachers and learners aren't two different groups—everyone teaches and everyone learns. He said that learning should begin with the learner's own experience, and it should be about the issues people face in their communities. Popular education is used here and around the world in many contexts. You will see this approach in practice when:

- You are recognized as the expert about your own reality
- Your wealth of existing strengths and skills are appreciated
- You are honoured as someone who can make a difference, someone with the power and potential to solve the problems and the challenges you face
- You are participating, engaged, and active in the learning experiences
- You are engaging in dialogue
- You, your instructor, and your tutor/classroom facilitators are learning from each other and each person is respected for what they can contribute
- You, your instructor, and your tutor/classroom facilitators are sharing power

- You are thinking critically about your past and present to make choices about the future
- You are looking at social problems in the big picture—for example: poverty, violence, and isolation
- You are working from a commitment to make the world a better place, not just for yourself but for everyone
- You are learning holistically and including your whole person

You can find out more about Popular Education at: www. popednews.org/downloads/CountingOurVictories2001.pdf.

An important aspect of pedagogy is the ways we think about the roles of educators/teachers and learners/students. In the education world, there is an attempt to express different philosophies of education through language. The reason we use the term learners instead of students when we talk about your role in the program is because we see you as active, powerful and generating in your learning process—when this term is used in education it is meant to indicate this; it is a sign of respect. Look at this comparison of these two terms:

	Students	Learners
Relationship with Educators	Students are like employees, required to obediently follow instructions.	Learners are citizens with a vested interest in the learning society.
Relationship with other "Students"	Students are competitors	Learners are collaborators
Motivation	Obligation: Students are culturally obliged to work for the teacher and for compensation	Responsibility: Learners are motivated by an understood and realized "value" in their work, especially when it is valuable to others.
Compensation	Institution defined grades and gateways to college (another institution) and a good job (another institution)	A sense of ongoing accomplishment that is not delivered but earned, and not symbolic but tangible and valuable—an investment.
Mode of Operation	Compliant, group-disciplined, objective-oriented, and trainable	Persevering, self-disciplined, group- and goal-oriented, resourceful, and learning in order to achieve rather than achieving learning.
Why?	Compelled	Curious
Equipped	…with packaged knowledge and tools for recording packaged knowledge—prescribed and paced learning	…with tools for exploring a networked variety of content, experimenting with that content, and discovering, concluding, and constructing knowledge—invented learning
Assessment	Measuring what the student has learned.	Measuring what the learner can do with what has been learned.

Source: Adapted from David Warlick's 2¢ Worth blog, www.davidwarlick.com/2cents/?p=2762.

Example of Group Agreements

Respect

We will speak and act respectfully. We will not make or allow statements that are disrespectful. This is especially true of statements that put people down because of their race, gender, ability, sexual orientation, class, HIV status, drug use, housing status, or engagement in sex work. We take a stand for human rights. We will lift each other up and be open to the walks of life we are each on. In these ways, we will create a positive and respectful learning environment together.

Timeliness

We will strive to be on time for class. The education team will start and finish class on time. We will aim to bring each other back if we get off track and make the best use of our time together.

Dialogue

We will keep our dialogue on the topic we have agreed upon. We will share space so that everyone has a chance to speak and we give each other space to express ourselves. We won't interrupt. We will talk about our lives in ways that focus on what we have learned rather than on the details, as the details may be triggering for others. We won't let politeness stifle our dialogue—we will aim to be respectful and accountable to each other.

Confidentiality

We acknowledge that our classmates may share personal information and trust us to keep this information confidential. We will not gossip about each other. We will not disclose other people's personal information. We will not take people's photos without their permission.

Boundaries

We will maintain healthy boundaries so that we do not harm others and so that we protect ourselves from harm. People will decide for themselves how they will participate in the group. We can push our comfort zones and take risks in our learning here. We can make mistakes. We will accept each person where they are at. We will not judge people who choose to pass, stay silent, or keep their work private because we respect people's boundaries. We will assert our boundaries when we feel we are being asked to do something that will not be productive to our learning, especially if it may compromise our emotional well-being. We will find a way to be present and appropriate in this educational setting.[3]

....
3   Our understanding of group agreements was influenced by Vikki Reynolds, especially her chapter on Structuring Safety in her dissertation, *Doing Justice as a Path to Sustainability in Community Work* (Reynolds, 2010).

Literacy and Essential Skills Handout

[This list includes skills that learners will practise throughout the whole program. In the pilot program, we shared this information in pieces so as to avoid overwhelming anyone, especially near the beginning of the program.]

During the CCB Program, you will increase literacy/ essential skills when you practise:

Reading text

- Looking to articles, books, websites and community documents to get the knowledge you want
- Reading your own writing and the writing of other learners
- Reading comments and lessons from your instructors

Document use

- Making a learning plan
- Mapping strengths and resources in your community
- Creating a poster and historical timeline of community building
- Writing a list of community protocols
- Documenting what is happening in your community projects
- Keeping lists and calendars to keep organized
- Creating promotional materials
- Creating a storyboard for your digital story

Numeracy (working with numbers)

- Making timelines
- Scheduling for your project
- Taking an inventory of resources you have and need for your project
- Documenting statistics that show what is happening in your project
- Budgeting for your project
- Scheduling and time management for your project
- Keeping track of resources you are using for your project

- Getting the timing and pace right when matching up music, voice and images in your digital story
- Estimating time and resources needed for future plans

Writing

- Writing down your reflections
- Taking notes
- Keeping notes and reflections about what's happening in your project
- Writing to update others about your project
- Formal writing, such as writing letters and press releases
- Writing down your feedback about the program and your thoughts on your own experience

Oral communication

- Sharing your stories
- Interviewing community members
- Listening to what others share
- Talking through project process and strategizing with your project group
- Listening to feedback and advice from community members
- Narrating your digital story
- Listening to how the experience has been for others in your community

Working with others

- Team building
- Finding a common vision
- Sharing knowledge
- Supporting and helping others while they pursue their goals
- Communicating and collaborating with the community to meet project goals
- Working through challenges together as a team
- Finding ways to meaningfully wrap-up your community projects
- Learning from how other people have experienced the process

Continuous learning

- Trying new things and learning new skills
- Approaching things differently when they don't go as planned
- Expanding your skill set so you can meet your goals
- Learning from the skills, knowledge and experiences of others
- Making plans for what you want to learn next
- Reflecting on your six-month learning process

Thinking skills

- Using your imagination and creativity to find solutions to community needs
- Strategizing and planning which specific journey to take to strengthen yourself and your community
- Problem solving
- Planning for the future
- Seeking understanding of yourself and your community
- Thinking critically about what you can learn from challenges and changes of plans
- Using creativity and hope to plan next steps

Computer use

- Learning from websites and materials online
- Communicating with other learners and your instructor
- Researching on the Internet
- Taking and organizing photos
- Making a digital story

HIV in Vancouver: A Timeline

1981 – US Centers for Disease Control (CDC) receive reports of unusually high rates of the rare diseases Pneumocystis carinii pneumonia (PCP) and Kaposi's sarcoma in young gay men. The disease is initially called Gay-Related Immune Deficiency (GRID) in the media because it is thought it only affects gay men. Cases are reported in people who use injection drugs by the end of the year.

1982 – The disease is renamed Acquired Immune Deficiency Syndrome (AIDS). Canada reports its first case of AIDS in March. By the end of the year there are six known cases of AIDS in Vancouver. St. Paul's Hospital starts treating AIDS patients.

1983 – It is discovered that women can become infected with AIDS through heterosexual sex. Doctors in France isolate a virus —lymphadenopathy-associated virus (LAV)—that they believe causes AIDS. The World Health Organization (WHO) begins global surveillance of AIDS. Cases of AIDS are reported in Canada, 15 European countries, Haiti, Zaire, seven Latin American countries, and Australia. Canada forms a national task force on AIDS. AIDS Vancouver opens its doors as the first AIDS service organization in Canada.

1984 – A heterosexual AIDS epidemic is reported in Africa. John Blatherwick, chief medical health officer for Vancouver, begins fighting discrimination faced by AIDS patients, directing funds towards HIV/AIDS education and prevention, insisting on plain language and condom distribution.

1985 – Doctors at the US National Cancer Institute identify a virus—human T-lymphotropic virus type III (HTLV-III)—they believe causes AIDS. A court case begins when it becomes evident that this is the same virus identified by French scientists in 1983. The first International Conference on AIDS is held in Georgia, USA. The Canadian Red Cross begins testing all blood products for HIV. The first Canadian Conference on AIDS is held in Montreal.

1986 – The first commercial blood test for HIV is licensed by the US Food and Drug Administration (FDA). It is discovered that HIV can be passed from mother to child through breast-feeding. The Canadian AIDS Society is established. The BC Persons with AIDS Society is established (now known as Positive Living BC). For the first time, the British Columbia Ministry of Health gives a grant to St. Paul's Hospital to treat people with HIV.

1987 – The US FDA approves the first anti-retroviral drug, AZT. Vancouver activist Kevin Brown, a founder of the BC Persons With AIDS Society (BCPWA), lobbies the federal government for access to AZT. The WHO develops the first global strategy on

AIDS. AIDS becomes the first disease ever to be debated at the UN General Assembly.

1988 – A world summit of health ministers from 148 countries is held in London, England to develop an AIDS strategy. The Director-General of WHO announces that December 1st will be the first World AIDS day. The AIDS Prevention Street Nurse Program begins in Vancouver in response to rapidly rising HIV rates in people using injection drugs and men having sex with men (MSM). Low threshold street front clinics and street outreach are initiated.

1989 – Ottawa announces compensation for people who contracted HIV from tainted blood products. Early 1990's— Outreach nurse Liz James and other community members purchase 400 needles from a sympathetic pharmacist. Vancouver's first Needle Exchange opens.

1991 – Positive Women's Network is established in Vancouver. The Red Ribbon becomes the international symbol of AIDS awareness. The first annual AIDS Awareness Week is held across Canada.

1992 – The BC Centre for Excellence in HIV/AIDS opens its doors. Canadian HIV/AIDS Legal Network is established. At this time, a British Columbian is dying from AIDS almost every day. The FDA approves the first successful combination of drugs to treat AIDS.

1993 – It is found that some people have resistance to AZT even though they have never taken the drug. HIV spreads rapidly in Asia and the Pacific.

1994 – A plan is formulated to replace WHO's Global Programme on AIDS with the United Nations Programme on AIDS (UNAIDS). Research shows that AZT reduces the risk of vertical transmission of HIV from mother to child by two-thirds during pregnancy. The Greater Involvement of People Living with HIV (GIPA) Principle is formalized at the 1994 Paris AIDS Summit when 42 countries agree to "support a greater involvement of people living with HIV at all…levels…and to…stimulate the creation of supportive political, legal and social environments." YouthCO opens in Vancouver in response to the need for youth services and education; Oak Tree Clinic for HIV+ women and their families is founded by Dr. Jack Forbes and Dr. David Burdge.

1995 – The CDC announces that AIDS has become the leading cause of death among Americans aged 25–44 years. The FDA approves a new family of anti-retroviral drugs—protease inhibitors.

The WHO estimates that approximately 18 million adults and 1.5 million children have been infected with HIV since the beginning of the pandemic.

1996 – The International AIDS Society organizes an international AIDS conference in Vancouver. An announcement is made that Highly Active Antiretroviral Therapy (HAART) has been found to extend the life of people with HIV. UNAIDS is created, made up of the various AIDS programs of the UN Development Programme, World Bank, UN Population Fund, UNICEF, and UNESCO.

1997 – The US reports that the number of AIDS-related deaths has dropped substantially for the first time. UNAIDS estimates that the number of people living with HIV is 30 million, much higher than previously thought. It is estimated that 1 in 100 people worldwide are living with HIV, with only 1 in 10 of those knowing they are infected. The Canadian Aboriginal AIDS Network is established.

1998 – There is an explosive outbreak of HIV among injection drug users in Vancouver. The city becomes known as the place with the highest percentage of people living with HIV in the developed world. The Vancouver-Richmond Health Board declares HIV a public health emergency. VANDU (Vancouver Area Network of Drug Users) has its first meeting, held in Oppenheimer Park. Doctors start to notice the first drug-resistant strains of HIV.

2001 – The UN General Assembly holds a groundbreaking Special Session on HIV/AIDS (UNGASS) during which the Global Strategy Framework on HIV/AIDS is created. The United Nations adopts a Declaration of Commitment on HIV/AIDS and its first global response to HIV. It set targets for 2015, such as a 50% reduction on HIV infections, reduction in mother to child transmission of HIV, and education for women and children. UNAIDS reports that over 40 million people are living with HIV/AIDS, and 24.8 million people have died. Women make up half of those living with HIV/AIDS.

2002 – HIV becomes the leading cause of death worldwide in people aged 15–59 years.

2003 – The WHO announces the "3 by 5" Initiative to bring treatment to 3 million people worldwide by 2005.
The World Trade Organization grants developing countries the right to buy generic (thus less expensive) life-saving medications. After years of lobbying by activists at VANDU and Portland Hotel Society, Insite, Vancouver's safe injection site, opens. HIV is added to the list of reportable diseases in BC, making it possible to gather statistics on HIV across the province. It becomes possible to get an HIV test without having your name on it, and compulsory to report your HIV status to your partners.

2006 – The BC Centre for Excellence in HIV/AIDS pioneers the "Treatment as Prevention Strategy." It is recognized and supported by the United Nations and World Health Organization, and has been implemented as a national policy in China. The 16th International AIDS Conference is held in Toronto.

2008 – VANDU and Portland Hotel Society launch a constitutional challenge to the federal government's power to close Insite. They win. The Supreme Court of British Columbia judge states in his decision, "I cannot agree with Canada's submission that an addict must feed his addiction in an unsafe environment when a safe environment that may lead to rehabilitation is the alternative." The Federal government appeals.

2010 – The Vienna Declaration, a statement seeking to improve community health and safety by calling for the incorporation of scientific evidence into illicit drug policies, is launched at the 18th International AIDS Conference in Vienna, Austria. The City of Vancouver endorses the Declaration. The BC government announces a $48 million investment over four years to support a pilot project to expand HIV testing and treatment for hard-to-reach populations. STOP (Seek and Treat for Optimal Prevention) HIV/AIDS is led by the BC Centre for Excellence in HIV/AIDS.

2011 – 30 years since the first AIDS case was reported on June 5, 1981. The United Nations updates its targets for addressing global poverty, including universal education, gender equality, child and maternal health, and combating HIV/AIDS. For the first time, it includes the LGBT community in its Declaration. Treatment as prevention comes to the fore at the International AIDS Society Conference in Rome. Results from the HPTN 052 study in serodiscordant couples (where one partner is HIV-positive and the other negative) shows that HIV treatment can significantly decrease the risk of transmission in heterosexual couples. In a victory for evidence-based science, the Supreme Court of Canada rules that InSite, Vancouver's supervised injection site, can continue to operate without the continual threat of legal interference.[4]

....
4   Includes information from a class presentation made by William Booth, CCB Community Liaison Manager and former Director of AIDS Vancouver.

Community Needs Assessment Approaches

A. The Key Informant Approach

In this method, specific community members (informants) provide the needed information. They are considered the people in the community who can provide this information because they are in the best position to know about the issues facing the community. Who are key informants?

- Elected leaders
- Agency administrators
- Community professionals/service providers
- Community members — Elders, youth, men, women
- People who use the service that you are assessing
- Leaders of community service organizations
- Professionals in specific service areas

How do you carry out the key informant approach?

- Make a list of key informants by name. Add other information where you can, such as where they work or which community group they are representing
- Decide how you want to collect the information from them
- Create a brief questionnaire or interview to obtain the information you need
- Gather the supplies (clipboard, pencils, stamped and self-addressed envelopes)
- Conduct the interview and gather the data
- Organize and interpret the data (what have people told you?)

Strengths

- One of the easiest, most organized and least expensive ways to find out the needs and priorities
- Can open communication and build trust with community members
- Good for getting solid information of concerns and issues
- The assessor can ask and make sure the ideas are understood as they are given by informants
- Can easily be combined with other techniques for a better overall result
- Many different perspectives can be included in this method
- Easy for community volunteers to do, while building skills and increasing citizen involvement and awareness

Weaknesses

- It is intensive and time-consuming
- The information may give a biased perspective if the information is not gathered from a wide range of individuals
- The information given by key informants may be biased if they are associated with an organization or group that desires a certain result
- Jealousy and resentment may develop with those who did not participate

Follow-Up to the Key Informant Approach

Responses from the key informants can be documented in a report. You may want to review the report with them to obtain their feedback and interpretation of the findings. This can also be used to make sure you are reporting what they have said and not what you thought they said.

B. The Community Forum Approach

In this method, a wide variety of community residents provide the needed information or data. Issues and community needs are raised in a group discussion and a six-to-eight question survey through a series of public meetings.

Who should be invited to the forums?

- Send an open invitation encouraging all community members to attend. It's a good idea to hold at least two forums to encourage attendance—one during the day and one in the evening.
- Ensure interpreters are present if necessary.

How do you make the public forum approach happen?

- Develop a list of six to eight questions for group discussion
- Book a meeting place that is accessible or provide transportation
- Advertise and give notice of the purpose, date, time and place at least two weeks ahead of time
- Arrange to have snacks and refreshments available as this seems to attract higher numbers of participants and shows the organizers are hospitable
- Gather the necessary supplies (questionnaires, clipboard, pencils, stamped and self-addressed envelopes, facility key, door prizes)
- Enlist members from the sponsoring group or working committee to co-facilitate the forums, offer guidance and respond to participant questions

- Have a skilled note-taker record the discussion, comments, questions, etc., in writing. Flipchart paper is a good tool because everyone can see it
- Encourage open discussion and exchange of ideas through a roundtable approach to ensure that everyone has a chance to provide input
- Have a written survey form for those who prefer to share their ideas in an anonymous or confidential manner
- Be well prepared

Strengths

- One of the easiest and least expensive approaches to collect data
- Different points of view will come from a wide range of community members
- Provides an opportunity for community members to actively participate in the needs assessment process
- Brings service providers and clients together, improving communication
- Brings community issues to the forefront
- Other approaches are easily combined

Weaknesses

- Lack of advanced planning and advertising may result in a poor turnout
- Groups or individuals with strong opinions may participate the most in the forum
- Forums can, if not carefully facilitated, become a place to complain publicly about organizations or service providers and staff

Follow-Up to the Community Forum Approach

The group discussions and responses to the survey questions can be documented in a report. You may want to review the report with participants to obtain their feedback and interpretation of the findings. Be sure to note any themes or trends that emerge from the discussions.

C. The Survey Approach

In this method, a variety of community members provide the needed information or data through the process of interviews and questionnaires. Examples include individual face-to-face interviews, personal distribution and collection of written surveys, and telephone interviews.

Who should complete the survey?

- Hand out or mail the survey to as many community members as possible.
- It is important to interview a wide cross-section of the population.

How do you make the survey approach happen?

- This can be done by going door-to-door, by telephone, through the mail, drop-off and pick-up
- Gather the necessary supplies (questionnaires, clipboard, pencils, stamped and self-addressed envelopes)
- Community volunteers can be used to conduct the survey and interviews if they are properly trained
- Sometimes in-home interviews are conducted with hard-to-reach individuals such as the elderly or people with disabilities
- To increase your participation rate, it is recommended that mailed surveys are followed up with a telephone call to those who have phones

Strengths

- One of the best methods for gathering information from a wide range of individuals
- Provides an opportunity for the entire community to be involved in the needs assessment and decision-making processes
- Other approaches are easily combined

Weaknesses

- One of the least time-consuming, but a costly approach
- Depending on your approach, you may not get very many responses (e.g., responses to a mailed survey are generally low)
- Results may not be valid if the survey is not designed or completed correctly
- Individuals sometimes hesitate to answer questions
- Literacy and language barriers may not be known and may exclude some respondents

Follow-Up to the Survey Approach

Responses to the survey questions can be documented in a report. You may want to review the report with respondents to obtain their feedback and interpretation of the findings. Be sure to note any themes or trends that emerged from the surveys.

D. The Focus Group Approach

In this method, information is provided from a select group of community residents who have specific knowledge on the key issues being looked at.

Who do you select for the Focus Group?

Group of 6-12 people (clients, service providers, community leaders) who have specific knowledge on the key issues being addressed:

- How do you carry out the Focus Group approach?
- Identify and contact each participant
- Gather the necessary supplies (flipcharts and paper, pens, note paper, facility key)
- Arrange to have snacks and refreshments available (which seems to attract higher numbers of participants)
- Present the information, then follow with small group work leading into a large group discussion
- Combine this with a short questionnaire specific to the issues you are discussing
- Be well prepared. Learn about the focus group approach or find a facilitator.

Strengths

- A wide range of information can be gathered in a short period of time (two hours)
- Related/unanticipated topics can arise from the discussion
- This method can be used to build upon key informant responses

Weaknesses

- Participants may not represent the diversity of the community
- It takes a lot of preparation and needs a trained facilitator/interviewer knowledgeable on the issues

Follow-Up to the Focus Group Approach

Responses to the Focus Group questions can be documented in a report and given to each focus group participant. You may want to review the report with them to obtain their feedback and interpretation of the findings. Be sure to note any themes or trends that emerged from the discussions.

E. The Community Asset Mapping Approach

This is the main method we are going to use in this program. In this method, information is collected about the community's strengths from community members. It creates a map of the various strengths, services, agencies, groups and facilities that make a positive difference in the community.

Asset mapping is a tool that communities can use to reflect on and document the strengths and resources in the community. This tool can be used in many forms, including maps of places or diagrams showing networks of people. The types of assets can be any kind of strengths and resources, including values, attitudes, organizations, people, places, and natural resources.

Ideally the participants represent the community and include people of all ages with varying roles or from different walks of life in the community.

How do you make the community asset mapping approach happen?

- Develop a list of questions to help community groups think of community strengths
- Book a meeting place that is accessible and easy to get to or provide transportation, if possible
- Advertise the purpose, date, time and place at least two weeks ahead of time
- The sponsoring group or community should attend and co-facilitate the forums
- Gather the necessary supplies: chart paper, masking tape, many sets of coloured markers, scissors, coloured paper, index cards, flipcharts, flipchart paper and pens. You may also ask participants beforehand to bring pamphlets from various agencies and groups
- Arrange to have snacks and refreshments available (which seems to attract higher numbers of participants)
- Encourage open discussion and exchange of ideas in both small and large groups. A round to start each small group will ensure everyone has a chance to provide input

- Be well prepared. Learn about the community asset mapping approach or find a facilitator who can do the session

Strengths

- A wide variety of ideas will come from various small groups
- Offers a good way to find out what is really valued and what is rarely valued
- The "holes" in the map help identify what is missing from the community
- Small groups will involve everyone, especially those who don't participate in large groups
- Brings people of different ages and roles together
- Helps the community feel good about what is going well

Weaknesses

- Takes more time than other methods might because it involves both small group and large group work
- It will need a "next step" to go beyond identifying the community assets

Community asset mapping is rarely done in isolation. It is done in combination with other assessment approaches. Next steps involve identifying where there are gaps and determining strategies for filling those gaps. It also involves recognizing that what is going well requires maintenance and maybe even improvement. A variety of approaches are available to take the needs assessment to the next level.

Follow-Up to the Community Asset Mapping Approach

Responses to the community asset mapping approach can be reported as a map or diagram. You may want to review the report with participants to obtain their feedback and interpretation of the findings. [5]

....
5   This information was adapted from the National Aboriginal Health
     Organization's *Needs Assessment Guide for Métis Communities.*

Sample Budget

Expenses		
Item (include details):	**Amount**	
Salaries, wages and benefits:		
e.g. Coordination - 12 weeks x 6 hrs x 2 people x $18	$2,592.00	
e.g. Promotion - 3 weeks x 8 hrs x $18	$432.00	
e.g. Web design - 2 weeks x 6 hrs x $40	$480.00	
Project Supplies		
e.g. Art supplies - 3 workshops x 8 participants x $10	$240.00	
e.g. Condoms - 1000 harm reduction kits x $0.50	$500.00	
e.g. Printing - 500 flyers x $0.80	$400.00	
Venue and Hospitality Expenses		
e.g. Food - 3 workshops x 8 participants x $5	$120.00	
e.g. Venue rental - $180 flat rate	$180.00	
Total	**$4,944.00**	

Revenues		
Source (include details):	**Amount**	**Date Confirmed:**
CCB Funds	$500.00	
Other funder (money earmarked for art supplies - from what org?)	$240.00	
Donations (e.g. 1000 condoms donated - from who?)	$500.00	
Volunteer time (in-kind)		
e.g. Coordination - 12 weeks x 6 hrs x 2 people x $18	$2,592.00	
e.g. Promotion - 3 weeks x 8 hrs x $18	$432.00	
e.g. Web design - 2 weeks x 6 hrs x $40	$480.00	
Other (specify)		
e.g. Half of printing cost donated by printer	$200.00	
Total	**$4,944.00**	

Surplus (Deficit)	$ -	

Tips: All donated and in-kind revenues should also be listed under expenses (see examples). Include detailed budget notes if you don't feel that you've adequately explained the rationale for any given line item in the details above.

Example of Funding Proposal

SFU Continuing Studies Endowment Fund ~ Application Form[6]

Topic of project or lecture:
Theatre Lighting Training Initiative

Brief description of project or lecture:
Vancouver has a thriving arts community, and nowhere is this more apparent that in the Downtown Eastside. Arts cooperatives, opera, jazz ensembles and live theatre are just some of the activities that community members engage in on an ongoing basis. Involvement in the arts, however, rarely translates to income earning opportunities for community members, making it difficult to sustain efforts.

Together with our partners, Carnegie Community Centre and the Firehall Arts Centre, we will work to collaboratively develop and implement a theatre lighting training program that will be piloted at both Carnegie and the Firehall. Both partners have identified a need for more individuals in the Downtown Eastside who are trained in theatre lighting for a number of reasons, including: 1) lack of trained individuals in this area; and 2) patrons at the Carnegie Centre who have expressed an interest in becoming trained and either actively employed or better able to volunteer.

We envision this initiative as a pilot project that will create a process as well as the tools to potentially replicate the program in the future, either in the same community or in others facing similar challenges. The training will consist of eight four-hour sessions, made up of both lectures or demonstrations, and opportunities to apply new knowledge on real show or crew calls at the Firehall. Topics and areas that will be covered during the training will include:

- Basic understanding of a lighting board
- How to create a lighting design
- How to safely hang lights
- How to clean lights
- What fixtures are needed and where to source them
- How to fix lights

In addition, St. John's Ambulance basic first aid and Worker's Compensation safety training will be included in the training to ensure that trainees are fully equipped to help create and maintain safe work sites, which can be applied to whatever employment opportunities may present themselves in the future. Eight community members will be recruited through a simple application process managed by Carnegie Centre staff, and the trainees will be paid an honorarium for their participation in the program. Firehall Arts Centre is interested in hiring trainees who successfully complete the program for future productions.

Requested dollar amount and for what purpose:
We are requesting support in the amount of $3,680 for the following items. Other costs associated with the program will be covered by partners (see expenses and revenues, below).

Firehall Lighting Tech	16 hrs x $35	$560.00
Lighting Tech support	16 hrs x $25	$400.00
Apprentice honoraria	8pp x $250	$2,000.00
St John's Ambulance	8pp x $90	$720.00

Total: $3,680.00

....
6   This funding proposal was written in support of the Theatre Lighting Training Initiative by Shanthi Besso, Project Manager for the CCB Program.

Terms of reference: *(speak to how the program meets the endowment's purpose or objectives)*

This project is directly in line with the objectives of the Community Partnership Fund in that it will support the efforts of Simon Fraser University to assist a community project initiated by low income individuals in the Downtown Eastside to increase their opportunities of attaining economic self-sufficiency. By participating in a training program that meets both a stated community and industry need, participants will gain the skills and practical tools needed to improve their standard of living and thus gain increased control over their own economic destiny. This project will also promote and nurture an enduring linkage between the university and the people in the east Vancouver community, initiate a new and important partnership with the Firehall Arts Centre, and build on a long and fruitful history of successful collaboration with the Carnegie Centre.

List of proposed speakers and short biographies:
N/A.

Indicate intended audience and intended outcomes of the program:
The Theatre Lighting Training Initiative will work directly with low-income individuals from Vancouver's Downtown Eastside to help them increase opportunities for economic sustainability. Intended outcomes include: Increased employability for a cohort of vulnerable Downtown Eastside residents and Carnegie Centre patrons in theatre lighting;

- A training curriculum for theatre lighting that can be replicated and offered again and in other communities;
- Improved ability for the Carnegie Centre to offer quality community-based theatre and live music programming;
- Increased availability of trained lighting technicians in Vancouver (meeting an identified need);
- Strengthened relationships between SFU and community partners, allowing the university to be more responsive to community needs in the future.

Timeline: *(include projected start-up and expected completion date)*

June 2009:	Planning
Jul & Aug 2009:	Curriculum Development
	Promotion and recruitment
Sept, Oct, & Nov 2009	Training offered at Carnegie and Firehall
Jan 2010	Final report completed

Partners: *(list confirmed partners; include list of partners who have formally been approached and when the response is expected; include letters of support when available)*

Partners:	Response Expected:	Letter of Support:
Carnegie Community Centre	Confirmed	LOS Attached
Firehall Arts Centre	Confirmed	LOS Pending

Budget: *(include revenue forecast, expenditure forecast; include list of funders who have been approached for funds, the date the application was submitted and when a response is expected; include list of funders who have committed to contribute funds and the amount)*

Revenue Forecast:

Community Partnership Fund $3,680.00
Firehall Arts Centre *(cash, confirmed)* $1,680.00
Carnegie Community Centre *(cash, confirmed)* $2,240.00
Carnegie Community Centre *(in-kind, confirmed)* $2,000.00
Community Education Program *(in-kind, confirmed)* $2,240.00
Total $11, 840.00

Expenditure Forecast:

Firehall Lighting Tech .... 32 hrs x $35 ....$1,120.00
Lighting Tech support................. 16 hrs x $25 ....$400.00
Apprentice honoraria .... 8pp x $250............................$2,000.00
St John's Ambulance .... 8pp x $90....................................$720.00
Carnegie coordination .... 4 hrs x 16 wks x $35.................$2,240.00
Carnegie promotion/recruitment $2,000.00
Firehall coordination................... 2 hrs x 16 wks x $35.................$1,120.00
Community Ed coordination....... 4 hrs x 16 wks x $35.................$2,240.00
Total $11,840.00

Funders Approached: **Application Date:**   **Response Date:**
N/A

Funders Committed: **Amount:**

All other funds for this initiative are being supplied by the Community Education Program and our partners. All contributions are confirmed. Please see revenue forecast, above.

Do you wish to meet the committee to explain your project: ☒ Yes ☐ No

SFU SIMON FRASER UNIVERSITY
CONTINUING STUDIES
COMMUNITY EDUCATION PROGRAM

Literacy Lives

Certificate in
Community Capacity Building
Skills for strengthening community health

Mock Request for Proposals

The Community Capacity Building Program at Simon Fraser University invites applications for our Community Health Grants Program. Eligible applicants are invited to submit proposals for projects that will create positive community change in the area of HIV and community health. Preference will be given to project proposals that clearly link to the importance of literacy and essential skills in fostering and nurturing vibrant, healthy communities.

All learners in the 2011/2012 cohort of the Community Capacity Building Program are eligible to submit proposals. Proposals should:

- Be no more than 5 pages long
- Explain the rationale for your project in plain language
- Describe your project clearly
- Include a detailed timeline/action plan
- Include a detailed budget

Maximum funding available for any given project is $500. *CCB staff will make purchases on your behalf (there will be no cash disbursed).* Eligible expenses include:

- Venue costs (eg. Room rental for running a workshop)
- Supplies (eg. For outreach activities or workshops and events)
- Food for project participants
- Travel (public transit) for project participants
- Printing and paper

Ineligible expenses include:

- Capital expenditures (eg computer or other office equipment)
- Operating costs for your organization (including administration, phone lines, etc)
- Costs incurred before the beginning of the project

Proposal deadline: Dec 6th – 9th, 2011 (Depending on your class day). Early submissions are encouraged, as CCB staff will assess proposals as they arrive.

phs

Positive Women's Network

YOUTHCO
HIV AND HEP C
COMMUNITY OUTREACH

HiM HEALTH INITIATIVE FOR MEN
www.checkhimout.ca

Vancouver CoastalHealth
Promoting wellness Ensuring care

British Columbia Centre *for* Excellence *in* HIV/AIDS

Decoda
LITERACY SOLUTIONS

Dr. PeterAIDS FOUNDATION

Pacific AIDS Network

Canada
This project was made possible with funding support from the Government of Canada's Office of Literacy and Essential Skills.

Funding Proposal Template

Name of Project: Names:
Date Proposal Submitted: Contact Information:
Start Date for Requested Funds:
End Date for Requested Funds:

Introduction: in a paragraph, please describe your project (who, what, where, when, why, how).
_____
_____
_____

Vision Statement, Goals and Objectives: what is the vision statement for this project?
_____
_____
_____

What are the goals for this project?
_____
_____
_____

What are the objectives for this project?
_____
_____
_____

Rationale and Evidence: what is the need or issue in your community that your project will fulfill? What evidence do you have that this need exists?
_____
_____
_____

How will your project directly address this community need or issue?
_____
_____
_____

What are the community strengths that you are building from in this project?
_____
_____
_____

How will you build on community work that has already been done?

_____
_____
_____

Collaboration Plan: who are the partners and supporters for this project?

_____
_____
_____

What experience and skills does each team member have that qualify you to carry out this project?

_____
_____
_____

How will your group members ensure the safety and confidentiality of participants and of other group members in your project? What are ways you plan to enact community protocols and ethics?

_____
_____
_____

What strategies will your project group use to communicate, share the workload, and overcome conflict?

_____
_____
_____

What methods will you use to stay in touch with each other (when and where will your regular meeting times be; does everyone check their email, etc.)?

_____
_____
_____

Action Plan: what are the specific timelines and actions for this project?

_____
_____
_____

What Actions?	Who?	When?

Expected Results: what results and outcomes do you expect from this project?

_____
_____
_____

How will you be able to tell if you've achieved these expected results?

_____
_____
_____

Evaluation and Reporting Plan: how will you evaluate and document the outcomes and impact of your project?

_____
_____
_____

You are expected to report in regularly on your actual income/expenses, on any project materials you create, and on the results of your project. Will you provide a brief written report and updated budget at the mid-way and end points of your project?

_____
_____
_____

Budget
(Please outline the complete project budget, including in kind contributions.)
Group name:
Date:

Expenses		
Item (include details)	Amount	
Total		
Revenues		
Source (include details)	Amount	Date Confirmed
Total		
Surplus (Deficit)	$-	

*Tip: all donated and in-kind revenues should also be listed under expenses.

Budget Notes:		

*Tip: include detailed budget notes if you don't feel that you've adequately explained the rationale for any given line item in the details above.

Phase 2

Implementation

Overview

Phase 2 of the CCB Program focuses on implementing the community projects. It includes three courses that are required to successfully complete the Certificate in Community Capacity Building Program: Foundational Skills in Project Implementation, Community-Based Project Implementation and the second of three parts of the course Individual Learning. Although they are technically three courses, learners experience them as complementary and integrated learning experiences.

Phase 2 is when learners implement their community projects with their project groups. Taking action on goals requires tenacity, teamwork, reflection and presence. It involves noticing what is happening and having the emotional and spiritual resiliency to move forward in the face of challenges, anticipated or not. A great deal of the educator's role during this phase is providing the structure, vision and support that learners need to move forward through the internal and external obstacles that are a natural part of community projects.

Much of Phase 2 is allocated toward the time-consuming process of group project work. There are elements of documentation, reflection and adaptation, and emphasis on group dynamics, personal resiliency and self-care. In the pilot program, these areas represented significant challenges for the learners.

It is also of critical importance to allow space to include skills building in areas that the learners identify as key to their project success. The lessons that we've included in this curriculum reflect what was important to the learners in the pilot program: formal writing, fundraising, public speaking, leadership, reaching out, resiliency, and working together. A different cohort of learners may wish to focus their skills building efforts in other areas.

Foundational Skills for Project Implementation

Completing a community project that addresses complex community issues and engages with multiple stakeholders can be fun, frustrating, rewarding, challenging, and uplifting—sometimes all at once. This course focuses on skills that learners will use to carry out their project plans. Learners will also learn creative strategies for overcoming obstacles that sometimes come up during community projects. Learners will explore these topics:

- Being a leader in community
- Creating solidarity within diversity
- Building resiliency and self-care
- Dealing effectively with procrastination and negative thinking
- Content related to a specific community-identified issue
- Facilitation, public speaking, facilitation skills
- Supporting and advocating for others
- Fundraising knowledge

Community-Based Project Implementation

In this course, learners will practise all that they've learned as they complete their community projects. Working closely with the instructor, tutors, others in the cohort, and any number of community supporters, learners will work to implement the plan they have made and see community visions become a reality. Throughout, they will practise strategies for maintaining momentum and staying organized. Learners will explore these topics:

- Walking the talk: Doing your community project
- Documenting and reflecting on the process
- Strategy sessions

- Project specific skills-building workshops
- Working effectively as a team

Individual Learning

This course is an avenue for learners to pursue their interests and strengthen specific skills and knowledge in a supported and structured learning environment. Learners will take a personal learning journey, pursue goals, and deepen their education. Through this work learners will also make a difference in their community. The instructor will support and help learners to create a learning portfolio that captures all of the creative ways they are learning to engage with community and achieve learning goals. Learners will explore these topics:

- Planning and pursuing learning goals and strategies
- Individual reflection and response to course content
- Planning for the future

Project Implementation

Time:	3+ hours a week for 8 weeks
Materials:	Agenda books/calendars; cameras; extra copies of the budget templates; paper and pens; folders to organize materials; flipchart paper and felt pens; copies of the plans for working together in project proposal.

This lesson plan is deceptively short–project implementation is easily the most time consuming portion of the CCB program. This is because each project is so individual, and this is the time when learners are engaged in the most independent work. Having said that, it is critical that the educator provides consistent structure and support throughout this process. Finding ways to stay involved and facilitate this process during the smooth and relatively easy parts of implementation will help ensure that learners know they can turn to you for help when parts of their project are challenging.

We have included three parts of a structured lesson plan, to be completed with learners over eight weeks of class time. The exact timing will depend on the individual learners and projects.

Project Implementation—Part One

Speaking Notes

Moving from planning to action is both an exciting time and often a real challenge. There are several tools that are tried, tested and true for helping you in this process. They include:

- Maintaining accountability to others
- Learning strategies for letting go of negative thinking
- Breaking your goals into smaller pieces
- Strategizing and problem solving
- Scheduling and organizing time

As you take the steps you've laid for yourself in your action plan, you will use each of these tools to help you along in your journey. While this aspect of the program looks brief on paper, it is in fact an enormous bulk of the work, as taking action on the community projects is very time intensive and unique to each project group.

During this phase of the program you will:

- Move forward and take action on your community project
- Work together to strategize on obstacles and support one another
- Adapt your plan as needed

Assignment

As part of your planning process you've made an action plan that clearly sets out what you each need to do to move your project forward. Depending on this plan, you may already be getting together regularly to take these actions.

In addition to any other work you are doing together to take action on your community project, your task is to get together once a week for two hours as a group to strategize with each other and make plans for the following week. Being accountable to other people and regularly making and revising short-term plans are two of the most powerful tools for going from dreaming and scheming to actualizing your plans. Keep these check-ins focused, action-oriented and energized.

First, meet with your project group to update each other on what you have done in the past week. Based on what's been done, write or revise a to-do list for the following week together and note down who will do what. Each group member needs to add their personal to-do list to their agenda/calendar.

Second, in each class going forward we'll have a roundtable discussion as a whole class to update everyone about the projects. Specifically, we will cover:

- Short-term and long-term accomplishments
- How your to-do list progressed over the past week and what you learned from that
- What you are committing to doing this week
- Requests for participation, support, resources, etc.

Assignment

Using your project plan and weekly schedule to help you focus, take action on your community project. Taking a small step every day or two will make achieving your goals realistic—small actions add up. Get out there and take action. Enjoy the thrill that your accomplishments bring you. What are you doing this week?

Take the time to document your project as it unfolds. Every week, take photos and notes, keep track of people's comments, and collect memorabilia. Small and large shifts are all worth documenting. This will help you understand your project now and evaluate it later. What are you documenting this week?

Discussion Point

Every two to three weeks during the implementation phase, each project group needs to have a facilitated meeting about your group dynamics with your instructor or one of your tutor/classroom facilitators. The intention for this meeting is to have a conversation about what is working, what is not, and next steps from each group member's perspective. It is about consensus building. You, as a group, will find the best ways to move forward on next steps. All project groups will have some challenges or struggles; this isn't good or bad. They represent opportunities to learn about community work. The role of staff is to facilitate a safe, constructive conversation and help make sure every voice is heard. This is the general structure for the regular group dynamics meetings:

First, revisit the plan for working together. Give each person a turn to have the floor and speak their mind, one at a time. Each group member should respond to the questions below. A facilitator should write up the responses on a flipchart.

- From your perspective, what's happening?
- What's working?
- What's not working?
- What do you need to be different to be fully engaged?

Next, have a group dialogue about:

- What are ideas to shift things?
- What are the next steps?

Write down any changes or additions to the plan for working together.

Project Implementation—Part Two

Assignment

At the halfway and end-points of your project, you need to submit project reports. These reports consist of three components, which can be organized and submitted in a large, labeled envelope:

1) An up-to-date budget and a financial report outlining actual revenues and expenses.

2) A list of project results and achievements.

3) Any posters, flyers, questionnaires, packages, images, business cards, website links, etc. that you've produced as part of your community project. There is no need to do additional work—just submit whatever you've already done.

Project Implementation—Part Three

Assignment

At the end of the project implementation stage, your community project group will prepare a short presentation to share your work with the class. Through your class presentations, you will:

- Present and share about your community project
- Practise public speaking and presentation skills
- Use networking and partnerships strategies to spread enthusiasm for your project

With your small group, prepare a simple five-minute oral presentation about your community project that you'll share with the large group the following week. Your presentation should include:

- Name of your project
- The team members doing this project
- What your project is about
- Who your project reached
- Why this project was meaningful and relevant
- Lessons you learned along the way
- What the results of your project were

After your five-minute presentation, there will be five minutes more for questions and answers with the class.

Ask yourselves how you can share the presentation between the team members. Each person should have a role in the presentation and time to speak.

There is no need for slides or any props for this presentation—just keep it simple! Think about presentations that you've seen that you really liked—what did you like about them and how can you replicate that in your own presentation?

Working Together

Time:	7.5 hours
Materials:	Laptop; projector; speakers; uploaded videos; flipchart paper and felt pens.

Working together was the most challenging—and gratifying—aspect of the pilot program for most learners. Many learners found it tempting to withdraw or move things ahead in the project on their own, at the expense of collaborative decision-making and teamwork. A fundamental and pivotal piece of the learning in the program is related to group work. The primary objective is for everyone to walk away from the project with dignity and a sense of personal and collective achievement. The secondary objective is to accomplish the goals of the project. When we do social justice work but the values we are hoping to fulfill in the larger world are not being replicated within our own small group, it is counterproductive to achieving the greater vision and unsustainable in that it leads to burn out. There is always more to learn in the challenging and wonderful area of working with others.

Working Together—Part One

Speaking Notes

In this section of the CCB Program, we are looking at relationships and at working together, central elements in building healthy communities.

In a program focused on community capacity building it is important to take some time to reflect on the core of any community—relationships. Examples of relationships include neighbours, friends, family, enemies, co-workers, etc. Without relationships (even unhealthy or disconnected relationships) there is no community. And without working together, there can be no community capacity building. Relationships and working together are at the heart of community capacity building.

Being part of a community is about being united and connected with other people somehow. The term community is often used to mean the connection between people based on the place we live or the experiences we share. For example, you are part of the community of your nation as well as this new learning community you are forming in the CCB Program.

Relationships and community are both instinctual and natural to us as humans, and also something we can learn about, develop and practise in new ways. Even if we've been around the same people for years, there is always a new way of interacting that is possible.

Working with others is some of the most life affirming, exciting and pivotal work we can do and it can also be frustrating, painstaking, upsetting and confusing. Working with others is often where our wounds, fears, and anger

come up. We often have to give up or take control and power in subtle ways and it can be challenging to keep communicating in a respectful way.

Building relationships and working together requires us to look for commonalities and to be respectful about differences. It involves being truly interested in others and wanting to know them through dialogue, humour, reciprocity, and trust.

Building relationships requires a willingness to question our own assumptions and concerns, and sometimes feel uncomfortable as we learn about the world from someone else's point of view. In healthy relationships and in healthy communities, we take action to make things better and share power with one another in fair ways.

Terms like anti-oppression, diversity, and inclusion are connected to building relationships—these ideas are about understanding differences between us and treating each other with tolerance and respect. In exploring the topic Working with Others, you will:

- Discuss and apply ways of working in a group
- Practise finding common ground and negotiating differences
- Explore power and social context in relationships
- Resource and Discussion Point

The video *Getting the Language Right: HIV and Healing in Young Black America, Part One* is an interesting example of a community in the midst of dialogue and the challenges of building relationships (www.youtube.com/watch?v=JJmu-u8oOhU).

What do you think are the important messages in this video? How can relationship building help strengthen the capacity of American Black communities to respond to HIV? What are the challenges? What can you learn from this video that would apply in your own situation?

Discussion Point

In this activity, you will learn from each other through dialogue. You will also identify some strategies you can use to work well together.

Work as a pair with someone in your class. Each pair should discuss and respond to one of the following five statements. Present your response to the whole class and add in any insights they have. You are encouraged to draw on your culture and stories that speak to the heart of this matter.

1) Respond to this statement: "Everyone has a role in the community."

2) What's the difference between competition and cooperation? When are each useful?

3) What's the difference between "a group" and "a collection of people"?

4) What role does humour play in community? What are both the positive and negative powers of humour?

5) How can we make sure we move through times of conflict with respect and kindness, and keep moving forward to our goal of making a positive difference in the community?

Resource

Guest Facilitator: Ethel Whitty, Director, Carnegie Community Centre. December 12, 2011 Speaking Points.

When you hope for solidarity it is often because you hope to accomplish some action: anything from lobbying city government for a policy change, agreeing on rules to form a committee or organization or simply the need to discuss an issue in a way that everyone gets heard and is included.

Everyone being heard, and all opinions and thoughts being taken into account (so that every individual receives respect) is central and the most important thing that can be done at the community level to build solidarity.

In any situation you may have to ask yourself, "What is the best way to make sure all voices are heard?" The decisions you make about that will guide how you put the values held by the group into practice. In fact, the *way* you put them into practice may actually create and inform some of those values.

I once worked on a team of 12 community family workers who represented seven different cultures and nine different countries of origin. We were all women, all very committed to the work we did and came together once a week to design programs and set policy.

Some of us talked a lot. Some of us not at all. Those of us who talked a lot thought the others were just shy or that it was not culturally appropriate for them to speak up. We tried to encourage them to do so.

Eventually it dawned on some of us that the talking silent lines were drawn along socio-economic lines. Those of us brought up in systems that said you had a right to speak up were more vocal. Even those of us who had been brought up in poverty, but had access to education and jobs, had to accept that we were in an advantaged group and tended to be the talkers.

So we decided to pass a talking stick and call it "checking in" on how people were feeling or doing in the work. Our

silent colleagues began to speak about the trauma they and their clients experienced in their home countries, our aboriginal colleagues began to talk about the cultural effect and trauma in their own lives of the residential school system. And we all began to talk about the ways that our own memories were triggered by our clients' stories.

For years we spent two hours of our weekly three-hour meeting listening. Sometimes it was painful and sometimes it was therapeutic and trust grew. Eventually those of us who had been the big talkers were able to talk about our own struggles around being part of the so-called dominant culture when we felt helpless to address injustice. I finally understood what the saying "the personal is political" meant.

Those two hours allowed us to spend the third hour of our meeting deciding on actions we could take on behalf of our clients and ourselves within the systems we hoped to change. When we needed to take a stance to protect a valued support we did so as one voice. We stayed together for nine years and the time spent on that team will always be counted as one of the most formative periods of my life. I think it is safe to say that is true for most of the members of the group, many of whom I still see.

Working Together—Part Two

Guest Facilitator

Host a panel of guest speakers to discuss solidarity within diversity. The objective for this panel is for the learners to know more about the how to create bridges across differences. The panel should offer for building solidarity that learners could use as they implement their community projects.

After hearing rounds of introductions from the panelists as well as the learners, the moderator should lead a panel discussion on the following questions:

- Can you think of one or two experiences where this issue of solidarity within diversity was especially poignant?

- Where people were not getting along?

- Where people did create bridges across differences?

- What specific strategies work well in this situation? Why?

- What did you learn from this situation?

The moderator should encourage the dialogue to continue and highlight connections and differences between the stories. Go around the room giving each learner the opportunity to ask questions or make comments.

Next, give learners the opportunity to share any stories of times they've witnessed solidarity within diversity.

Close by hearing again from the panelists briefly: "Do you have words of advice for learners as they implement their community projects and engage in group work throughout the program? Any last thoughts on the afternoon?"

In the pilot program, we facilitated a panel about "Solidarity Within Diversity" made up of:

Carolyn Neapole (Music Therapist, Dr. Peter Centre, www.drpeter.org/home/)

Byron Cruz (Outreach Healthcare Worker BC Centre for Disease Control, www.bccdc.ca/)

Beth Davies (Head Librarian, Carnegie Branch, Vancouver Public Library, www.vpl.ca/branches/details/carnegie_branch)

Parm Poonia (Program Consultant, Health Canada, www.hc-sc.gc.ca/index-eng.php)

Ethel Whitty, Director, Carnegie Community Centre, www.vancouver.ca/commsvcs/carnegiecentre/)

Working Together—Part Three

Guest Facilitator

Host a guest facilitator to lead a participatory, hands-on workshop about group facilitation skills and navigating interpersonal dynamics in healthy ways.

Resiliency

During the pilot program we sometimes sacrificed program content related to resiliency and self-care to make space for other topics. While this gave us more time for other areas, in the end it backfired when some of the learners got sick and/or stressed. The feedback we received was that an emphasis on resiliency should be a priority. It is an essential skill for all people, perhaps especially people who work for social change in the community, for students, and for those who are courageously taking on new challenges. An inward, personal focus helps to balance or offset the external, community focus of this phase of the program.

Resiliency—Part One

Speaking Notes

Some of the biggest obstacles to change, learning and growth are not outside barriers or unexpected events, but the ways that we, as humans, get in our own way. Some common ways that this can happen include:

- Listening to an inner voice that is mean, nasty and pessimistic
- Not wanting to get out of bed in the morning
- Having an urge to deal with everything but the important task at hand
- Feeling scared of trying new things, especially something you really care about

Can you relate to any of this? There are ways we can take care of ourselves, build our inner strength and resources, and be resilient. This part of the CCB Program explores strategies for living well and moving forward on community projects in the midst of the human experience. In exploring the topic of Resiliency, you will learn and practice strategies for self-care, resiliency and positive self-image.

Discussion Point

Most cultures have ways of letting go of negativity and fear, and increasing resiliency, clarity and the ability to follow through on our goals. We encourage you to think about resiliency in context of your own knowledge and what is most meaningful to you.

Have a discussion with your class guided by some of the following questions:

- What are the healthy ways you know to build resiliency?

- Do you have ceremonies, culture, stories or traditions that provide guidance for how to move forward with courage and clarity, and that advise you on what to do if you feel stuck?

- Do you have ceremonies, culture, stories or traditions that explain the role or purpose of fear and negativity?

- What are they and how can you integrate them into your process as you move forward on your community project?

Resource and Assignment

Read Margaret Wheatley's article and poem, *Can I Be Fearless*? (www.margaretwheatley.com/articles/Wheatley-CanIBeFearless.pdf).

Write a response to this. What do you think of this article and poem? How is this understanding of fear, and freedom from fear, relevant in your experience?

Resource and Assignment

Look at this image and quote from Audre Lorde, the Caribbean-American writer, poet and activist (www.syracuseculturalworkers.com/sites/scw/imagefull.php?image=www.syracuseculturalworkers.com/sites/default/files/images/p370audre-lorde.jpg).

Write a response to this. What do you think of this quote and image? How is this understanding of fear, and freedom from fear, relevant in your experience?

Resource and Discussion Point

With your class, watch and discuss the short videos

- *Wave a Red Flag* (www.nfb.ca/film/vistas_wave_a_red_flag)

- *Personal Restoration* (www.youtube.com/user/NativePerspectives#p/u/12/0KZCS_GG9WI)

- *Being Present* (www.youtube.com/watch?v=NUI6tUCtY28)

- *Our Deepest Fear* (www.youtube.com/watch?v=Ybt8wXIahQU&feature=related)

Resiliency—Part Two

Assignment

This activity is a chance to explore the connections between land and self/community. In an urban setting it is especially important for humans to find places to connect with nature. This can mean simply putting a hand on a skinny tree lining a six-lane road, or spending time in urban forests, like those found in Stanley Park. Crab Beach, English Bay, Stanley Park, Lynn Canyon, Pacific Spirit Park, and many other city parks are all examples of green spaces you might visit.

This assignment, Sitting in Nature, is a chance to explore the connections between land and self/community. It is also a chance to be present and have reflective time. Holistic personal well-being is very important when we are striving to make positive change in our communities.

Your assignment is to go sit for at least half an hour in nature. Observe without judgment, noticing your thoughts and feelings with curiosity.

Share your reflections on the experience with your classmates. What was it like for you before, during and after?

How do you think reflective time on the land is or isn't connected to community capacity building? Include your thoughts about whether it is something you'd like to keep doing, and, if so, how often.

Resiliency—Part Three

In a circle around the outer edges of a piece of flipchart paper, write the name of everyone in the room. Then, have a group brainstorm of the strengths and achievements the group wants to acknowledge in each individual. Make sure each person in the room gets acknowledgement. Write notes on what is said in the centre of the circle of names. The result is an image of all the strengths encompassed within the group.

Discussion Point and Assignment

[Prepare magazine cutouts that embody diverse aspects of self-care and put them on a table at the centre of the room.]

- What is self-care?
- What are boundaries?
- How do you communicate boundaries?
- Why is it often challenging for us to get our behaviour to reflect our knowledge?
- What are ways that help us walk the talk?
- How can you tell when you need self-care?
- What happens to our respect for our own and others' boundaries when we are neglecting self-care?

Go to the table where magazine images are cutout and choose one that is a metaphor for your philosophy of self-care. Return to the group and allow time for each person to take a turn explaining their concept of self-care and why the image relates to it.

Assignment

[Demonstrate this with a water pitcher and various sized cups.]

One metaphor that we can use when thinking about self-care is that of a water pitcher. The water in the pitcher is the energy we have. We pour our energy into various things. Some of them pour energy back to us. Some of them are "leaky cups." Some of them take more energy than others. It is important to have awareness about where our energy is going, and where we want it to go, if we want to make self-caring choices.[1]

Your assignment is to fill in this Balancing Care for Community with Self-Care Worksheet. In the pitcher, write down all the things that give you energy. In the cups, write in all the things you are putting your energy into. Afterwards, share about what you noticed in doing this exercise.

Discussion Point

Have a roundtable discussion about one thing you're going to do this week related to boundaries and self-care.

Balancing Care for Community with Self-Care

Things that we pour our energy into

Things that replenish us

....
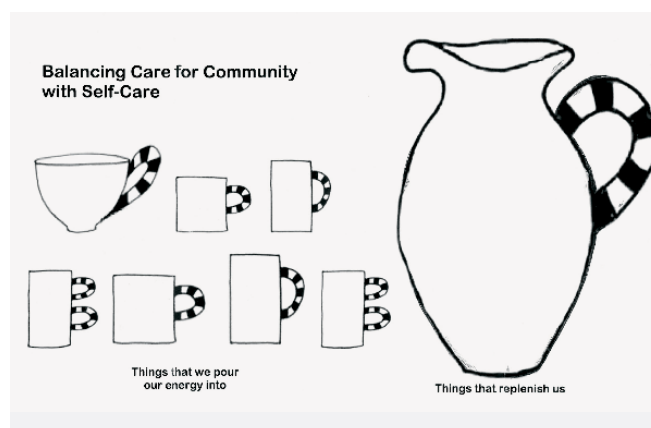
1   The water pitcher self-care activity was created and shared by Vancouver-based Kara Keam.

Resiliency—Part Four

Host a guest facilitator to share skills in self-care and resiliency. Boundaries, communication and power dynamics should be central themes in the workshop. In the pilot program our guest was **Douglas Cave** (Centre for Practitioner Renewal, Providence Health Care and Assistant Professor with the Department of Family Medicine at the University of British Columbia).

Resiliency—Part Five

Assignment

Walking is a way to find connection to the land and to our bodies. Many of us find that walking connects us with our creativity, new ideas, learning, clarity, energy, motivation, well-being and insight. Walking is one of many meditative activities that can give us a chance to be exploratory, curious and present with our thoughts, body, emotions, spirit and surroundings.

Watch *Cause an Effect—Nature Walks with Mark Albany and Jim Young* about the role that reconnection and cultural revitalization is playing in children's lives (www.youtube. com/watch?v=aE_cv4amfK4).

Next, go out on a walk for half-an-hour to an hour in your neighbourhood and be in a highly curious state. What do you notice on your walk? Why? What thoughts and feelings come up for you? Explore how you know what you know. Your task while you walk is to be the most curious, inquiring person you can be. Pay attention to things around you and within you. Notice the way your mind works, the questions you ask. Question yourself about how you know what you know.

If physical mobility is an issue for you, you'll get help and suggestions on other ways you can get the benefits of this activity while being kind to your body.

After your experience, share what it was like for you.

- What was the experience of walking like for you before, during and after?
- What was it like to go out with the intention of being highly curious?
- What did you notice about how you gain knowledge about the world?
- What types of connections do you see through this activity? (For example, connections between land, community, self, body, mind, spirit, emotions, etc.)
- Is walking something you'd like to keep doing, and, if so, how often?

- For those of you who already practise walking the land, share why you do so, when you started, and how doing so impacts your body, mind, heart and spirit.
- How do you think this activity is relevant for community capacity building?

Resiliency—Part Six

Speaking Notes

Have you ever heard the expression, "Take it with a grain of salt"? It means not to take something too seriously, and to be skeptical about whether it is the whole truth.

When it comes to living well with negative thinking, fear and procrastination, we suggest that you take them with a grain of salt. It can be hard to not take something seriously when it has such serious effects in your life, but by questioning and approaching fears and negative thoughts with healthy skepticism and humour you can loosen the hold they might otherwise have on you.

There are a few simple methods and tools that we'll go over now that can help you to move through negative thoughts and feelings.

1. The first step is to notice what is happening and name it. "Oh wow, that is such an unhelpful thought." "Look at me avoiding my work." Then, instead of focusing on it, trying not to think about it, judging it, or giving yourself a hard time about having a hard time, just let it exist.

    Sometimes the thought or feeling has a physical element to it. Noticing how your body is feeling in another way that you can observe what is happening.

2. If simply noticing your feelings doesn't seem to have any impact, you can also help move them along by planting your feet on the ground. Visualize sending the negative feelings out into the ground through the bottoms of your feet. Awareness of your thoughts, feelings and physical experiences is about being at peace with this part of your experience, not being passive or resigned to it. It is simple but powerful.

    The combination of noticing what is happening without trying to force yourself into feeling or thinking differently can be like a magic healing solvent that disintegrates the power these negative thoughts and feelings have over our lives. Try using this method in the next couple of days at some point when you are feeling defeated, stuck, or scared. What happens?

3. Another approach if you are feeling badly about things, feeling like you can't do it, it's not going to work, and you don't want to do it anyways is: why not prove yourself wrong? Things are sour anyways, so you might as well try and see what happens. Treat it like an experiment.

   Regarding your community project, the whole reason you made such a thorough action plan for yourself was so that you could turn to it in times like we're describing when you don't know what to do or you just don't want to do it. You've laid out your plan as a favour to yourself. Now you don't have to want to do it. You just have to do it.

   Try it out. Do something you feel you can't do. Check in with yourself. How do you feel afterwards?

4. If you are trying to change something and it seems like nothing is working, try approaching it in a different way.

   For example, sometimes we are busy trying to figure something out intellectually using our best problem solving abilities, but nothing is changing and we can't seem to figure it out.

   It may be time to do something different. Maybe it is a problem that needs to be worked out physically, emotionally or spiritually instead. Often going on a walk, eating a healthy meal, spending time sitting on the land, or being with someone caring are things you can do that might open up new ways of seeing things

   How are you approaching things? Is there another approach you could try out?

Assignment

Read about how to replace tired old habits with ones that work better for you (www.zenhabits.net/the-habit-change-cheatsheet-29-ways-to-successfully-ingrain-a-behavior/).

Reflect and write about this article. How does it apply to your life? What are some ways you can help yourself reach your goals using these types of strategies?

Leadership

Time:	12.5 hours
Materials:	Copies of article 'Power-With, Not Power-Over'; uploaded videos; projector; DVD player; speakers; film *Emmanuel's Gift*.

The whole CCB Program could be seen as leadership training. What these lessons on leadership offer is a chance for the learners to explore a self-identity and toolkit for leadership. What does it mean for them? How do you use power in good ways? What happens when everyone in a community is living out their leadership potential? It is a chance to reflect and act on one of the main objectives of the CCB Program—to share learning and skills with others in the community, a true leadership quality.

Leadership—Part One

Guest Facilitator

Host a guest facilitator to lead a short leadership-training workshop. The guest should increase knowledge about what effective leadership is, and how each person can embody those characteristics and enact those principles.

In the pilot program we hosted leadership trainers **Kath Webster** and **Marc Seguin** (Pacific AIDS Network's Positive Leadership Development Institute, www.pacificaidsnetwork. org/conferencestrainings/pldi/).

Leadership—Part Two

Speaking Notes

Leadership is about having a strong vision and sticking to it even in challenging times. It is about being grounded and responsive, knowing where you're headed and being adaptable. We learn a lot by watching, which makes role modeling and setting the tone important. It is about creating a space for others to speak their minds and demonstrating that everyone's opinion is worthy.

We can talk about this, but theory can only inform us so much; we can't prepare for theory in action. At some point we're left at the point of 'how'? This involves relating to people at a core level, in the highly unpredictable moment, and it is complicated.

Being a leader is also being able to hold more than one truth, tolerating complexity, being comfortable when situations are not black and white, and acknowledging difference.

True leadership means knowing and accepting that it's not about authority or about getting the credit or glory. It is about creating the space for people to engage and learn and to take on new leadership roles themselves. It is about finding power-with not power-over people.

The recognition and legitimacy of leadership is given, it is not imposed. People watch and decide over time if you have integrity and are trustworthy. Leadership is based on a trusting relationship between people that in effect gives everyone more power and leadership. Being surrounded by empowered people is one sign of an effective leader.

Leaders have a responsibility to: have the courage to speak out even if it may seem uncomfortable or confrontational; challenge people and be okay with the response; have hope and keep a hopeful vision for the group, even in the face of strong opposition or personal dejection; provide insightful guidance; and role model.

We can evaluate our leadership work by seeing signs that others are gaining a sense of their own power and voice. And we can evaluate our success through our personal willingness to push through our fears and have integrity between our words and actions.

You will now explore some features of a good leader, learn new skills, and recognize your own leadership abilities. To begin this exploration, please watch the following three short videos and read the resource about Jessica Yee together, then discuss what they are saying about leadership.

- *Our Role as Humans*, interview with Jeanette Armstrong (Syilx, www.youtube.com/user/NativePerspectives#p/u/15/da4RNMHN-Pw).
- *Activist Jessica Yee on Becoming Outspoken* (www.ww3.tvo.org/video/162845/activist-jessica-yee-becoming-outspoken-even-home).
- You can read more about Jessica Yee on her website (www.nativeyouthsexualhealth.com/aboutourfounder.html).
- Wilson Justin (Althsetnay) speaking about *Leaders as Spotlights* (www.youtube.com/watch?v=AQWglz2wVOc&feature=related).

Discussion Point

- What is one way to make a difference from each video that stood out to you?
- How is the way you think of leadership the same as or different from these three videos?

Assignment

Read the article, 'Power-With, Not Power-Over' by Julia Kraft, found in the Phase 2: Resources. Next, reflect and respond to the following questions:

- How are Julia Kraft's thoughts about power the same or different from yours?

- What are your thoughts about the process of social change and empowerment that she describes?
- She is coming from a culture and tradition of non-violent community organizing. What are the culture and traditions about power in your community?

Leadership—Part Three

Assignment

Your next task in exploring leadership is to go to a community leadership or organizing meeting (a list of options will be provided). Observe the leaders there and document (write, draw, etc.) what you notice.

- What can you learn from the way they lead?
- What similar or related strengths do you have?
- Are there skills or characteristics that you'd like to develop more in yourself? If so, which ones?
- What are some ways you could grow in these areas?

Now, put yourself in another less formal situation with other community leaders (people that may not have the formal title of leader but to whom others turn for guidance, inspiration, support, etc.). Maybe you are sitting in the kitchen while some strong and nurturing cooks are busy or helping someone go fishing for an hour. Again, observe and document (write, draw, etc.) what you notice.

- What do you learn from the way they lead?
- Do you have any of those strengths?
- Are there skills or characteristics that you'd like to develop more in yourself? If so, which ones?
- What are some ways you could grow in these areas?

In your writing, include answers to the following questions: What were the similarities and differences in your two experiences observing community leadership? What did you learn from doing this?

Leadership—Part Four

Resource

Watch the documentary film *Emmanuel's Gift*.

Discussion Points

- What are ways that Emmanuel Ofoso Yeboah demonstrates effective leadership?
- Why do you think he is so impactful?
- What does he do to build community capacity and create social change?
- What can we learn from this film for our own work?

Leadership—Part Five

Guest Facilitator

Host a guest facilitator to share inspiring examples of using art as tools for activism and leadership.

In the pilot program we hosted:

Tiko Kerr (Vancouver-based artist and activist, www. tikokerr.com/)

Judith Marcuse (Founder and Co-Director, International Centre of Art for Social Change, www.icasc.ca/).

Reaching Out

Time: 5 hours
Materials: n/a

Learners in the pilot program requested that we incorporate training on reaching out to others into the CCB curriculum. These learners asked for help navigating the terrain of supporting and advocating for their neighbours. By way of their involvement in the CCB Program, their leadership roles and visibility in the community, their sense of self and boundaries, and their knowledge and resources were all increasing. All of these changes meant that more people who needed support, advice, advocacy, and resources were drawn to them. It is important to know what to say and do when approached for support.
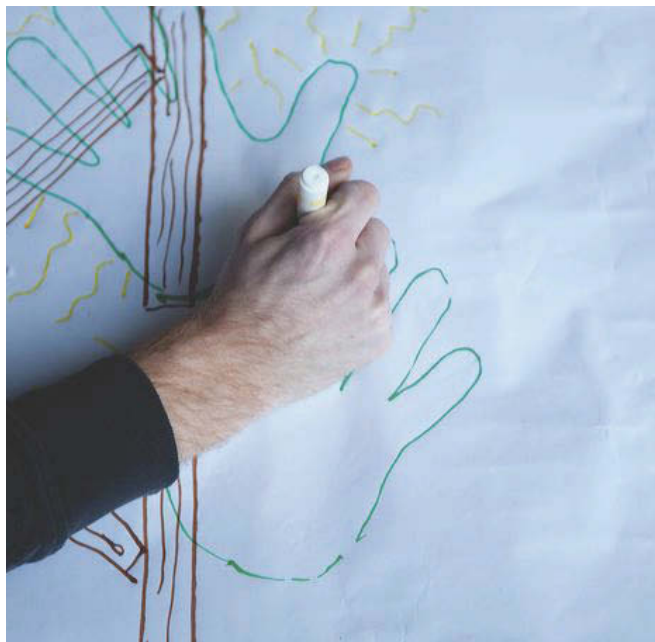
Reaching Out—Part One

Guest Facilitator

Host a guest facilitator to teach skills in being an effective support person to others. This workshop should include skills in boundaries, listening, power dynamics, and communication.

Reaching Out—Part Two

Guest Facilitator

Host a guest facilitator who can share skills in advocacy and how to help people navigate systems and bureaucracy.

Fundraising

Time:	2.5 hours
Materials:	Fundraising handouts; flipchart paper and felt pens.

During the lesson on project proposal writing, the inevitable question will arise—how do you know where to send proposals and how does that world work? This training is meant to explain the potentially mysterious world of fundraising. Some learners will realize that there is a lot more partnership building that needs to be done in order to get funding. For others, they may already be part of an organization where they can immediately start using these skills.

Discussion Points

- What do you hope to get out of this session? What are your questions about fundraising?
- What experiences do you have with fundraising?
- What is fundraising?

Resource

As a class, go through the Fundraising Vocabulary handout, found in the Phase 2: Resources.

Guest Facilitator

Host an expert community fundraiser to teach the class about fundraising. They should cover:

- Fundraising as an individual community member vs. as an organization
- General tips about how fundraising works
    - Non-profit status
    - Knowing what you do and finding the match
    - Reflecting funder's mission/language
    - Finding where you can fit with existing projects funds—don't reinvent the wheel
- Creating partnerships with non-profits
- Building networks
- Volunteers

Resource

As a class, go through the Finding Funding Opportunities handout found in the Phase 2: Resources. Do you know of other good funding sources that should be added to this list?

Discussion Point

As a class, have a discussion to plan for the future of your community projects. What do you want to happen with your project after this program? Brainstorm the resources you have and need in order to carry it forward.

Resource

Read the handout Fundraising Demystified for further information, found in the Phase 2: Resources.

Formal Writing Part One—Writing Letters to Government

Time:	2.5 hours
Materials:	Sample letter to government officials (cut up and whole copies); government contact info; handout on levels of government; handout on formal letter format; paper and pens; envelopes; postage.

Writing conventions— the rules of spelling, grammar, punctuation, etc.— are connected to power and politics. We advocate presenting the conventions of Standard English as one dialect that has a lot of currency in society, but isn't innately more correct or better than any other dialect or way that English is used, particularly in different cultural contexts. This idea helps learners push past the notion that their way of writing is incorrect and inferior, making them more willing to engage with writing and more likely to take pleasure in doing it. At the same time, learning Standard English is useful because it is accepted by our society and knowing how to use it helps ensure one's voice gets taken seriously. It is important to teach Standard English, but to do so in a way that doesn't diminish other English language usage.

During the pilot program learners expressed a strong interest in formal writing and we created lessons to meet this priority. It gives a powerful, grounded way to express opinions and have a voice. Learning formal writing is empowering.

We have included two separate lesson plans and resource sets below. We suggest choosing one or the other, depending on your context and timeframe.
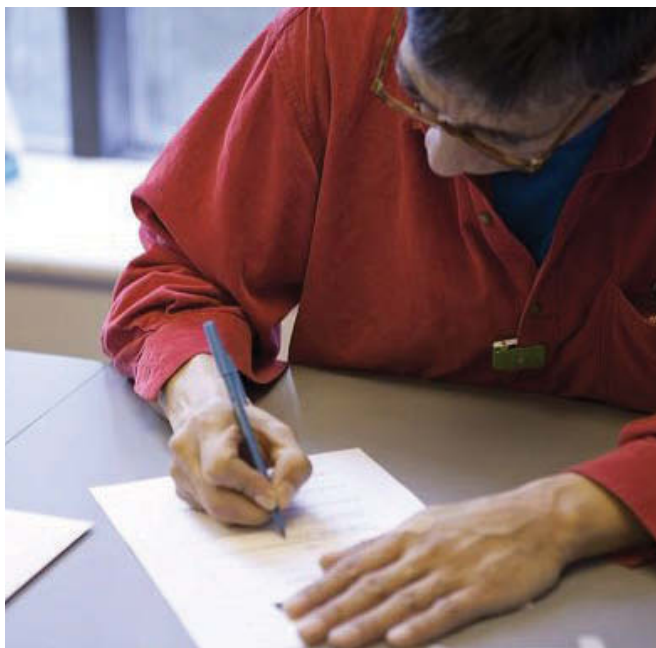
Speaking Notes

There are many ways of amplifying your voice and making yourself heard in order to create social change. One method is writing letters to government telling them your point of view.

One important distinction we want to repeat is between Standard and non-Standard English. Standard English is the formal, rule-bound language that is expected in most school and work situations. Non-Standard English is the beautifully rich, lively, nuanced and personal way we use the English language in our everyday lives. Communities, families, regions have their own dialects and manners of speech.

Sometimes we are taught that Standard English is the "right" way. Instead, we believe that it is the formal way, not the right way. It can be a tool you may want to use when working within systems that base their respect for you on whether you know this "insider's" language. But use it knowing that your everyday use of language is also right and wonderful, and that this simply is another tool.

Discussion Point

Later, you will be peer-editing each other's work. When someone is editing your work, what do you find to be helpful or effective ways of offering edits and feedback?

Resource

There are some traits that are considered essential to great writing in Standard English. They are called the "6 + 1

Writing Traits" (see Phase 2: Resources). Together these traits encompass the characteristics of effective writing that are currently popular with public school teachers. This is another lens that you can use to edit your own or each other's work.

Resource

Use the Levels of Government Responsibility handout, found in Phase 2: Resources, to explain the different levels of government and how to decide whom to send your letter to.

Resources

These websites will help you find contact information for City Council, MPs and MLAs:

- Legislative Assembly of British Columbia (www.leg. bc.ca/mla/3-1-1.htm).
- Parliament of Canada (www.parl.gc.ca/parlinfo/ compilations/houseofcommons/MemberByPostalCode. aspx?Menu=HOC).
- Vancouver City Council (www.vancouver.ca/ctyclerk/ mayorcouncil/).

Assignment

[Hand out cut up copies of a sample letter to a senator (see Phase 2: Resources)].

Work in groups of three, choosing people who aren't doing the same community project as you. Put the letter back together in the right order. See if the whole class agrees on the order of the letter.

In your small groups, use the sample letter to discuss tips from the handout Format for Writing a Letter to a Government Official. What do you think this sample letter tells you about how to write this kind of letter? Is there anything from your proposal writing experience that would apply to this kind of writing? Where else does the format of formal letter writing apply? Report back to the large group about what to include in the letter and where it should go.

Resource

Go through the handout Format for Writing a Letter to a Government Official, found in the Phase 2: Resources, and cross-reference it with what the class discussed.

Assignment

Each individual will write a letter to a government official on a topic relating broadly to your project. You'll have to decide what you want to write about and then determine to whom you should send it. Learners will edit each other's letters. Prepare the envelope and send the letter.

Formal Writing Part Two—Writing Press Releases

Time:	2.5 hours
Materials:	Flipchart paper and felt pens; paper and pens; sample press releases; computer/Internet access with projector to show websites.

Discussion Point

What is a press release? Why would you write one?

Assignment and Resource

Work with your community project group. Look at the sample press releases found in the Phase 2: Resources and draw from the samples to build a press release template. After you've come up with what you think the template might be, return to the large group and brainstorm the elements of a press release.

Speaking Notes

The parts of a press release:

Headline – Used to grab the attention of journalists and briefly summarize the news.

Dateline – Contains the release date and usually the originating city of the press release. If the date listed is after the date that the information was actually sent to the media, then the sender is requesting a news embargo, which journalists are under no obligation to honour.

Introduction – First paragraph in a press release that generally gives basic answers to the questions of who, what, when, where and why.

Body – Further explanation, statistics, background, or other details relevant to the news.

Boilerplate – A short "about" section, providing background information on the organization or individual issuing the press release.

Close – In North America, traditionally the symbol "-30-" appears after the boilerplate or body and before the media contact information, indicating that the release has ended. A more modern equivalent has been the "###" symbol.

Media contact information – Name, phone number, email address, mailing address, or other contact information for the media relations contact person.

Tips on delivering your press release:

- Make a list of possible news outlets to send your press release to. Consider local and national newspapers, magazines, television stations, radio stations, and trade and newsletter publications.
- Research the media outlets to find out whether they prefer to receive press releases by fax, email or mail.
- Follow up with a phone call to make sure your press release was received and to let them know you are available for interviews.

Resources

Here are some places to find contact info for media outlets in Vancouver:

- The BC Health Coalition's Take Action campaign (www.bchealthcoalition.ca/content/view/210/177/).
- BC Council for International Cooperation's Media Contact List (www.bccic.ca/media-contact-list).

Let's brainstorm relevant outlets for you to send your press releases.

Assignment

Each person will write a press release about your project. You will edit each other's press releases and then send them to media.

Public Speaking and Presentation Skills

Time: 30 minutes to prepare, 2.5 hours in class

Materials: n/a

For many learners, finding their voice and confidence will be an ongoing and underlying challenge and transformation within this program. Taking the time to play, learn and practise public speaking and presentation skills is a powerful self-esteem and team builder.

Assignment

Each individual will prepare a two-minute presentation about your work on your project. This is not a group assignment; it is important that you prepare it for yourself, on your own. Please prepare to present on your project from your perspective.

Practise your presentation and focus it down until you can do it in two minutes or less. Think about the really good guest speakers we've had the class. What can you learn from their styles and speaking techniques? The following questions can help guide you as you prepare for your presentation:

- What is your project?
- What are the achievements you are most proud of in your project so far?
- What have you learned through your group project process?

Guest Facilitator

Host a guest facilitator to teach public speaking and presentation skills. Teaching Enhancement Specialist **Sarah Louise Turner** from Simon Fraser University's Teaching and Learning Centre was our guest facilitator in the pilot program. She covered:

- **Principles of Presentation Skills:** Physical centering: feet, neck and spine; breathing and coordinated onset for vocal health; tackling performance anxiety; vocal projection; eye contact, movement and gesturing.
- **Shaping and Delivering a Presentation:** Sharing individual two-minute presentations; feedback for each presenter; connecting with an audience; exploring your unique quality.

Resource

Handouts, links and podcast can be found on SFU's website (www.sfu.ca/tlc/programming/voice/general.html).

Phase 2

Resources

Resources in this section are focused on skills for project implementation. The materials here include tips on how to effectively fundraise, and examples of how to communicate effectively with the press or various levels of government. Resources included are:

Power-With, Not Power-Over

Fundraising Vocabulary

Finding Funding Opportunities

Fundraising Demystified

6+1 Writing Traits

Levels of Government Responsibility

Sample Letter to Senator

Format For Writing a Letter to a Government Official

Press Release Example 1: Senate Page Disrupts Throne Speech

Press Release Example 2: Photographic Magic from Vancouver's Eastside

● Julia Kraft

Social Empowerment is a process by which people reclaim their power, the power to shape their own lives and to influence the course of events around them. They use their power against oppression and exclusion, and for participation, peace and human rights.

This power is not "power-over", or domination, but the power to be and to do, "power-with" others that can be used to change oppressive or disempowering circumstances. This power stands against political repression, repression by institutions and also against the social patterns that pervade within society and which diminish the quality of peoples' lives. Power and influence within in society needs to be redistributed. As people become empowered they people a critical consciousness about the unequal distribution of goods, opportunities and knowledge within society, and how this social reality can be changed. Empowerment is also about locating our own resources, discovering what other resources are available, and learning to use them.

Phases of empowerment

The process of empowerment usually starts in response to crisis: an emotional or physical experience which causes a break or change in daily routines. When this happens, sometimes people realise that something has to change. They begin to lose confidence in politicians and decision-makers and look to their own ability to influence the situation.

In the second phase people are seeking and finding social support, locating other people who have, had similar experiences or have similar interests. At this point people discover their own abilities and take their first visible actions.

By the third phase people have reached a better understanding about societal connections. They have gained experience in taking

action and may have begun to experience conflict, not only arising from the roles they have chosen within the group, but also with their family and among friends.

The fourth phase is a phase of conviction and "burning patience". Peoples' skills and abilities in handling conflict have developed, they understand that there is a link between conflict and growth and have come to the conclusion that they can influence society and change it, partially. This attitude helps us to continue the slow and difficult processes and also to support other people who are starting similar empowerment processes.

The personal, the group the social

Empowerment processes work on three levels, the personal (power-within), the collective/group (power-with), the social (power-in-relation-to-certain-ends, and power-against-certain-social-forces). These levels are not separate. Personal power often comes from a sense of connectedness, or membership of a group with like-minded people.

These groups have to make decisions, not just on their own style of operations but on what basis they forms coalitions, which alliances to make with which sources of power, and how these should function to establish a more enduring empowerment at the grassroots. These networks between groups, institutions and people play an essential role, as empowerment comes from the exchange of ideas, mutual support and joint actions.

The nonviolence analysis

Nonviolence contributes to social empowerment, in that the process of shaping one's life happens in a way that respects the rights and the humanity of all. Nonviolence can challenge existing power relations without increasing enmity. Nonviolence can strengthen elements of our social fabric, such as respect for diversity, mutual understanding, participatory

forms of organisation and the practice of voluntary co-operation. Further it seeks to empower those who traditionally are perceived as having less power, and to empower people with different perspectives.

The contribution of empowerment

The study of nonviolent action has tended to concentrate on its role in bringing down dictators or resisting occupation; it is used in working towards goals ranging from independence from colonial role, to changing government or corporate policy, or their philosophy. However, its impact on those taking action, or on our culture, tend to be treated as a side-effect.

Many campaigns or social movements assess their effectiveness solely in terms of whether they have achieved their goals. This narrow view of effectiveness can lead to an "achievement-oriented", "instrumentalist" pattern of work, and a high rate of burn-out for activists. Moreover, this narrow view disregards an underlying motivation shared by many activists: to campaign on a specific problem in a way that will facilitate wider change, and enhance our ability to shape our own lives.

A perspective which centres on empowerment can contribute to nonviolent social movements and actions, and enable an inner view on the processes that happen within the people and groups involved in the movement or the action, or in the social cultures that arise from these movements. This means not only looking at whether the goals have been achieved by the action, but also at our personal growth and how groups may learn together.

Julia Kraft has been working in the German grassroots movements since 1994. She is currently involved in coordinating the War Resisters' International Nonviolence and Social Empowerment Project. See p13 for contact details.

Power-With, Not Power-Over

Julia Kraft brings together a brief reader on what "social empowerment" really means and how non-violence fits in.

Fundraising Vocabulary

The Ask: the request you are making (e.g., "What is the ask in this proposal?" "We're asking for $2,000 worth of advertising space for our campaign.")

Board (of Governors, of Directors): a group of people elected or appointed to make major decisions about the organization's activities.

Charity: a specific kind of non-profit organization, operating under certain rules set out by the government. A charity dedicates all revenues (after expenses) to providing benefits to the public.

Credit Union: a financial institution like a bank, except it is democratically run by members and operates in some ways like a not-for-profit organization. Revenues that exceed the overhead costs (including the interest owed to members' savings accounts) are used to improve the organization or to achieve its goals (e.g., members may vote to donate excess revenues to a charity or cause they support).

Financial audit: a process where someone from outside of an organization investigates the financial records, to determine whether or not the organization is correctly following all relevant policies and laws.

Fiscal year: a way of counting time used by accountants. In Canada, the government's fiscal year begins on April 1 and ends on March 31, as do the fiscal years of many businesses, granting agencies and non-profit organization.

For-profit organization (company): an organization that returns surplus revenues to owners and shareholders as dividends (returns on investment).

In-kind donations (also called in-kind payment): Any donation that isn't money. Direct donation of goods or services an organization needs. (e.g., volunteer time, spaces for hosting meetings and events, etc. "Instead of asking for money to buy food, ask for an in-kind donation.")

Lobbying: is advocating for a political purpose. Lobbyists try to persuade politicians to either support or oppose particular pieces of legislation (laws).

Minutes: formal notes recording what happens in a meeting.

Mission Creep: what happens when a group's goals and commitments are expanding because of a lack of clarity about commitments and limitations (the scope of the mission is getting bigger). Sometimes this happens because the group is busy chasing funding.

Mission Drift: what happens when a group's goals and commitments are changing due to lack of focus on priorities (the group is drifting away from its stated mission). Sometimes this happens because the group is busy chasing funding.

NGO: A Non-Governmental Organization usually refers to not-for-profit organizations that provide a public service but operate independently of government.

Non-profit / Not-for-profit organization: an organization that retains and uses all surplus revenues (for self-preservation, expansion, future plans, or donations to another organization).

Overhead: an organization's operating expenses (such as employee salaries, training, rent, maintenance, phone, electricity and equipment for offices, etc.).

Pharma: (also called "big pharma") short for pharmaceutical companies. These are the companies that design, manufacture, market and sell new medicines.

Profit: the name for surplus revenues that are returned to owners or to investors as dividends.

Revenue: any money received by an organization (e.g., grants, donations, membership fees, payments received in exchange for products or services, etc.).

RFP: A Request for Proposals is an announcement from funders, inviting you to submit a project proposal to them. Surplus: any revenue left over after paying expenses.

Template: an outline that can be used as a basis for many versions of a document (e.g., template for a press release, letter to the Prime Minister, funding request, etc.).

Finding Funding Opportunities

Central Lists:

Charity Village

Charity Village is a hub for the non-profit sector across Canada. It has a comprehensive list of funding sources and also has other helpful tools such as job postings (https://charityvillage.com/).

Organizations that fund Community Health Projects in Vancouver:

Aboriginal Health Initiative Program
www.aboriginalhealthinitiative.vch.ca/

BC TEAL AIDS and Health Education Fund
www.bcteal.org/tcf/awards-scholarships-bursaries/aids-health-education-fund/

Elizabeth Taylor Foundation
www.elizabethtayloraidsfoundation.org/

Face the World Foundation
www.facetheworldfoundation.com/recipients.htm

MAC AIDS Fund
www.macaidsfund.org/#/work/application

Neighbourhood Small Grants
www.vancouverfoundation.ca/specialprojects/neighbourhoodsmallgrants.htm

Sharon Martin Community Health Fund (SMART Fund)
www.smartfund.ca/index.htm

Shooting Stars Foundation
www.shootingstarsfoundation.org/results_grant.php

Street to Home
www.streetohome.org/

Vancity
https://www.vancity.com/MyCommunity/NotForProfit/Grants/

Vancouver Foundation
www.vancouverfoundation.ca/grants/index.htm

Other places to search:

- Government departments/offices
- Unions—for example, many student unions have pockets of money to support community initiatives. They don't always advertise it, but you can send a letter to the community advocacy committee at various unions.
- Businesses, individuals, church groups, rotary clubs, and community service organizations.

Other Ideas:

_____

_____

_____

_____

_____

_____

Fundraising Demystified

There are many truths and myths associated with fundraising. What do we need to know as we start out in order to be successful?

Myth 1: Face it, fundraising is impossible and the process is a mystery.

Myth 2: Everybody knows you need a proven track record if you are to raise money.

Myth 3: It's common knowledge that corporations and foundations give most of the money.

These three mistaken beliefs have helped doom many a fundraising campaign.

The Truths, The Whole Truths, And Nothing But The Truths. On the other hand, there are some insights about fundraising that successful fundraisers have gained. They offer no shortcuts. They promise no instant results. However, they are not hard to understand, and nearly anyone can profit from them. They are nine basic truths of fundraising.

Definition: At its most basic, all fundraising is an effort to get the resources we need for our projects and programs. Funders need to know that that any given person, group or organization can be trusted to use resources wisely in support of a goal that the funder supports.

It's easy to get caught up in the newest tools and the hottest theories, but some things do not change. They are the bedrock upon which all fundraising efforts are anchored. They are the insights that have been gained through experience—through success and failure. They are the basic truths that define successful fundraising because they work.

Basic Truth 1: Your efforts are not automatically entitled to support; you must earn it. No matter that you do good work or your project is important, you must prove to those who support it the value of this project to the community and the efficiency with which you will deliver it. The primary key to fundraising success is to have a first-class project in every sense. There are no entitlements in the non-profit world.

Basic Truth 2: Successful fundraising is not magic; it is simply hard work on the part of people who are thoroughly prepared. There are no magic wands, spells, or incantations. No one pulls a rabbit—complete with its own lettuce farm—out of the fundraising hat. No one!

Fundraising is simple in design and concept, but it is very hard work! It is planning, executing, and assessing. It is paying attention to detail. It is knowing your community and what it needs. It is knowing who has the money, and how much they can give.

Basic Truth 3: Fundraising is not raising money; it is raising friends. People who don't like you don't give to you. People who know little about your work or project give little at best. Only those people who know and like you will support you. Raise friends and you will raise money.

Basic Truth 4: You do not raise money by begging for it; you raise it by selling people on your work and vision. No matter how good your project, how valuable its services, how efficiently it delivers them, people will not give money unless they are convinced to do so. So, be ready, willing, and able to "sell" your organization and the programs for which you are raising money.

Basic Truth 5: People do not just reach for their chequebooks and give money; they have to be asked to give. No matter how well you sell people on your project, no matter how much money they have, no matter how capable they are of giving it, they have to be asked to give. There comes a point when you have to ask for the money. And, by the way, make sure that you are asking for a specific amount. Don't leave it up to the donor to recommend how much to give. People with money to give are accustomed to being asked for it. The worst thing that will happen is that they will say no, and even then, they're likely to be supportive, even apologetic.

Basic Truth 6: You don't wait for the "right" moment to ask; you ask now. If you are always looking for the right moment—the "perfect" time—to ask for the money, you will never find it. You have to be ready, willing, and able. You have to take the risk of hearing no.

If that happens, don't take the rejection personally. They are saying no to the project, not you. Once you have presented your case, ask for the money. Don't wait. Find out what the objection to giving is and overcome it if possible, or get your turndown and move on.

Basic Truth 7: Successful fundraising officers do not ask for the money; they get others to ask for it. The request should come from someone within the prospect's peer group. You need to design, put together, and manage the

ask. Volunteers, who are themselves business executives, well-off individuals, community leaders, or board members, are the ones who should ask their counterparts for donations.

Basic Truth 8: You don't decide today to raise money and then ask for it tomorrow; it takes time, patience, and planning to raise money. Make the decision before the need becomes dominant. It takes time to develop an approach to your raise funds for your project. With each prospective donor the chances are you will get only one chance to present your case. Be prepared. If you present a poorly prepared case, you will be told no.

Basic Truth 9: Prospects and donors are not cash crops waiting to be harvested; treat them as you would customers in a business. To be successful, prospects and donors have to be courted as you would court a customer. They must be told how important their contribution is to your work and the community, treated with courtesy and respect, and if you expect their support again, thanked and kept informed about the effects of their contribution and how their money is used.

In the end, we raise resources and money from people who:

- Have it
- Can afford to give
- Are sold on the benefit of what you are doing
- Wouldn't have given it to us unless we had asked
- Receive appreciation and respect for their gifts

It doesn't take a genius to raise money. The process is a combination of common sense, hard work, preparation, courtesy, commitment, enthusiasm, understanding, and a belief in what you are asking others to support.[1]

....

1   Adapted from Tony Poderis' *Nonprofit Fund-Raising Demystified.*

6+1 Writing Traits

Ideas are the main message, the content of the piece, the main theme, together with all the supporting details that enrich and develop that theme. The ideas are strong when the message is clear, not garbled. The writer chooses details that are interesting, important, and informative—often the kinds of details the reader would not normally anticipate or predict. Successful writers do not "tell" readers things they already know (e.g., "It was a sunny day, and the sky was blue, the clouds were fluffy white …"). Successful writers "show" readers that which is normally overlooked; writers seek out the extraordinary, the unusual, the unique, the bits and pieces of life that might otherwise be overlooked.

Organization is the internal structure of a piece of writing, the thread of central meaning, the pattern and sequence, so long as it fits the central idea. Organizational structure can be based on comparison-contrast, deductive logic, point-by-point analysis, development of a central theme, chronological history of an event, or any of a dozen other identifiable patterns. When the organization is strong, the piece begins meaningfully and creates in the writer a sense of anticipation that is, ultimately, systematically fulfilled. Events proceed logically; information is given to the reader in the right doses at the right times so that the reader never loses interest. Connections are strong, which is another way of saying that bridges from one idea to the next hold up. The piece closes with a sense of resolution, tying up loose ends, bringing things to a satisfying closure, answering important questions while still leaving the reader something to think about.

Voice is the writer coming through the words, the sense that a real person is speaking to us and cares about the message. It is the heart and soul of the writing, the magic, the wit, the feeling, the life and breath. When the writer is engaged personally with the topic, they impart a personal tone and flavour to the piece that is unmistakably theirs alone. And it is that individual something—different from the mark of all other writers—that we call Voice.

Word Choice is the use of rich, colorful, precise language that communicates not just in a functional way, but also in a way that moves and enlightens the reader. In descriptive writing, strong word choice resulting in imagery, especially sensory, show-me writing, clarifies and expands ideas. In persuasive writing, purposeful word choice moves the reader to a new vision of ideas. In all modes of writing, figurative language such as metaphors, similes and analogies articulate, enhance, and enrich the content. Strong word choice is characterized not so much by an exceptional vocabulary chosen to impress the reader, but more by the skill to use everyday words well.

Sentence Fluency is the rhythm and flow of the language, the sound of word patterns, the way in which the writing plays to the ear, not just to the eye. How does it sound when read aloud? That's the test. Fluent writing has cadence, power, rhythm, and movement. It is free of awkward word patterns that slow the reader's progress. Sentences vary in length, beginnings, structure, and style, and are so well crafted that the writer moves through the piece with ease.

Conventions are the mechanical correctness of the piece and include five elements: spelling, punctuation, capitalization, grammar, and paragraphing. Writing that is strong in Conventions has been proofread and edited with care. As you assess a piece for convention, ask yourself: "How much work would a copy editor need to do to prepare the piece for publication?"

Presentation combines both visual and textual elements. It is the way we exhibit or present our message on paper. Even if our ideas, words, and sentences are vivid, precise, and well constructed, the writing will not be inviting to read unless the guidelines of presentation are present. Some of those guidelines include: balance of white space with visuals and text, graphics, neatness, handwriting, font selection, borders, overall appearance. Think about examples of text and visual presentation in your environment. Which signs and billboards attract your attention? Why do you reach for one CD over another? All great writers are aware of the necessity of presentation, particularly technical writers who must include graphs, maps, and visual instructions along with their text. Presentation is key to a polished piece ready for publication.[2]

....
2   Adapted from Education Northwest's *6+1 Trait Definitions*.

Levels of Government Responsibility
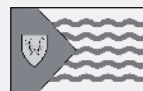
Federal Government	Provincial Government	Local Government
• National Defence • Foreign policy • Citizenship • Copyright • Telecommunication • Defense • Immigration • Justice • Trade • Agriculture • Protect Canadian Culture • Currency • Criminal Law • Postal Services • Employment Insurance • Customs Canada/Revenue Agency • Penitentiaries • Federal courts • Fisheries and Oceans	• Education • Natural Resources • Property Rights • Hospitals • Employment/Training • Police • Provincial Courts • Emergency services • Liquor distribution • Licenses • Primary Industries • Child Care Regulations • Transportation • Highways, roads and bridges • Management of Natural Resources • Worker's Compensation • Housing • Prisons • Social Assistance	• Building regulations • Waste disposal • Recycling • Road maintenance • Parks and Recreation • Libraries • Water/Sewer • Animal control • Property Taxes • City taxes • Community Services • Community Police • Fire Services • Planning and Development • Transportation • Land use regulations

Shared Responsibilities between Federal and Provincial:

Aboriginal Peoples, Taxation, agriculture, fisheries, forests, industry, tourism, environment, RCMP/Policing

Shared Responsibilities between Provincial and Local:

Fire services, ambulance, road maintenance, building projects

Source: *Being an Active Citizen,* British Columbia Grade 9 Resource Package.

Shantel Ivits
5555 West Broadway
Vancouver, BC
V6K 2E6

February 14, 2011
The Honorable Larry Campbell
140 Wellington St.
Ottawa, ON
K1A 0A4

Dear Senator Larry Campbell,

I am writing to express my strong support for Bill C-389, an Act to amend the Canadian Human Rights Act and Criminal Code (gender identity and gender expression).

I believe that all Canadian citizens should be entitled to basic human rights, including fair and equitable access to employment, housing, health care, and services, regardless of their gender identity or gender expression. Unfortunately, trans people routinely face discrimination in each of these areas and this is why Bill C-389 is a necessary step towards protecting this community's basic human rights.

I furthermore believe that all Canadian citizens should be able to live their lives free from harassment and violence. For trans people, accessing a public bathroom, applying for a driver's license, and similar daily interactions can trigger hostility, intolerance, harassment, and all too often, violence. When violent acts are motivated by hatred of an entire group of people based on their gender identity or expression, it is only right that such acts be designated as hate crimes. By amending the Criminal Code, Bill C-389 will help deter violence against and protect the lives of trans people, underscoring the message that respect and tolerance are basic Canadian values.

In closing, I strongly encourage you to support the swift passage of Bill C-389. Thank you for taking my views into consideration.

Sincerely,

Shantel Ivits

Format for Writing a Letter to a Government Official

Your name
Your full address
Your telephone and/or email address

Date
Name of the public official
Full Address

Dear (name of pubic official or title),

Introductory Paragraph: Identify yourself (as a constituent, a concerned citizen, or someone who is directly impacted by the issue you are writing about). State your purpose for writing. Remember: if you are writing about a specific law or bill then you should include its name.

Body Paragraphs: Express your opinion. Tell the person how you feel about the issue and why it's so important to you. State any solutions you may have. What do you want this person to do?

Closing Paragraph: Thank them for reading your letter and state that you look forward to hearing from them.

Sincerely,

Sign your name

FOR IMMEDIATE RELEASE

Senate Page Disrupts Throne Speech

Ottawa (Friday June 3, 2011) -- During the reading of Prime Minister Stephen Harper's throne speech today, a young page was yanked from the Senate Chamber as she tried to hold up a stop-sign placard reading "Stop Harper."

"Harper's agenda is disastrous for this country and for my generation," Brigette Marcelle says. "We have to stop him from wasting billions on fighter jets, military bases, and corporate tax cuts while cutting social programs and destroying the climate. Most people in this country know what we need are green jobs, better Medicare, and a healthy environment for future generations."

Brigette Marcelle (aka Brigette DePape), 21 and a recent graduate from University of Ottawa, has been a page in the Senate for a year, but realized that working within parliament wouldn't stop Harper's agenda.

"Contrary to Harper's rhetoric, Conservative values are not in fact Canadian values. How could they be when 3 out of 4 eligible voters didn't even give their support to the Conservatives? But we will only be able to stop Harper's agenda if people of all ages and from all walks of life engage in creative actions and civil disobedience," she says.

"This country needs a Canadian version of an Arab Spring, a flowering of popular movements that demonstrate that real power to change things lies not with Harper but in the hands of the people, when we act together in our streets, neighbourhoods and workplaces."

-30-

For More Information :

Brigette DePape

Phone: xxx xxx xxxx

www.stopharperfund.ca

The Stop Harper Fund supports organizations and individuals engaging in creative and non-violent direct actions against the Harper government's agenda. Any money donated will go to training, legal advice and support for such actions.

FOR IMMEDIATE RELEASE

Photographic Magic from Vancouver's Eastside

Vancouver, October 4, 2011 - Today the photos chosen for the annual Hope in Shadows calendar are being unveiled, showing the magic of the Downtown Eastside Vancouver community.

The calendar, which is in its ninth year, is a collaboration of photos taken by Downtown Eastside residents in the annual Hope in Shadows photo contest. Over 200 single-use film cameras were distributed to residents in June resulting in over 4,000 photographs. The top 38 images were chosen by a panel of judges and voted on by the Downtown Eastside Vancouver community.

Kim Washburn is the co-winner of the "Downtown Eastside Community Choice" award. His photograph of Christiane Bordier captures the spirit of the Carnegie Community Centre and graces the cover of the 2012 calendar. Kim is one of the carvers of the memorial totem pole at Oppenheimer Park, is a writer and storyteller, and has become a pillar and advocate of the Downtown Eastside community.

"I don't think I have to portray the drama, or trauma, or the destitution [in the Downtown Eastside]. I think that has already been well accounted for in print and imagery," Kim says. "I would just like to show the good parts, 'cause there are so many, some of the most beautiful things I've had or experienced in my life came from the Downtown Eastside."

Project Director Paul Ryan believes that this project showcases the talent of Downtown Eastside community members. "It astonishes me to see the incredible photography that has come out of this contest every year," says Paul. "The images show the beauty and humanity of the Downtown Eastside community, and are a way for community members to represent the neighbourhood through their own eyes. The broader community connects to the Downtown Eastside through these photos, and directly and when they meet and interact with a calendar vendor on the street."

-30-

For More Information Contact:

Paul Ryan, Hope in Shadows Project Director, cell xxx xxx xxxx

Hope in Shadows office, tel xxx xxx xxxx

Hope in Shadows is a charitable organization creating positive social change for people and communities impacted by poverty and marginalization. Our projects empower, educate, and provide employment training to low-income people in Vancouver's Downtown Eastside and beyond.

Phase 3
Evaluation

Overview

Phase 3 focuses on reflective and analytical tools for project evaluation as well as individual learning. It also includes tools and lessons on how to plan for next steps and wrap up community project work with integrity. This phase includes two courses that are required to successfully complete the Certificate in Community Capacity Building Program: Evaluation of Community-Based Projects and the final part of the course Individual Learning. Although they are technically two courses, learners experience them as complementary and integrated learning experiences.

Evaluation means telling the story of the project, process or program. Evaluation is about taking some time to think critically and reflect on what happened, to compare goals with results. It is about telling the story of what went well, what went differently than expected, and sharing the lessons learned along the way so that others can learn from your experience.

One of the main vehicles for evaluation in the CCB Program pilot was a digital story created by each learner. This process is time consuming, but important. It allows each learner to create a personal memento of the program, to work at their own level, to learn about important evaluation processes, and to learn a set of highly transferrable computer skills. There are, of course, many other ways to evaluate projects. We chose digital stories because they seemed to capture many of the best aspects of a number of other methods, and allowed learners to engage on many different levels and in many different and creative ways.

A primary role of the educator at this point in the program is helping learners feel complete about the process, connect with one another, and integrate what they have learned. Many learners may struggle to complete the program right to the end, as burnout, fatigue, new opportunities, and fear of success can be powerful deterrents. Holding the belief that they can do it and supporting them to stay present all the way to the finish line are essential.

For the pilot program we hosted a special graduation ceremony with a world premier screening of learners' digital stories to help end the program on a celebratory note.

Evaluation of Community-Based Projects

Completing a community project is a valuable activity in itself, but how do you know what impact you've had? How do you tell others about the change you can see in your community? How can you learn and grow from the process so that you can do even better next time? In this course, learners will learn how to evaluate their projects and their own learning. They will also learn how to plan for next steps and wrap up the process. Learners will explore these topics:

- Digital Story project: Evaluation as telling the story
- Community project evaluation
- Evaluating learning
- Reflecting on experiences in the program

Individual Learning

This course is an avenue for learners to pursue their interests and strengthen specific skills and knowledge in a supported and structured learning environment. Learners will take a personal learning journey, pursue goals, and deepen their education. Through this work learners will also make a difference in their community. The instructor will support and help learners to create a learning portfolio that captures all of the creative ways they are learning to engage with community and achieve learning goals. Learners will explore these topics:

- Planning and pursuing learning goals and strategies
- Individual reflection and response to course content
- Planning for the future

Self-Evaluation of Learning

Time: 2.5 hours

Materials: Self-evaluation and learning plan handouts.

The learners' experiences to this point have likely been challenging and possibly life changing. This is a chance to reflect and plan on a personal level. This self-evaluation will be useful for them as they transition out of the program and into the next phases of their lives. It may help appease anxieties about next steps or the end of the program. It also serves as a first step in thinking about key moments that they may draw on in developing their digital story over the coming weeks.

Assignment

Complete this self-evaluation of your learning:

Name: _____

Date: _____

Just as evaluating your community project is a way to reflect on, explore and share what you've learned, and plan next steps, evaluating your learning as an individual is a way to keep growing and a way to tell your personal story. In exploring the topic Self-Evaluation of Learning, you will:

- Evaluate and reflect on learning and change in the last six months
- Make a plan for continuing on your personal learning journey

Look through the learning plan you made at the beginning of the program and reflect. Think about your experiences since you started the program and write responses to the following questions. Write however much feels right to you. You will hand this in.

- What is going the way you hoped?
- What is going differently than you expected?
- What have you learned about yourself?
- What have you learned about community? What changes do you notice?
- What are specific moments that stand out to you?
- Imagine you just ran into a dear, old friend. You are telling them a story that describes your experiences in the program and the learning you've been doing. What do you say?

Assignment

Complete this learning plan:

Name: _____

Date: _____

| Body | Mind |
| Spirit | Heart |

Body — Two month goals: / Four month goals: / Six month goals: / Strengths, strategies and supports I have are:

Mind — Two month goals: / Four month goals: / Six month goals: / Strengths, strategies and supports I have are:

Spirit — Two month goals: / Four month goals: / Six month goals: / Strengths, strategies and supports I have are:

Heart — Two month goals: / Four month goals: / Six month goals: / Strengths, strategies and supports I have are:

1) What aspects of your experience in the CCB Program do you want to continue for yourself in the future?
2) What are some ways that you can do this?
3) What are your goals for yourself one month from now?
4) How will you be able to tell if you've grown and learned in these areas?
5) What do you need to do between now and then to make this happen?
6) What are your goals for yourself six months from now?
7) How will you be able to tell if you've grown and learned in these areas?
8) What do you need to do between now and then to make this happen?
9) What are your goals for yourself one year from now?
10) How will you be able to tell if you've grown and learned in these areas?
11) What do you need to do between now and then to make this happen?
12) What are your goals for yourself five years from now?
13) How will you be able to tell if you've grown and learned in these areas?
14) What do you need to do between now and then to make this happen?

Project Evaluation

Time: 2.5 hours
Materials: Questions written up on big sheets of paper.

During the pilot program we found the activities for project evaluation illuminating and fun. People learn so much from their projects and it is gratifying for them to take the time to reflect and integrate this learning.
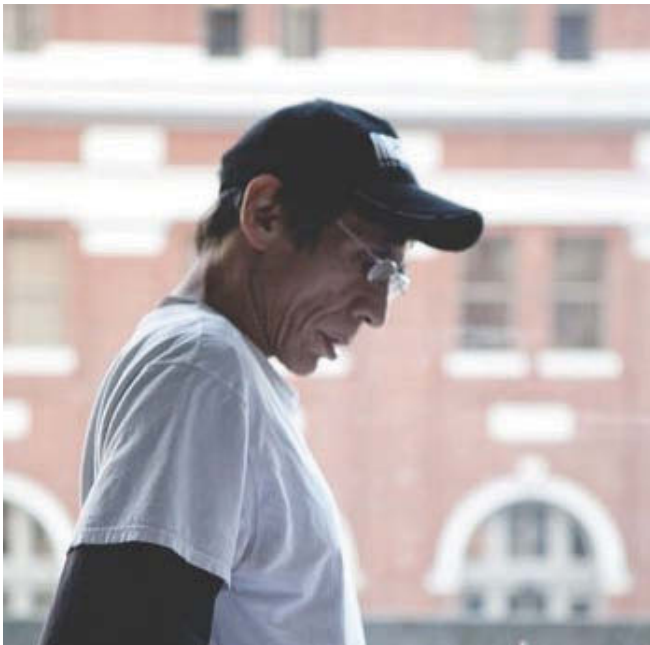
Discussion Point

In your project plan/proposal, you outlined ways to evaluate your project. While doing your project, you were collecting data for evaluation. Now is the time to go back and look at this information. Discuss with the class:

- What do you need to do to evaluate your project?
- What does the information you've gathered so far tell you about your community project?
- Do you need to collect more information now?

Next, make an evaluation work plan to do over the next week.

Assignment

Look through what you've gathered and documented for evaluating your project. Write notes about patterns and themes that you notice.

Assignment

Write up the following statements for each project group on big sheets of paper, one per sheet. Mill about the room adding your responses to the sheets.

- I can tell how the community project turned out because…
- The evaluation information we gathered about the community project tells me…(Examples of evaluation information: feedback forms, journals, field notes, statistics, etc.)
- What I learned about working with people/ communities through doing a community project was…
- What I learned about myself from doing a community project was…
- What surprised me was…

- If I was giving myself advice about the community project before implementing it, I would say…
- What needs to happen next to improve this community issue is…
- If I did a similar community project again, next time I would…
- Lessons I learned from doing this community project are…
- I will take this learning forward into the future by…

Follow up
Type up the answers so that each group member has a copy of this report.

Assignment
We're going to make a Presentation Poster about your community project that we can display at your graduation. There is one template for all the posters that includes the funders, the program name, and program description. Your part is that you need to submit a high resolution digital image that relates to your community project as well as one paragraph that describes your project.

Digital Storytelling

Time:	10-30 hours (depending on the learner's skills and how in depth they want to go)
Materials:	Memory sticks; computer lab.

The digital stories are a wonderful way of evaluating learners' community projects as well as their individual learning in the program. Digital stories provide a tool that can help learners weave together all of the literacy and essential skills, while allowing people to start from their strengths and build from their current skill levels. Making this an individual project rather than a group endeavour is also an effective way to ensure that every learner is included, and every voice is heard.

In the pilot program, we experienced many technical difficulties, but we used them as learning opportunities with the learners. People were able to enter the digital storytelling project with a wide range of computer skills and they adapted the project to the depth they were comfortable with. The digital stories had the added bonus of making the program graduation ceremony truly memorable.

This project did require considerable resources in the form of extra tutoring and one-to-one attention for many of the learners. Program staff were anxious about how it would all work, but found that it was very doable and well worth the effort.
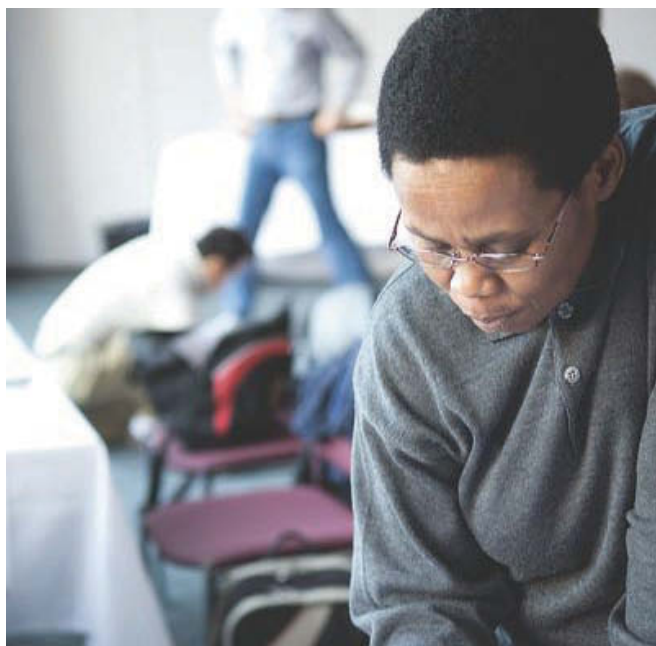
Digital Storytelling—Part One

Discussion Point
Tell us about the best storyteller you've ever met. What made them so?

Speaking Notes
"Story takes you up, then down, leaving you in a place that is higher than before. It runs through everything in land, body, mind and spirit, tying together the shape of learning for all peoples" (Yunkaporta, 2009).

Your main project for the remainder of the CCB Program is to create a personal digital story that will evaluate and reflect on your learning and community project. You are each going to make a two- to three-minute digital story about an accomplishment or discovery you've had in the program. The premier screening will be at your graduation ceremony.

This will be a visual representation of your learning. In your digital story project, you can reflect and evaluate your learning, your community project, lessons learned, and/or goals for the future. You are encouraged to look at these areas of your life in a holistic, creative way and walk us through your story.

Every week with the class, you will give an update on how your digital story project is progressing. You will build on the reflective and evaluative activities you've already. You are encouraged to look through and reflect on your previous work for insights and ideas that you can apply to your digital story.

It is important that we leave no one behind; we need to progress in stages all together. This is a chance to create community capacity by helping each other and sharing skills (e.g., writing, art, computer skills, stress management).

Discussion Point
What is a digital story?
[Hand out 'Intro to Digital Storytelling', found in Phase 3: Resources.]

Digital Storytelling—Part Two

Guest Facilitator
Host a guest speaker that can illustrate the power of storytelling with images and words for inspiration in the digital stories.

In the pilot program, we had a session on "Words, Photos, and HIV Activism" with:

Tuan Luu (Health care worker, BC Centre for Disease Control and a photographer).
Brad Cran and **Gillian Jerome** (Creators of the Hope in Shadows book, www.hopeinshadows.com/buy/book/book).
Bud Osborne (Activist and poet, www.fernwoodpublishing.ca/Raise-Shit-Susan-C-Boyd-Donald-MacPherson-Bud-Osborn/).

Digital Storytelling—Part Three

Discussion Point
Have a story circle about a moment of accomplishment or discovery you've had in the program.

Assignment
Write a script for your digital story that is 150–300 words (write it on the small piece of note paper). Your writing voice will work best if it is quite natural, the way you'd tell a story to us in class (not formal or perfect writing). Focus on a small idea and a meaningful moment. You don't have to cover everything in your story.

- What do you see?
- What do you hear?
- What's being said?
- What are your thoughts?
- What are your feelings?
- What is the context for those feelings?

Self-edit your writing. Does this get to the heart of the matter? Does it sound natural, like you? Are there extra details that are complicating or taking away from your story? Don't over edit. It is important that your writing be authentic, not "perfect."

Digital Storytelling—Part Four

Assignment
What images come to mind when telling the story? What images would help the listener understand the meaning and depth of your story. Identify 15 or less. Get clear on the meanings of the images. How can you find or create these images? Work on collecting, making and finding these images. Scan them as needed so that you can add them into your digital story.

Digital Storytelling—Part Five

[During the pilot program we used Windows Movie Maker to create digital stories. We've included some resources and links that helped learners with that software, but obviously the specifics will vary depending on what software you are using. While some of the activities below are presented as bullets, a number of these items will require significant one-to-one tutoring. Please see Phase 3: Resources Section for a number of handouts related to Digital Storytelling.]

Assignment
Create a storyboard. Storyboards are a way of organizing your images and narrative script before putting them together digitally. They're used to make movies, commercials, music videos, and any other video or digital production that uses both images and sound. Storyboards are a great way of problem solving and getting the flow the way you want it without investing a lot of time and energy in digital technology.

Take the collection of images that you collected or created in the previous assignment and place them in sequence on the storyboarding templates (available in Phase 3: Resources). Use two or three templates as needed. Write your script in the space available, matching up your words with the images you've selected. Read through the script out loud. Rearrange the images until you feel that you have the flow and rhythm the way you want it, and the script matches the images.

Resources

Watch the *Making Digital Stories* video (http://www.sfu.ca/
community/literacylives/). Read the handout on Windows
Movie Maker (see Phase 3: Resources).

Assignments

- Attend tutorial on Movie Maker and how to use a
  memory stick.
- Attend at least three work blocks in the computer lab.
- Record your digital story narration.
- Add all of your images to your memory stick.
- Load your narration and images into Movie Maker,
  adding titles and transitions. Adjust the length of time
  for each image as needed.

Planning for the Future

Time:	5 hours
Materials:	Large sheet of paper; green paper cut into grass shapes; blue paper cut into wave shapes; orange/pink paper cut into fish shapes; felt pens; letter paper and pens; envelopes; postage; magazines; art supplies; name tags.

Experiencing change and endings is very challenging for most people. Planning for the future on a personal and collective level is a cue that the conclusion of the program is just the beginning of a much longer journey. Hope and vision for the future help to make this transition meaningful, joyful and celebratory.

Planning for the Future—Part One

Discussion Point

We are going to use an activity called the Sea of Change to have a dialogue about the next steps we want to take in community capacity building. It will be a visual representation of where we are, where we want to go, and the strengths we can use to get there.

On the green papers that are cut into the shape of sea grasses, answer the question: "What is the current situation for community, literacy and HIV?" The point is to find out what is going on now, good and bad. You may not know what's going on. That's okay and that's important to document too. Talk about it as a group; frame the questions a few other ways. "What do you like about this community?" "What is missing?" "Who is being left out?" And so forth. Go with the flow of the conversation. People should tape up their answers on the green sea grasses all in one section on the far left side of the long paper. This represents the "Marsh of the Present." Things here are a beautiful and complex eco-system, but the waters are not moving very fast.

On the blue papers, answer the question: "What would you like to see for your community's future?" The point is to find a dream for the future. When you are probing for discussion, you can frame the question other ways that fit the group. For example, you can ask: "What's your vision of what you'd like things to be like?" "What would you like to learn and teach?"

People should then tape up the blue waves all in the section on the far right of the long paper. This represents the "Sea of Change." Things here are dynamic and moving and powerful.

On the orange or pink fish, answer the question: "What are the strengths, resources and opportunities that we can build on to get from the present to the future?" The point is to find out the good things in this community that we can build on. Probing questions you could ask are: "What do

you like best about it here?" "Where do you go if you want to learn something?" "Do you know of any people, places, groups or projects that make the neighbourhood strong?" People then tape up their fish to make one long river of resources and assets that lead from the present to the future.[1]

Assignment

Write your name on the top of a blank piece of paper. Everyone passes their paper to the left. The person with the paper then writes words of appreciation and acknowledgment for whoever's name is at the top. At regularly timed intervals of one minute, everyone passes the paper again to the left and writes kind words for the next person. Go around the entire room until you get your own paper back filled with appreciations.

Planning for the Future—Part Two

Assignment

A very stressful question can be, "So, what do you do?" Often, our work is unpaid or unrecognized by society. Sometimes we are between activities and don't know what to say. Sometimes, the most important parts of our lives are not what we're doing but how we're being, what we care about, who we spend time with, etc.

As you transition from this education program into your next steps, you may be worrying about how you'll answer this question now. This assignment is a chance for you to prepare an answer that you feel confident in.

Complete the "What Do You Do?" worksheet found in Phase 3: Resources. Then, drawing on the ideas you've jotted down on the worksheet, write a one-sentence answer that you could realistically use if someone asked you "What do you do?"

For example: "I volunteer at three community organizations." "I'm passionate about community health." "I'm raising my kids." "I'm working on my own health right now." Write your one-liner on a nametag. Go around the room and introduce yourself to all your classmates with your new one-liner.

Assignment

Write a kind letter to yourself—address it to your future-self six weeks from now. What words of inspiration, support, and focus do you think you'll want to hear? Address the envelope with your name and address. Your instructor will mail it to you in six weeks.

Assignment

Using art supplies and magazine cutouts, create a collage about your vision and intentions for your future. Put it up somewhere you can see it regularly. People often find this helps keep the focus on where you want to be headed and helps dreams become realities.

....
1   Activity learned and adapted from Check Your Head

Resources

Resources in this section are focused on skills for community project evaluation, with a specific focus on how to plan and create a digital story using Windows Movie Maker and Garage Band. Please note there is also a short video available at www.sfu.ca/community/literacylives.

Storyboard Template

Intro to Digital Storytelling

How to Use Windows Movie Maker

Intro to Garage Band

What Do You Do?

Storyboard Template

Title:				

DIGITAL STORYTELLING

Storytelling Meets Technology

Stories are how we make our lives meaningful. We draw associations among events to build meaning about our world and about ourselves. They are also a way to evaluate and reflect on our learning. For ages, stories have been memorized and told orally so they could be passed down from one generation to the next. The invention of the printing press in 1440 dramatically changed the way storytellers could connect with their audiences. And today, in the 21st century, computers are giving us whole new ways to tell stories.

WHAT MAKES A STORY A DIGITAL STORY?

Digital storytelling weaves the ancient art of storytelling with images and sound. A digital story is like a movie that combines visual layers such as photographs, video, animation, and text with audio layers such as sound effects, music, and often a narrative voice.

Six Elements of a Good Digital Story

From www.digitales.com

1. LIVING INSIDE YOUR STORY: The perspective of each story is told in first person using your own voice to narrate the tale. You share through the story who you are, what you felt, and what this event or situation means for you in a personal way that engages viewers in a very real and emotional experience. Rather than a detached telling that this happened and that happened, viewers experience you living inside this story. Your story is shared through the heart of personal meaning NOT the head.

Take Six: Elements

1. Living in Your Story
2. Unfolding Lessons Learning
3. Developing Creative Tension
4. Economizing the Story Told
5. Showing NOT Telling
6. Developing Craftsmanship
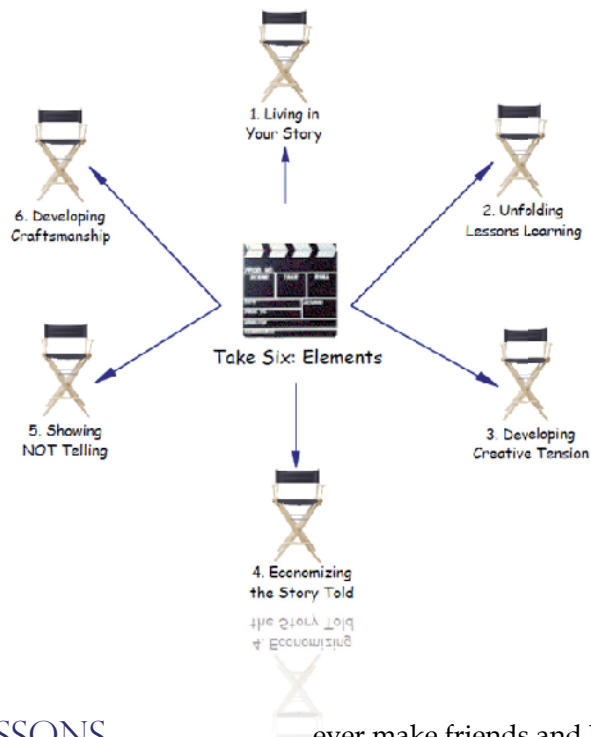
2. UNFOLDING LESSONS LEARNED:

One of the most unique features of this specific digital storytelling style is the expectation that each story expresses a personal meaning or insight about how a particular event or situation touched your own life. A good story has a point to make, a moral conclusion, a lesson learned or an understanding gained. Each story needs to have a point that is revealed in the end either implicitly with the media or stated explicitly with words.

3. DEVELOPING CREATIVE TENSION:

A good story creates intrigue or tension around a situation that is posed at the beginning of the story and resolved at the end sometimes with an unexpected twist. A hook is created to intentionally draw the viewer into wondering how it will unfold and how it will all end. What does the title mean? Will the man get his fish? Does Amber ever make friends and be a part of the classroom? What is the meaning of having a life without a father? The tension of an unresolved situation engages and holds the viewer until the end. Pacing is an invisible part of sustaining story tension. A surprise turn of events is always enjoyed by the viewers as long as a few clues are tucked into the telling of the story.

4. ECONOMIZING THE STORY TOLD:

A good story has a destination – a point to make –and seeks the shortest path to its destination. Each digital story is no more than 1 to 3 minutes based on a script that is no more than five hundred words. The art of shortening a story lies in preserving the essence of the tale—using the fewest words and images to make your point. By holding clarity about the essence of the story, the additional narrative can be pared down.

5. SHOWING NOT TELLING: Good stories use vivid details to reveal feelings and information rather than just saying something was tall, happy, scary, or difficult to do. "It was a dark and stormy night" does not have to be said directly in the script. Unlike traditional oral or written stories, images, sound and music can be used to show a part of the context, create setting, give story information and provide emotional meaning not provided by words. Both words and media need to reveal the story through details rather than being directly stated.

6. DEVELOPING CRAFTSMANSHIP: A good story incorporates technology in artful ways demonstrating craftsmanship in communicating with images, sound, voice, color, white space, animations, design, transitions, and special effects. All media elements are selected to extend the meaning rather than being bells and whistles that become distracting, overused or misused. Good craftsmanship creatively combines media elements to convey significant meaning rather than being used for "decorating" the story.

Practice reflecting on how well sample digital stories incorporate these six. How do you rate each of the six elements? Where are the strengths? Which areas need more shaping to increase the quality of the story?

Source: *The Six Elements of a Good Digital Story* article was taken from www.digitales.com.

**Recap:
The Six Elements**

1. Living inside your story
2. Unfolding lessons learned
3. Developing creative tension
4. Economizing the story told
5. Showing not telling
6. Developing craftsmanship

Your Digital Storytelling Project

Over the next few weeks, each learner will create a **1 to 3 minute digital story about their personal learning journey in the Community Capacity Building program at SFU**.

Your instructor, tutors, and peers will help you each step of the way as you:

· Reflect on what you've gained from the program
· Gather materials (images, photos, songs, etc.)
· Shape your ideas into a story
· Write the script
· Create a storyboard
· Record your voiceover (your script)
· Edit your digital story

We will make these digital stories with an easy-to-use program called Windows Movie Maker. Your instructor and tutors will show you how it works.

There will be lots of time provided to complete all of the work in class, and there will be many hands ready to help you.

Your digital stories will be shared at the graduation ceremony on March 19, 2012 as a way to celebrate your learning and achievements.

3

Introduction to Windows Movie Maker

Eight Steps to Making A Digital Story on the Computer

1. **Digitize your media files:** After you choose the images and music for your movie, you'll save them as computer files on your memory stick. You'll also record your narration and save that on your memory stick.

2. **Import media files to Movie Maker:** This involves storing all of your media files in your 'Collections' in Movie Maker.

3. **Add your images to the storyboard:** You'll drag and drop your images from your collection to the Storyboard/Timeline.

4. **Add narration:** You'll drag and drop your audio file from your collection to the audio/music track in your Timeline.

5. **Add titles, transitions, captions, and credits:** You'll polish your movie with an opening title, closing credits, captions on your images, and transitions between your images.

6. **Adjust the timeframe each image is displayed for:** You will choose how long each image appears on the screen.

7. **Save your movie.** You'll save your movie as a movie file, rather than just as a project file.

8. **Add background music.**
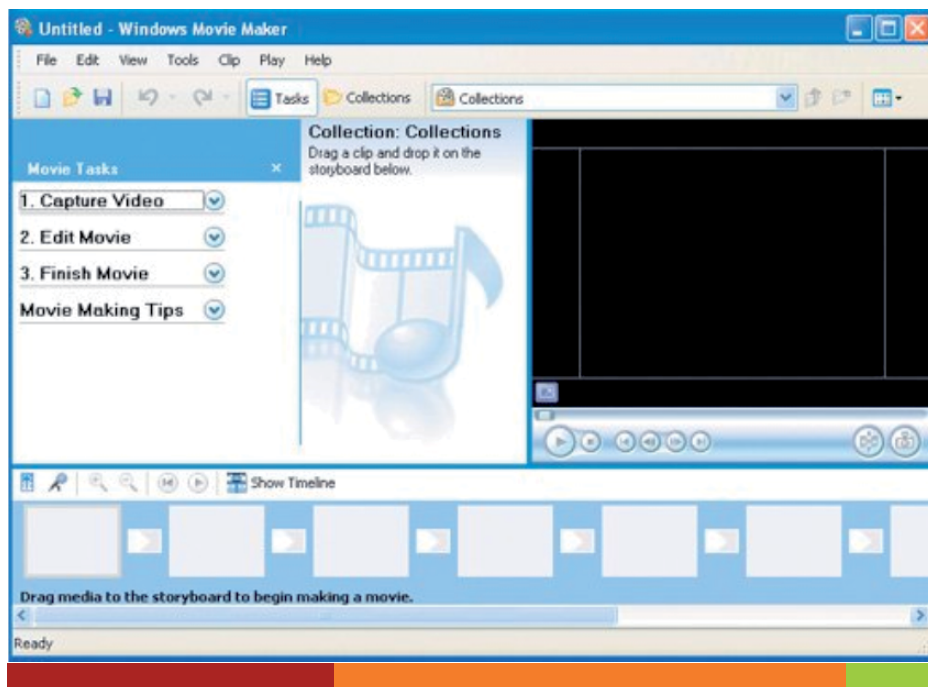
This is what you see when you open Movie Maker. Take a moment to identify:

*Menu & Toolbar
*Movie Tasks
*Collections
*Monitor
*Storyboard/Timeline

Starting Windows Movie Maker

1. Click the **Start** button on the bottom corner of your screen.
2. Click **All Programs**.
3. Click **Multimedia**.
4. Click **Windows Movie Maker**.
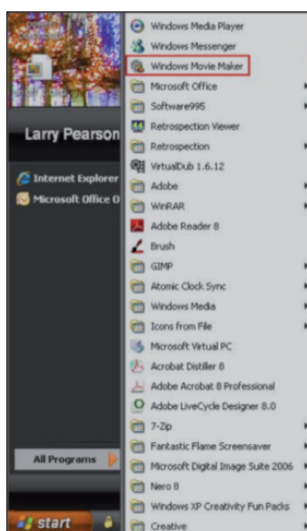
Take a Tour of Windows Movie Maker

1. **Menu & Toolbar:** This is where you go to open and save your project, as well as undo changes. Also take note of the Collections drop down menu.

2. **Movie Tasks:** This has a list of tasks to complete to make your movie. Click the arrow beside each task to show or hide additional options.

3. **Collections**: This shows your personal list of files, such as photos, audio clips, video clips, and music.

4. **Monitor:** This lets you see files in your collection, as well watch previews of your movie. Notice it has play and stop buttons like on a VCR or DVD player.

5. **Storyboard/Timeline:** This is where you combine your pictures, narration, and music to make a movie.

You can switch between the Storyboard and the Timeline by pressing the Show Timeline or Show Storyboard button.

The Timeline lets you edit how long a picture or video clip is shown for.

The Storyboard lets you easily arrange the order of your pictures or video clips.

2
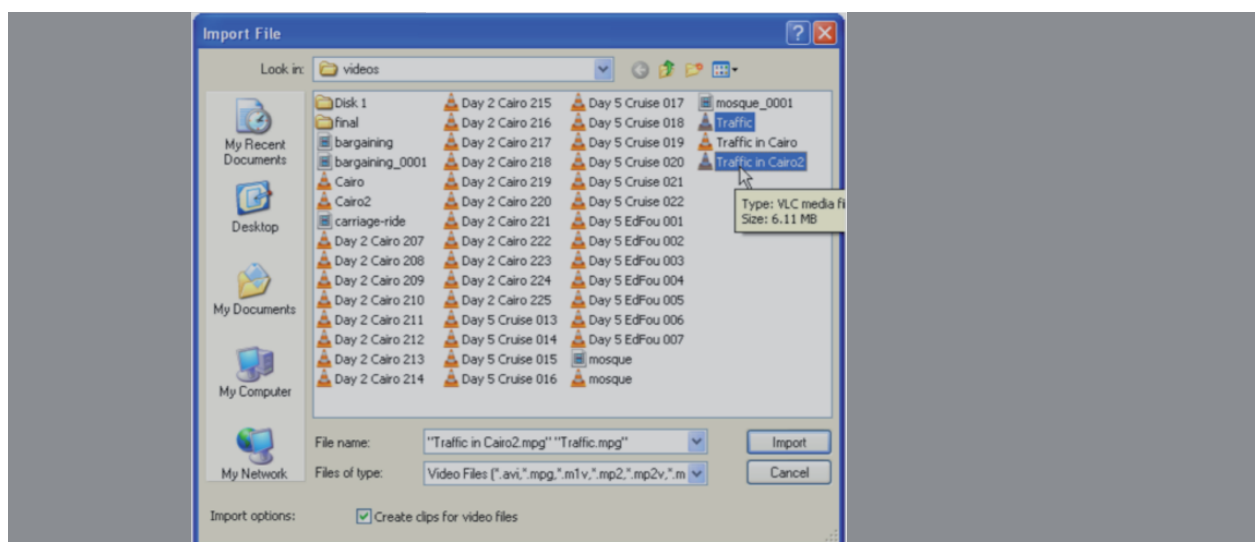
Import Your Media Files into Windows Movie Maker

Media files for your movie can be anything from snapshots taken with a digital camera to scanned photos, to pictures from the Internet. They could also be music files or an audio recording of you reading your script.

Once you've gathered the media files for your movie, the next step is to store them in Movie Maker. This is called **importing** your media files. To import images:

1. Click **File** and then click **Import into Collections**. Find the folder where you keep the images you want to import. If they are on your memory stick, click **My Computer**, and then double-click **Removable Disk**.

2. Hold down **Ctrl** on your keyboard and click once on **each media file** your want to use in your movie.

3. Click **Import**.

Your media files are now all in the **Collection** area of the screen. When you click an image, you will be able to see it in the Monitor.

Add Your Images to the Storyboard
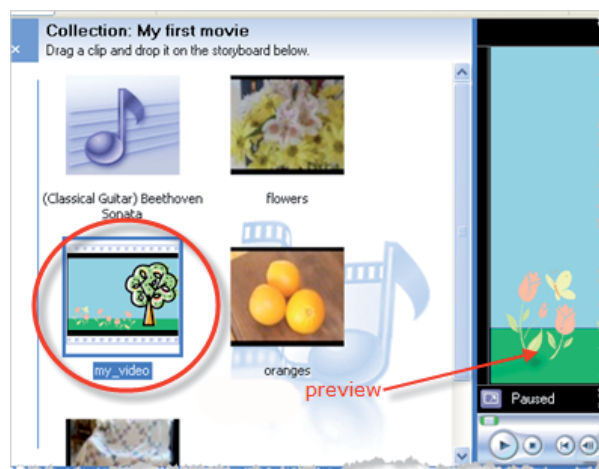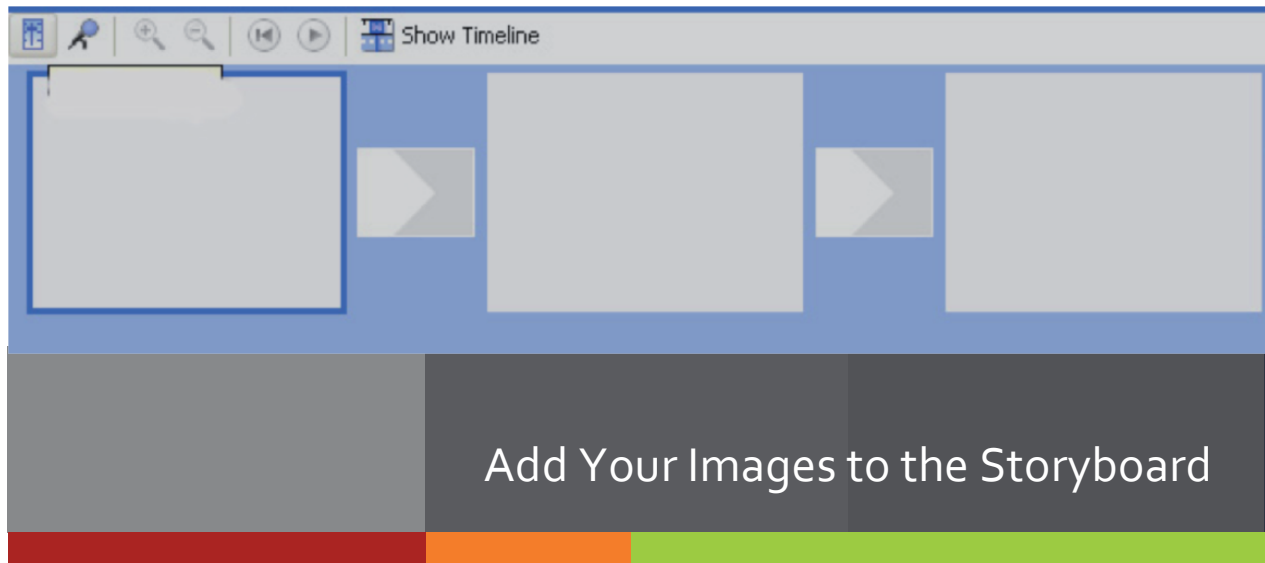
1. Make sure you have the **Storyboard** on your screen. A bunch of rectangles will be running across the bottom of the screen like the ones above. (If you see the Timeline, click Show Storyboard.)

2. Look through your **Collections** to find the first image you want to use in your movie.

3. **Click and hold down** the mouse button while you **drag the image to the Storyboard**. Let go of the mouse button. It'll go into the first large square on the left.

Repeat these steps to add each of your images to the storyboard.
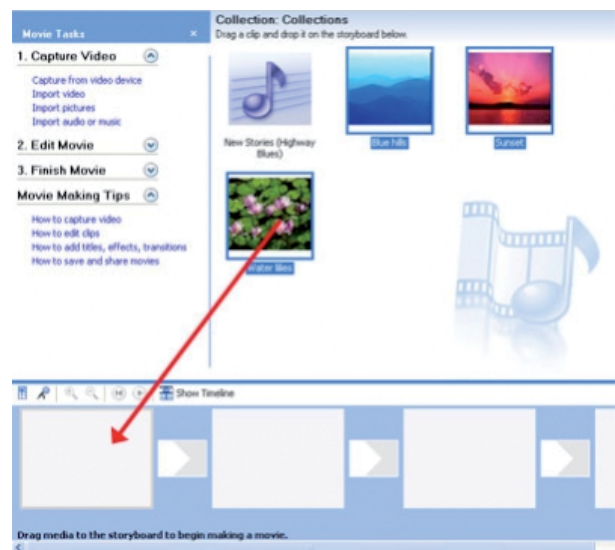
Working with Images in the Storyboard

If you want to **delete an image**, click on it and press Delete on your keyboard.

If you want to **rearrange an image**, click on it and drag it to another spot in the Storyboard. (Before you let go of the mouse button, make sure your mouse pointer is near the left edge of the rectangle you want to fill.)

If you would like to **preview** your movie at any point, click on the first image in your Storyboard and press the Play button on your monitor. Each image will show for five seconds – you can change this later.

4
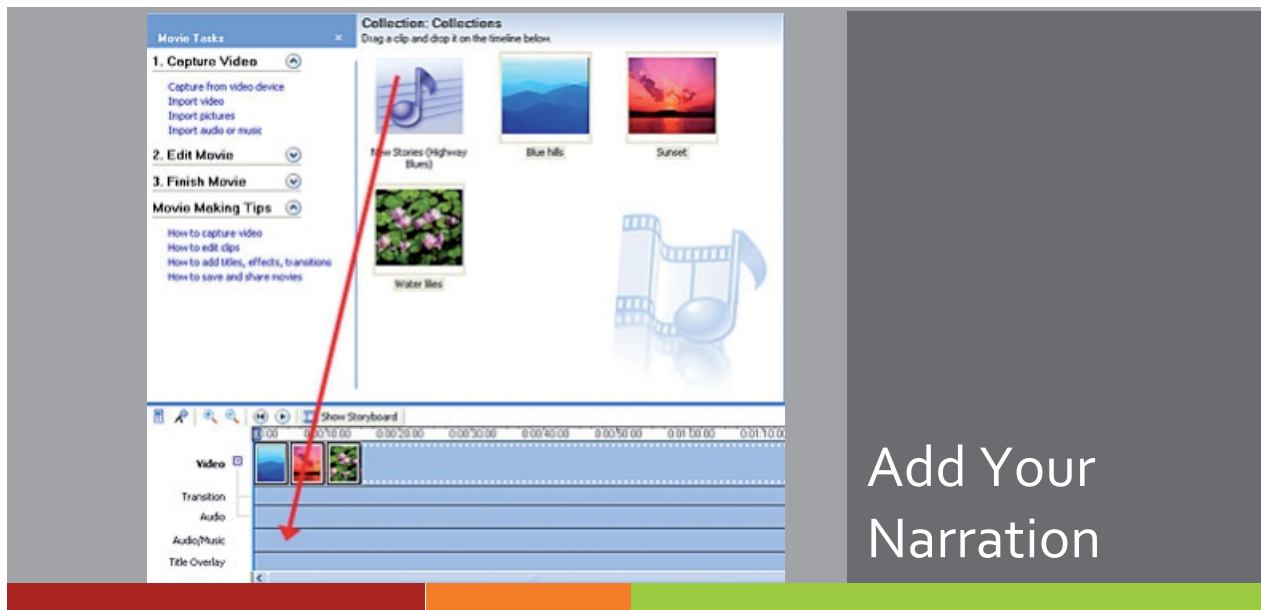
Add Your Narration

1. Click the **Show Timeline** button (if you aren't there already). You'll see a Video track, an Audio/Music track, and a Title Overlay track.

2. Browse through your **Collections** to find the audio file with your narration on it.

3. **Click and drag the file** to the start of the **Audio/Music** track.

Press play on your monitor to preview your movie again. Don't worry if the images don't match the narration – you'll fix that later.
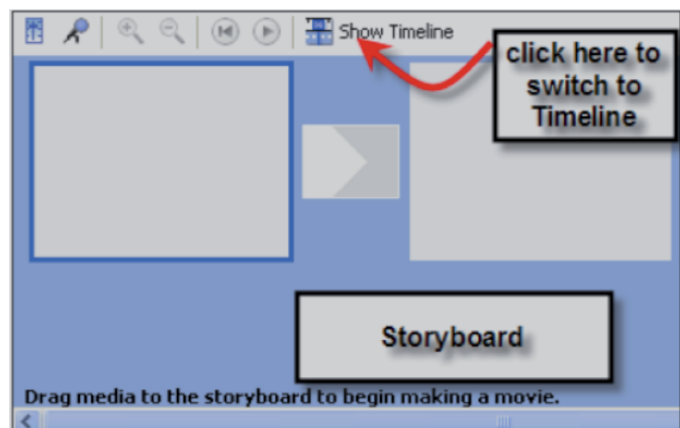
Saving your Project

Saving your movie as a project file allows you to go back and edit it at any time. This won't be the file you will use to share your movie with others. To save your project:

1. Click File
2. Click Save Project As…
3. Choose a location to save your file (Desktop or Removable Disk)
4. Type in a name for your file and click Save.

5
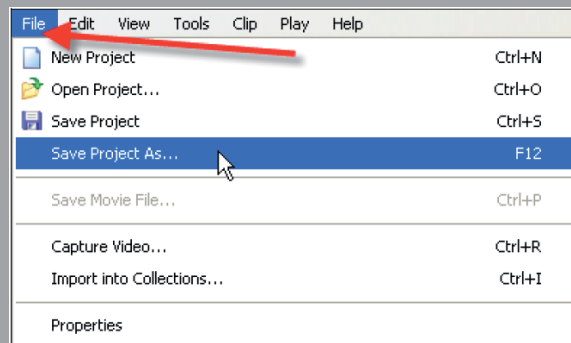
Add a Title
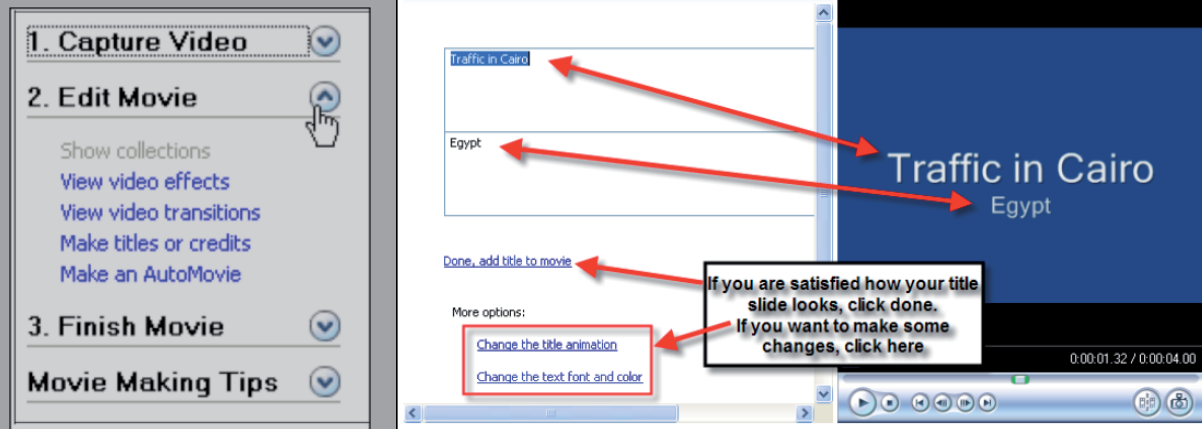
1. In the Movie Tasks menu, click the arrow beside **Edit Movie**.

2. Click **"Make Titles or Credits."**

3. Click **"Add title at the beginning of the movie."**

4. In the **top box**, enter the main title of your movie.

5. In the **bottom box**, you can enter a subtitle, or leave it blank.

6. Under 'More Options,' click '**Change the title animation**.'

7. **Select an option** from the list and watch what it looks like in the monitor. Do this until you find one you like.

8. Under More Options, click "**Change the text font and colour**."

9. Choose a **font** from the dropdown menu. (You can see what it looks like in the monitor).
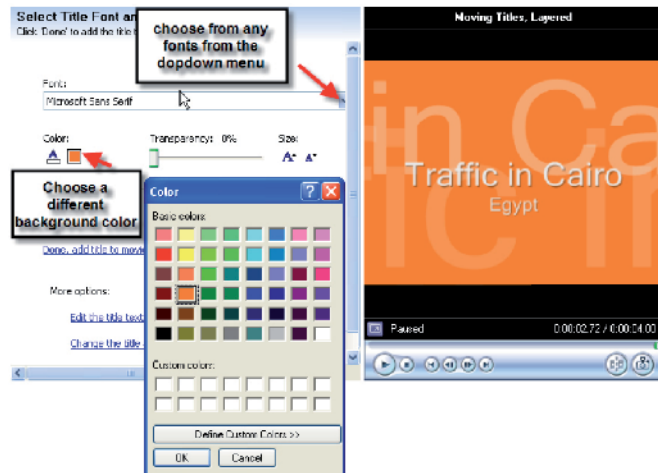
10. Choose a **background colour** by clicking on the coloured box and selecting a different colour from the menu that pops up. Then click OK.

11. Click "**Done, add title to the movie**."

You will see your title at the beginning of your Video track and Storyboard.

6
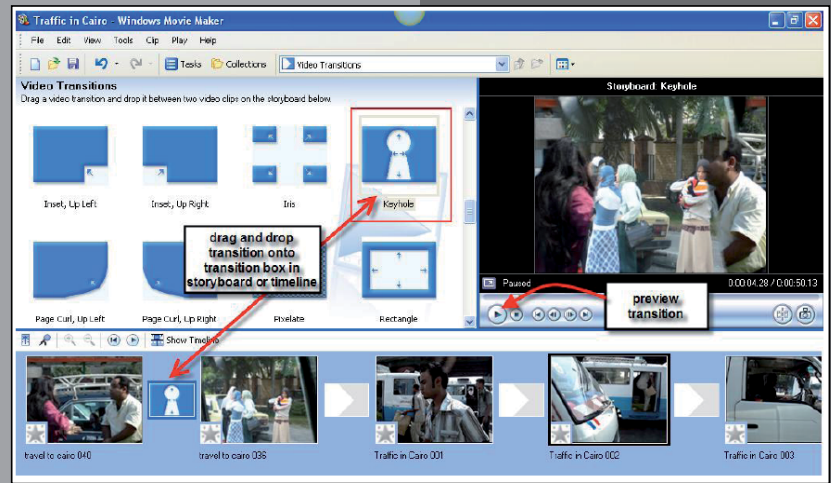
Add Transitions

Transitions make your movie flow smoothly from one image to the next.

1. Click **Show Storyboard** if you don't already see the Storyboard.

2. Under Movie Tasks, in the Edit Movie menu, click **View Video Transitions**.

3. Double click a video transition to preview what it looks like in the monitor.

4. When you find one you like, **click and drag** that Video Transition into the small rectangle between any two images on the Storyboard.

5. **Repeat** these steps to add transitions between all of the images.

Preview the movie at any time by selecting the first square of your Storyboard and pressing the Play button in the monitor.

Bars

Bow Tie, Horizontal

Bow Tie, Vertical

Circle

Circles

Diagonal, Box Out

Diagonal, Down Right

Diamond

Dissolve

Fade

Fan, In

Fan, Out

7
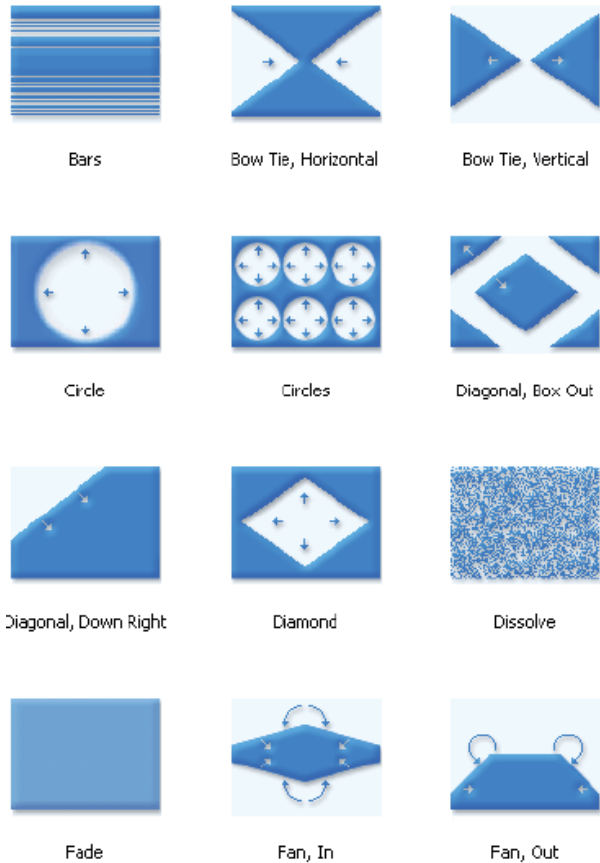
Adjust the Length of Time Each Image is Displayed
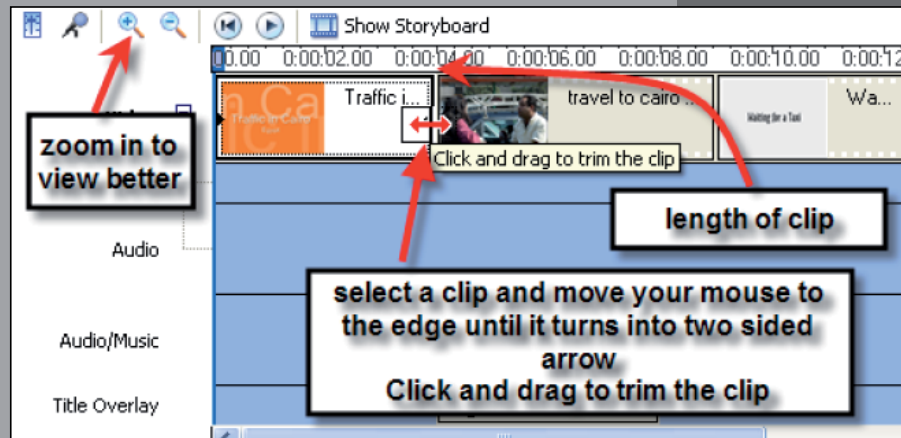
Right now, your narration probably doesn't match the timing of when the images appear on the screen. To fix this, you can adjust the length of time each image is displayed.

1. Click **Show Timeline**. Each title and image is displayed here as a separate "clip." (You might need to click on the magnifying glass with the plus sign to zoom in for a better view.)

2. **Click** on the first clip in your movie. It will be outlined in black to show it is selected.

3. Hold your mouse pointer over the **right edge** of the clip. It will change to a **red arrow**.

4. Hold down your mouse button and drag it left to shorten the length of the clip, or right to make it longer.

5. Press **Play** to preview your movie and see if the narration matches the images the way you would like. Continue to adjust the length of the clip as needed by repeating steps 3 and 4.

6. Repeat this process by clicking the second clip in your movie, and following steps 3 to 5.

Continue to do this for each clip in your movie until your narration matches the images.

10. Browse through your **Collections** to find the audio file with your narration on it.

11. **Click and drag the file** to the start of the **Audio/Music** track.

Press play on your monitor to preview your movie again. Don't worry if the images don't match the narration – you'll fix that later.

8

Add Captions to an Image
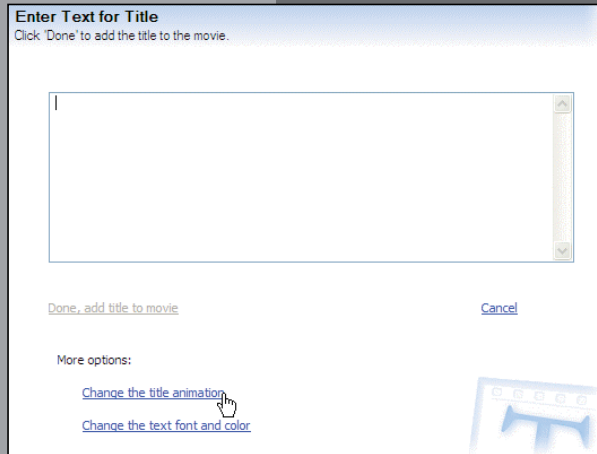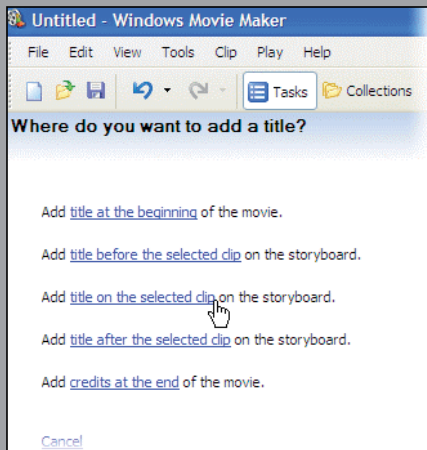
1. Click **Show Storyboard** (if you aren't already in the Storyboard).

2. **Click the image** you want to add a caption to.

3. Under Edit Movie, Click **'Make titles or credits'**

4. Click '**Add title on selected clip on the storyboard**.'

5. **Enter the text** for your caption (you can experiment with putting it in the top box vs. the bottom box to get the look you want).

6. Click '**Change the title animation**.'

7. Click on the different options in the menu and preview them in the monitor. Find one your like.

8. Click '**Change the text font and colour**.'

9. Choose a **font** you like. You can also change the font colour in this screen.

10. Click '**Done, add title to movie**.'

9
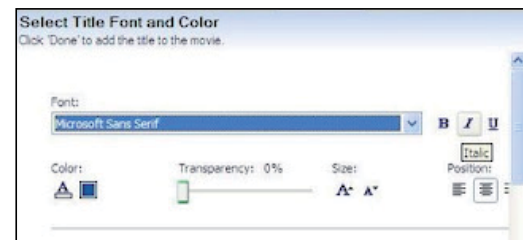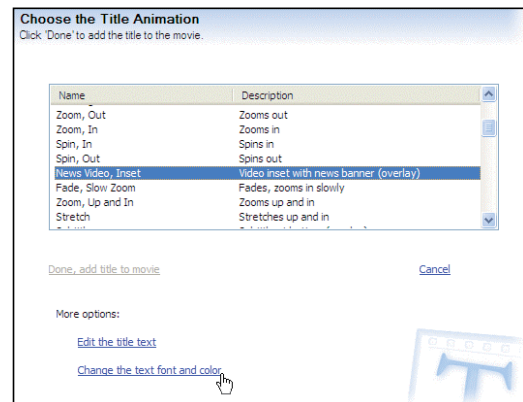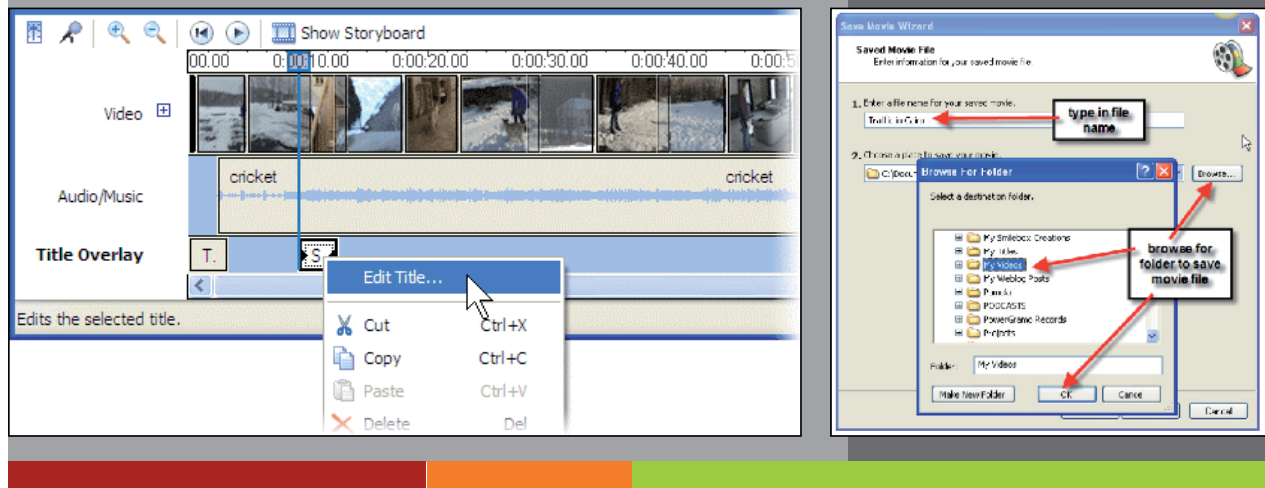
Change How Long a Caption Appears on an Image

1. Click **Show Timeline**.

2. Click the clip in the Title Overlay track that contains your **caption**. It should now have a black line around it to show it is selected.

3. Hold your mouse pointer over the **right edge of the clip**. Your pointer will become a red arrow.

4. Hold down the left mouse button and **drag the side of the rectangle** to the right to make the caption show for a longer period of time.

5. Press **Play** in the monitor to preview the changes.

Save your Movie as a Finished Movie

1. In the Movie Tasks menu, click **"Finish Movie."**

2. Click **"Save to my computer."**

3. Enter a **file name** for your movie.

4. Choose a place to save your movie. To save it to your memory stick, click **Browse**, then click **My Computer**. Then click **Removable Disk** and **OK**.

5. Click **Next**.

6. Click '**Best quality for playback on my computer**.'

7. Click **Next**.

10
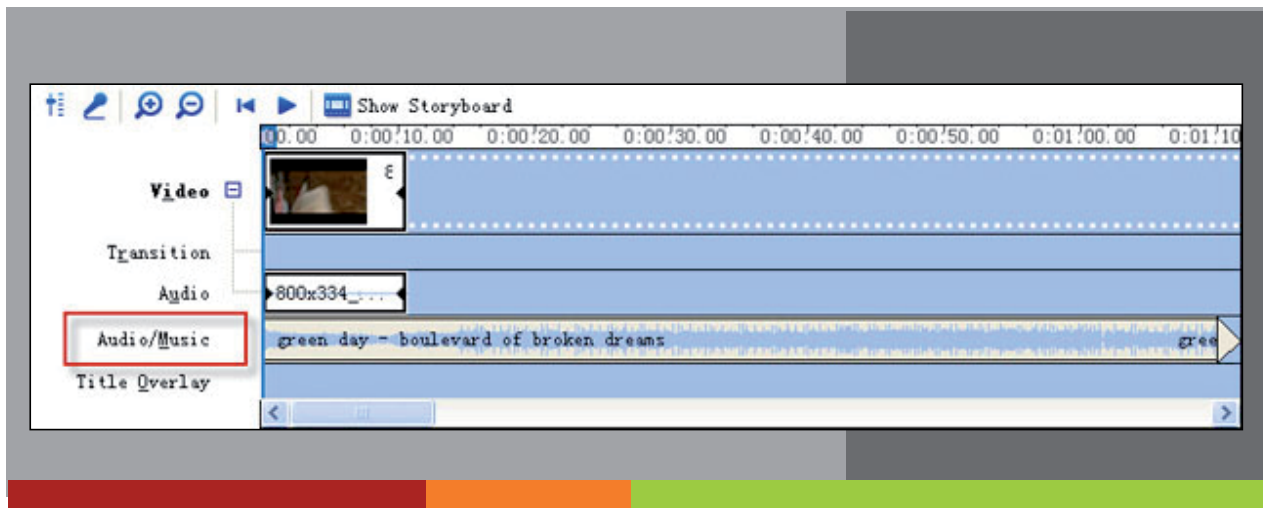
Add Background Music

Movie Maker only lets you have one audio track and you have to choose between narration and music. There is a way around this. After you have saved your file as a movie (following the previous set of instructions):

1. Click on **File** and then **New Project**.

2. In the Movie Tasks window, click **Import Video**.

3. Select the finished movie file you save in the previous step and click **Import**. It will be added to your collection.

4. Click **Show Timeline**.

5. **Drag** the movie file into the **Video track** of your Timeline.

6. Under Movie Tasks, click **Import audio or music**.

7. Locate and select your background music file. Click **Import**. It will now appear in your collections.

8. Drag and drop your music file into the beginning of the Audio/Music track of your Timeline.

Trim the Background Music to fit the Length of your Movie

1. Make sure you can see the **Timeline**.

2. **Select** the background music clip in the Timeline by clicking it once. A black rectangle will appear around the clip.

3. Scroll to the end of your movie using the scroll bar running across the bottom of the screen. **Notice where your movie ends and where your background music ends**. The goal is to make these match.

4. Hold your mouse pointer over the black arrow on the **right edge** of the music clip. Your mouse pointer turns into a red arrow.

5. Click down and drag the clip across the track, **shortening** it until it ends in the same place as your movie.

6. **Right click** on the music clip. From the menu that pops up, click **Fade Out**.

7. Press Play in your monitor to preview your movie. If the music is too loud or too soft, ask a tutor, instructor, or peer for help.

11

Other Helpful Things to Know…

How to Download an Image from the Internet

How to Download An Image from the Internet

8. Open a **web browser**, like Firefox, Chrome or Explorer.

9. Type www.google.com in the address bar and hit enter.
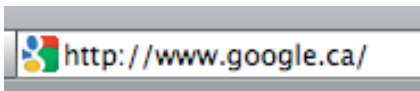
10. In the search box, type a couple of **keywords** that describe the kind of image you are looking for.

11. Click the **Search** button.

12. When the results screen appears, click on the word **Images** near the top of the screen.
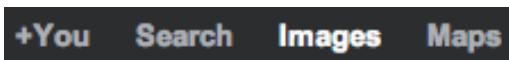
13. Browse through the images until you find one you like.

14. Double-click on the image you want to save.

15. Click **Full-size image** from the section on the right side of the screen.
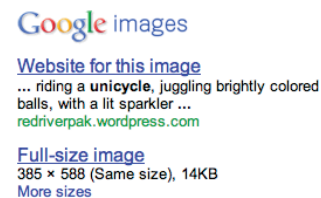
16. **Right-click** on the image, and select Save Image As…
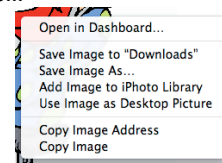
17. Type in a **name** for the file.

18. Choose "**Removable Disk**" from the options of where to save the file.

19. Click **Save**.

12

Digital Story Checklist

○ Write the script for your narration/voiceover

○ Choose your images

○ Save your images on your memory stick

○ Bring your files into Movie Maker

○ Arrange your images in the storyboard

○ Add your narration/voiceover to the timeline

○ Add a title to your digital story

○ Add transitions between your images

○ Adjust how long each image displays for

○ Add captions & credits (if you want)

○ Save your movie as a movie file

○ Add background music (if you want)

○ Save your movie as a movie file (again!)

○ Submit to Jo!

This guide is adapted from *Digital Storytelling Tools for Educators* by Silvia Rosenthal Tolisano.

13

RECORD YOUR NARRATION

On
Garage Band

Step 1: To open Garage Band, click the guitar symbol:

Step 2: Click File and then click New.

Step 3: Click Voice and then Choose.
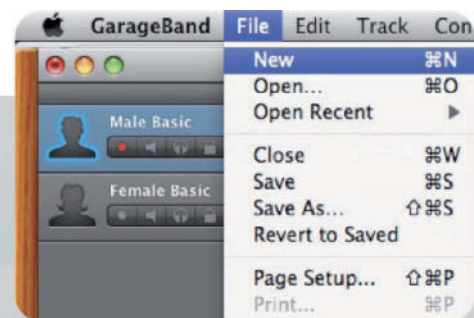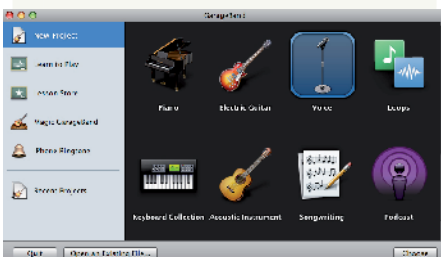
Step 4: Type in your name and click Create.

Step 5: When you are ready to record your script, click the red circle. Press the Play Button to stop.

Step 6: To listen to the narration, press the rewind button. Then press play.

Step 7: To delete the clip and start again, click the clip and hit Delete on your keyboard.
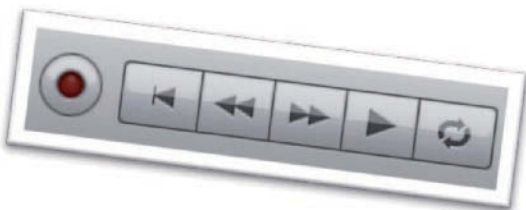
Step 8: Click Share, Export Song to Disk, Compress using MP3 Encoder and Export.
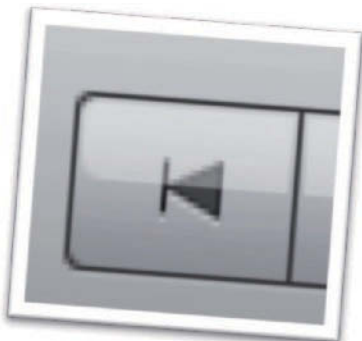
Step 9: Type in a name for your file and save it to your memory stick.

What Do You Do?
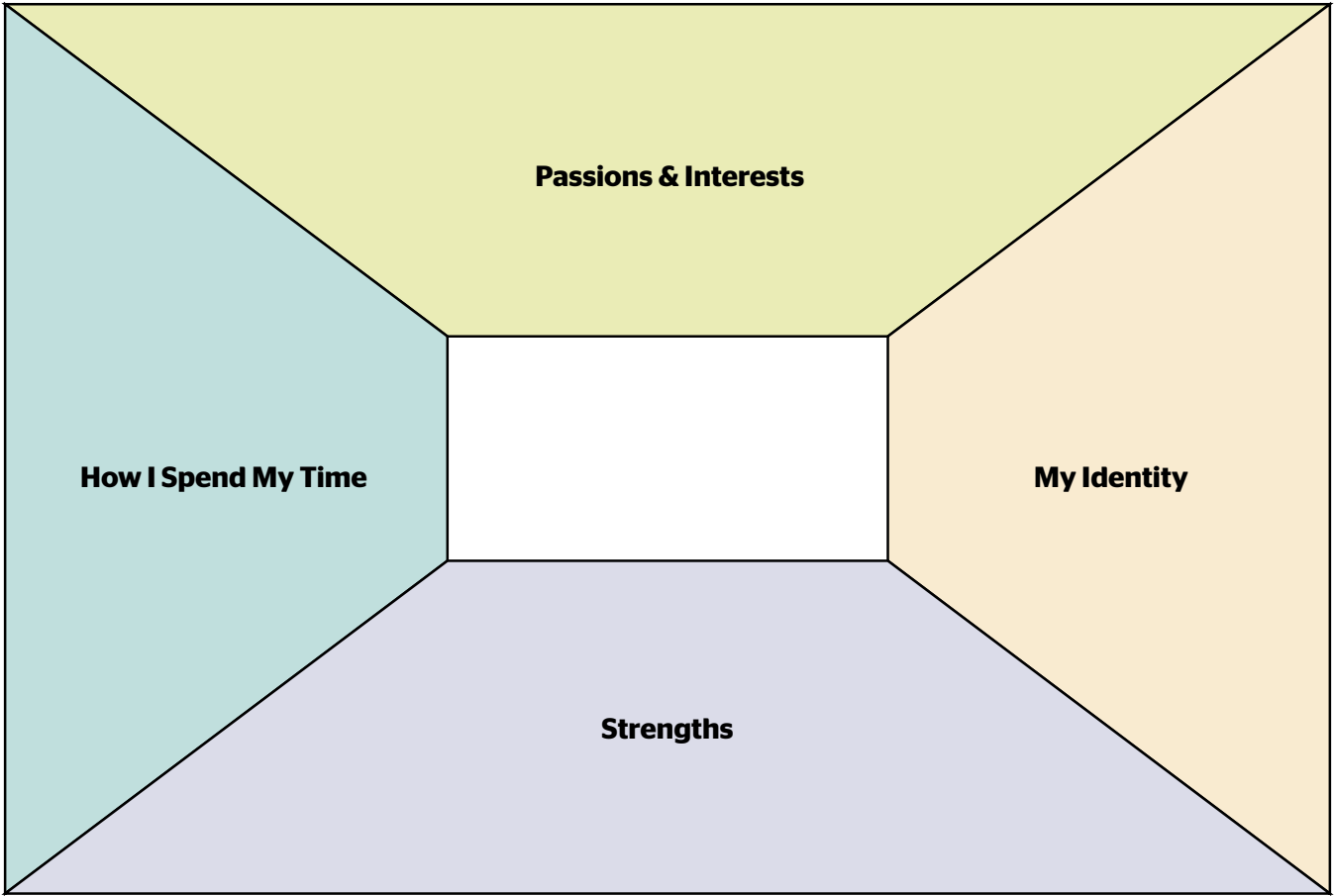
Passions & Interests

How I Spend My Time

My Identity

Strengths

Appendices

Appendices

Materials in this section include a number of promotional and administrative tools that we developed during the pilot program. We have also included posters that showcase the 10 community projects that learners planned, implemented and evaluated as part of their course work. Thanks to Chanda Stallman and the Marketing and Communications team in Continuing Studies at Simon Fraser University for graphic design.

CCB Promotional Poster

CCB Application Form

CCB Interview Questions

CCB Guest Facilitator Guidelines

Feedback Form for Learners

Master List of Program Supplies

Learner Project Posters

References

SIMON FRASER UNIVERSITY
CONTINUING STUDIES
COMMUNITY EDUCATION PROGRAM

Literacy Lives

Certificate in
Community Capacity Building

Skills for strengthening community health

DO YOU WANT TO:

- Make a positive difference in your community?
- Learn more of the essential skills and tools you need to effect positive change?
- Learn more about HIV and community health?

Yes? Then this free six-month program may be for you!

DURING THE PROGRAM YOU WILL:

- Attend 6 hours of class every week at SFU Harbour Centre for 6 months, beginning in September of 2011.
- Receive bus tickets, lunches on class days, financial assistance for childcare and access to SFU facilities, including libraries and computer labs.
- Plan and carry-out a community project that you choose.
- Build connections with members of your community.
- Strengthen some of the essential skills that you need in many situations, including community work, school, and paid jobs.

AT THE END OF THE PROGRAM YOU WILL:

- Earn a Certificate in Community Capacity Building and gain SFU Alumni status.
- Have experience and education that can be easily put into a resume, portfolio or school application to help you pursue your next goals.

For more information contact:

Literacy Lives is a partnership of Simon Fraser University, the Dr. Peter AIDS Foundation, the Pacific AIDS Network, The BC Centre for Excellence in HIV/AIDS, the BC Centre for Disease Control, and Decoda Literacy Solutions.

The project is supported by a number of collaborating agencies, including the Positive Women's Network, PHS Community Services Society, Health Initiative for Men, the Maximally Assisted Therapy (MAT) Clinic at Vancouver Coastal Health Authority, YouthCO, and Vancouver Native Health Society.

phs

Positive Women's Network

YouthCO HIV AND HEP C COMMUNITY OUTREACH

HiM HEALTH INITIATIVE FOR MEN
www.checkhimout.ca

Vancouver CoastalHealth
Promoting wellness. Ensuring care.

British Columbia Centre for Excellence in HIV/AIDS

Decoda LITERACY SOLUTIONS

Dr. PeterAIDS FOUNDATION

Pacific AIDS Network

Canada

This project was made possible with funding support from the Government of Canada's Office of Literacy and Essential Skills.

SFU

SIMON FRASER UNIVERSITY
CONTINUING STUDIES
COMMUNITY EDUCATION PROGRAM

Literacy Lives
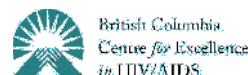
Certificate in
Community Capacity Building
Skills for strengthening community health

APPLICATION FORM

Please note: Information collected on this form will be used in accordance with federal and provincial privacy laws and the University Act. The person who gave you or referred you to this form and staff at Simon Fraser University will use the information gathered here to determine your eligibility for the program and to enroll you if you are a successful applicant. Please see Collection of Personal Information disclaimer, on back page.

Application Date: _____

Name: _____

Address: _____

Phone number: _____

Email: _____ Birth Date: _____

Can we leave a message at this phone number stating the name of the organization?

_____

Best way and time to reach you: _____

1. If accepted into this program, are you willing and able to attend two classes per week at SFU Harbour Centre Downtown Vancouver for the six months of the course? ☐ Y ☐ N

2. Check all the days you would be able to attend class from 1–4pm:
   ☐ Monday   ☐ Tuesday   ☐ Thursday   ☐ Friday

3. Will you require a child care subsidy in order to attend classes? ☐ Y ☐ N

4. Check the ways you prefer to learn:
   ☐ Working in small groups   ☐ Lectures and presentations   ☐ Making things
   ☐ Working in large groups   ☐ Doing research   (art, objects, etc.)
   ☐ Discussions and talking   ☐ Working on my own on   ☐ Taking time to think and
      about ideas   something   reflect
   ☐ Hands-on projects   ☐ Watching videos   ☐ Listening
   ☐ Activities   ☐ Reading

phs
COMMUNITY SERVICES SOCIETY

Positive Women's Network

YOUTHCO
HIV AND HEP C
COMMUNITY OUTREACH

HiM | HEALTH INITIATIVE FOR MEN
www.checkhimout.ca

Vancouver
CoastalHealth
Promoting wellness. Ensuring care.

British Columbia
Centre *for* Excellence
in HIV/AIDS

Decoda
LITERACY SOLUTIONS

Dr. **PeterAIDS**
FOUNDATION

Pacific AIDS Network

Canada

This project was made possible with funding support from the Government of Canada's Office of Literacy and Essential Skills.

5. This learning experience will be shared with a diverse group of people from many different backgrounds. Share one thing you would like about working with a diverse group and one reason why you'd find it challenging.

_____

_____

_____

6. What do you find exciting about the Certificate in Community Capacity Building?

_____

_____

_____

7. Can you think of any reasons why you would have difficulty participating in this program?

_____

_____

_____

8. What are you most proud of? What else would you like us to know about you?

_____

_____

_____

Collection of Personal Information

The University collects your personal information under the authority of the University Act (RSBC 1996, c. 468, s. 27(4)(a)). The information is directly related to and needed by the University to administer and operate non-credit programs, workshops and courses. The information will be used to register you in the appropriate non-credit program, monitor your academic progress and send you information about University programs. It will also be used to issue certificates and diplomas for eligible students. If you have any questions or requests about the collection and use of this information please contact Community Education Programs, Continuing Studies, Simon Fraser University, Vancouver, BC V6B 5K3, 778-782-9214, community-ed@sfu.ca.

Personal information collected by the University for non- credit certificate and diploma programs is also related directly to and needed by the University to administer and operate its alumni programs and services. The information will be used to register non-credit certificate and diploma program graduates as members of the SFU Alumni Association. This, and other information held by the University, will be disclosed to Alumni Relations and University Advancement in order to inform you about the benefits of University and Alumni Association career, educational and social programs; to provide you with information about alumni products and services; to facilitate alumni participation in university research projects, alumni surveys and fund raising and development activities; and, to administer elections for university and alumni association governing bodies. The University may also disclose this information, under strict confidentiality agreements, to outside agencies solely for the provision of mailing or telephoning services on behalf of the University or the Alumni Association. If you have any questions or requests about the collection, use or disclosure of this information, contact the Director of Alumni Relations, Simon Fraser University, Burnaby, BC V5A 1S6, telephone 778-782-4154, email alumni@sfu.ca, or visit the Alumni Association web site at www.sfu.ca/alumni/.

Certificate in
Community Capacity Building
Skills for strengthening community health

Interview questions for applicants

There are no right or wrong answers to these questions. We encourage you to ask for clarification about these questions, or about any part of the application process, with the person who is interviewing you.

The person who is interviewing you will take notes during the interview. At the end of the interview you will have an opportunity to look at the notes and discuss them together, and then make changes, additions or deletions as you see fit.

Once you've reviewed your responses and made edits, the information that you've shared will become a part of an application package that will be reviewed by staff at Simon Fraser University to determine if your application is successful.

1. Why do you want to be a part of this program?

2. What aspects of the Certificate in Community Capacity Building are more appealing to you?
   a. Literacy skills
   b. Obtaining knowledge on HIV
   c. Being part of a community project
   d. Learning about other's peoples experiences
   e. Helping people
   f. Knowing your community
   g. Being active on your community
   h. Designing your own community project
   i. Other. Please explain.

3. What personal attributes, life experiences and skills or aspects of your background will contribute to make this experience positive for you and other learners?

4. Do you have previous experience working with your community? (For example, do you have any experience as a peer worker, or doing a community project?)

   If yes, please tell us more about it.

5. Twice a week over six months you will be working in a group of people from diverse backgrounds. The group will have different life experiences, have various racial, cultural, socio-economic backgrounds, will be men/women/transgendered people of various sexual orientations. We expect learners to be tolerant and respectful of each other. What about this experience do you expect would be challenging? Rewarding?

6. What would be the best part of committing to this program for six months? What would be the hardest part? Are you able to make a commitment to completing this program?

7. What kind of supports do you have in place to assist you during the time you are in the program? What other supports do you think you might need?

8. What would you like to accomplish by the end of this program?

Note: The Certificate in Community Capacity Building requires a commitment of 9-13 hours per week (6 hours in class and 3-7 hours of work at home and in the community). Classes begin Sept 12 2011, and end Mar 19 2012. Classes are from 1pm – 4pm on Mondays and on one other set day (either Tuesday, Thursday or Friday) depending on your availability.

Community Capacity Building Certificate Program

Guidelines for guest presenters and/or facilitators

Please acknowledge that you've read the following, and return these guidelines along with an outline of your session.

1. Learners in the CCB program have been recruited through a network of collaborating social service agencies. They all have a passion for community work and for improving community health and community literacy; they are also all vulnerable to HIV for a variety of reasons: they are Aboriginal people; they are women of colour; they are gay men; they are injecting drug users; they are street entrenched youth. **Please be sensitive to the fact that you are working with people who have experienced historic trauma and/or abuse, and be appropriately mindful of the content you are presenting in your workshop.**

2. Learners in the program bring rich and diverse life experience to the classroom, as in any group, but many have low levels of literacy and formal education. Please clearly explain and articulate any acronyms and jargon wherever possible.

3. Please submit a detailed outline of your proposed workshop or presentation to program staff at least 2 weeks prior to your workshop or presentation. Based on our detailed knowledge of the learners and program curriculum, staff may make suggestions or requests for you to adjust the content or presentation style. We will work with you to create a plan that is mutually agreeable.

4. Please note that program staff (including the instructor, classroom facilitators and/or community coordinators) will work with you in the classroom to co-facilitate your session *if* such action is required to maintain a safe and/or productive space. We honour your expertise, knowledge and instincts.

Thank-you for agreeing to share your knowledge with us; we look forward to your session!

Sincerely,

Shanthi Besso
Program Coordinator

I acknowledge that I have read and I agree to honour these guidelines.

Name :_____ Date: _____

Meetings for the Instructor to Give Feedback to Learner

Name: Date:

How are things going for you? What's working well for you?

What we see as your strengths and achievements…

We challenge you to…

How are things going with your learning goals for yourself? How can we help you reach them?

Next steps in the program…

Next steps after the program…

	How You're Doing	Future Plans
Following group agreements		
Working well in the group and respecting diversity		
Attendance and punctuality		
Sharing space and participating in class		
Following through on assignments, meetings, and action-items		
Challenging yourself		

_____   _____

Learner   Instructor

Master List of Program Supplies

For Classroom

Learner contact list (for staff)
Attendance list
Tent name cards
Group agreements poster
Anonymous questions and comments box
One-on-one tutoring sign up sheets
Homework and handout sheets
Laptop
Music
Speakers (to play music and videos off laptop)
Projector
Video camera
Camera
Magazine cut-out images
Pens
Paper
Unscented felts
Flip chart paper and easel
Tape
Glue
Scissors
Paper clips
Thank you cards for guests
Post-it Notes
Printer
Wheelie cart to transport supplies
Portable filing system
Watch or clock
Art supplies (paints, pencil crayons, stickers, art paper)

For Learners

Student handbook
Map of campus   Binder
Staff contact list (for everyone)   Dividers
Calendar/syllabus with room   Agenda book
numbers   Flash drive
Dictionary and thesaurus   Camera
Book bag   Bus tickets
Pens   Email address
Highlighters   Student ID card
Pencil case   Computer lab ID
Paper/notebook   Wall planning calendar

Harvest Co-op

The Harvest Co-op is a fresh organic fruit and vegetable cooperative where we are able to pool our resources and purchase in bulk. We recognize that everyone has the right to healthy fresh fruits and vegetables and that a healthy diet is essential for persons living with H.I.V. For more information, go to http://harvestcoop.wordpress.com.

Certificate in Community Capacity Building: Skills for Strengthening Community Health

Contact:
Community Education Program
E. cep_info@sfu.ca
www.sfu.ca/community

This unique program is for people who are passionate about creating positive community change in the area of HIV and community health. As part of their course work, learners choose, design, implement and evaluate a real community project that will have a lasting and positive impact on their communities.

The pilot offering of the program was created as part of the Literacy Lives project, on which SFU and 10 community-based organizations collaborated, with the input of countless individuals who offered their skills and expertise. The project was generously funded by the Government of Canada's Office of Literacy and Essential Skills.

Back in the Game

Back in the Game is an information resource designed to raise awareness for families of the existing no or low cost sporting opportunities in the Lower Mainland. We believe all children should have the right to play. Sports foster pride in one's community, confidence, and healthy lifestyles. We believe kids who are involved in sport are better equipped to handle some of the hard choices and peer pressure that many teenagers face. It is our goal that no child is left on the sideline due to lack of funding. WE ALL BENEFIT WHEN ONE CHILD GETS INVOLVED.

Certificate in Community Capacity Building: Skills for Strengthening Community Health

Contact:
Community Education Program
E. cep_info@sfu.ca
www.sfu.ca/community

This unique program is for people who are passionate about creating positive community change in the area of HIV and community health. As part of their course work, learners choose, design, implement and evaluate a real community project that will have a lasting and positive impact on their communities.

The pilot offering of the program was created as part of the Literacy Lives project, on which SFU and 10 community-based organizations collaborated, with the input of countless individuals who offered their skills and expertise. The project was generously funded by the Government of Canada's Office of Literacy and Essential Skills.

Harm Reduction Outreach

We are a small team of non-judgemental community volunteers who are interested in promoting the use of health related services outside of Vancouver. Our goal is to help people get more access to the tools that can help them live healthier lifestyles.

Certificate in Community Capacity Building: Skills for Strengthening Community Health

This unique program is for people who are passionate about creating positive community change in the area of HIV and community health. As part of their course work, learners choose, design, implement and evaluate a real community project that will have a lasting and positive impact on their communities.

Contact:
Community Education Program
E. cep_info@sfu.ca
www.sfu.ca/community

The pilot offering of the program was created as part of the Literacy Lives project, on which SFU and 10 community-based organizations collaborated, with the input of countless individuals who offered their skills and expertise. The project was generously funded by the Government of Canada's Office of Literacy and Essential Skills.

Afro-Canadian Positive Network Cultural Nutritious Community Kitchen

Once a month in Surrey, we prepare and share meals together with our families. Every month, we make a different national cuisine. So far, we've had Zimbabwean and Ethiopian; next, we are having Sudanese food. We provide healthy cultural food and build a sense of community through our supportive group of Afro-Canadians. We are breaking the isolation and increasing cooking skills, information and connection.

Certificate in Community Capacity Building: Skills for Strengthening Community Health

Contact:
Community Education Program
E. cep_info@sfu.ca
www.sfu.ca/community

This unique program is for people who are passionate about creating positive community change in the area of HIV and community health. As part of their course work, learners choose, design, implement and evaluate a real community project that will have a lasting and positive impact on their communities.

The pilot offering of the program was created as part of the Literacy Lives project, on which SFU and 10 community-based organizations collaborated, with the input of countless individuals who offered their skills and expertise. The project was generously funded by the Government of Canada's Office of Literacy and Essential Skills.

LEADERSHIP
WISDOM

DECISIONS
EVALUATION

INSPIRATION
IDEAS

IMPLEMENTATION
ACTION

Saving Spirits

Three different ideas meet together with one objective. Saving spirits is our goal. In each community in which we live we aim to reach as many people as possible who will listen and understand with up-to-date HIV information, harm reduction services, and medication adherence support.

Certificate in Community Capacity Building: Skills for Strengthening Community Health

Contact:
Community Education Program
E. cep_info@sfu.ca
www.sfu.ca/community

This unique program is for people who are passionate about creating positive community change in the area of HIV and community health. As part of their course work, learners choose, design, implement and evaluate a real community project that will have a lasting and positive impact on their communities.

The pilot offering of the program was created as part of the Literacy Lives project, on which SFU and 10 community-based organizations collaborated, with the input of countless individuals who offered their skills and expertise. The project was generously funded by the Government of Canada's Office of Literacy and Essential Skills.

The Amigos' Lunch Program

We, the amigos--Dana Lee, Karen and Dan--work together for a better community. People need to be fed and we do just that at Woodwards with the best chili and soups in town. We look forward to seeing you when you come to taste the chili.

Certificate in Community Capacity Building: Skills for Strengthening Community Health

Contact:
Community Education Program
E. cep_info@sfu.ca
www.sfu.ca/community

This unique program is for people who are passionate about creating positive community change in the area of HIV and community health. As part of their course work, learners choose, design, implement and evaluate a real community project that will have a lasting and positive impact on their communities.

The pilot offering of the program was created as part of the Literacy Lives project, on which SFU and 10 community-based organizations collaborated, with the input of countless individuals who offered their skills and expertise. The project was generously funded by the Government of Canada's Office of Literacy and Essential Skills.

SIMON FRASER UNIVERSITY
CONTINUING STUDIES

Our Lives: Artists and Allies

This project is the work of four creative learners—the team's artistic skills include music, creative writing, painting, facilitation, and sculpture. We use art as a tool for creating awareness, challenging stigma and encouraging social inclusiveness. We develop arts workshops as a space for HIV affected people to share their experience through the creative process. In Janurary 2012, we hosted two workshops at YouthCo and Positive Living. Art has a way of speaking to our hearts and inspiring us to connect to the humanity in us all.

Certificate in Community Capacity Building: Skills for Strengthening Community Health

Contact:
Community Education Program
E. cep_info@sfu.ca
www.sfu.ca/community

This unique program is for people who are passionate about creating positive community change in the area of HIV and community health. As part of their course work, learners choose, design, implement and evaluate a real community project that will have a lasting and positive impact on their communities.

The pilot offering of the program was created as part of the Literacy Lives project, on which SFU and 10 community-based organizations collaborated, with the input of countless individuals who offered their skills and expertise. The project was generously funded by the Government of Canada's Office of Literacy and Essential Skills.

Meals With Community Youth

Society! As a society, a helping hand to our brothers and sisters has always been an undertaking that has proved useful. A hot meal or even a bit of spare change are tools that can influence change in a person's life. Today's youth are facing more than just a bit of trouble. Statistically, Vancouver has the highest rate of youth poverty in all of Canada. It is my belief that this stat should not have a life in our culture. We need to pull together and give these youth a helping hand. My way of doing this during the Community Capacity Building Program was to offer meals at Vancouver Native Health Society's weekly youth nights. We need to show youth that we care, and that's what I did. After all, these are the people that we are going to pass our legacy on to if we want to keep this civilization functioning.

Certificate in Community Capacity Building: Skills for Strengthening Community Health

Contact:
Community Education Program
E. cep_info@sfu.ca
www.sfu.ca/community

This unique program is for people who are passionate about creating positive community change in the area of HIV and community health. As part of their course work, learners choose, design, implement and evaluate a real community project that will have a lasting and positive impact on their communities.

The pilot offering of the program was created as part of the Literacy Lives project, on which SFU and 10 community-based organizations collaborated, with the input of countless individuals who offered their skills and expertise. The project was generously funded by the Government of Canada's Office of Literacy and Essential Skills.

SFU SIMON FRASER UNIVERSITY
CONTINUING STUDIES

Community CPR Workshop

I am a citizen that has lived and worked in the Downtown Eastside for the last ten years. I am trying to help my community by addressing problems that I believe are a major concern. Residents and support workers in the DTES need additional training. For example, in the cases of overdoses, basic First Aid and CPR can be the difference between life and death. I organized a First Aid training through St. John's Ambulance held at Vancouver Native Health Society. Sixteen community members were certified so that they are better prepared for emergencies. I believe citizens could do more to take care of each other if they had the knowledge and tools to do it.

Certificate in Community Capacity Building: Skills for Strengthening Community Health

Contact:
Community Education Program
E. cep_info@sfu.ca
www.sfu.ca/community

This unique program is for people who are passionate about creating positive community change in the area of HIV and community health. As part of their course work, learners choose, design, implement and evaluate a real community project that will have a lasting and positive impact on their communities.

The pilot offering of the program was created as part of the Literacy Lives project, on which SFU and 10 community-based organizations collaborated, with the input of countless individuals who offered their skills and expertise. The project was generously funded by the Government of Canada's Office of Literacy and Essential Skills.

References

2010 Legacies Now. (2010a). Health Literacy: Learning is the Best Medicine [video]. Retrieved 2012-05-30, from www.youtube.com/watch?v=qRO2fjfqVrs.

2010 Legacies Now. (2010b). *Literacy and Community Development in Hazelton* [video]. Retrieved 2012-05-30, from www.youtube.com/watch?v=IHWI16Eq5KQ.

8ways | Home. Retrieved 2012-06-04, from www.8ways.wikispaces.com/.

Activist Jessica Yee on Becoming Outspoken—Even at Home [video]. (2010). Retrieved 2012-06-05, from ww3.tvo.org/video/162845/activist-jessica-yee-becoming-outspoken-even-home.

Afro-Canadian Positive Network of BC | Positive Mind for Social Change. Retrieved 2012-05-31, from www.acpnetworkbc.wordpress.com/.

AIDS Vancouver. Retrieved 2012-05-31 from www.aidsvancouver.org/.

AVERT | Historical HIV/AIDS posters. Retrieved 2012-05-31, from www.avert.org/aids-posters.htm.

Battiste, M. (2002). *Indigenous Knowledge and Pedagogy in First Nations Education: A Literature Review with Recommendations.* University of Saskatchewan, Apamuwek Institute.

BC Centre for Disease Control. Retrieved 2012-06-05, from www.bccdc.ca/default.htm.

BC Centre for Excellence in HIV/AIDS | "The Way I See It:" A Photographic Exploration of Housing and Health Among People Living with HIV in Vancouver. Retrieved 2012-06-04, from www.cfenet.ubc.ca/our-work/initiatives/lisa/"-way-i-see-it".

BC Centre for Excellence in HIV/AIDS | Urban Health Research Initiative | VIDUS. Retrieved 2012-05-31, from http://uhri.cfenet.ubc.ca/content/view/35/57/.

BC Civil Liberties Association. Retrieved 2012-05-31, from www.bccla.org/.

BC Council for International Cooperation | Media Contact List. Retrieved 2012-06-05, from http://bccic.ca/media-contact-list.

BC Health Coalition | Take Action (Federal Election). Retrieved 2012-06-05, from www.bchealthcoalition.ca/content/view/210/177/.

BC TEAL | AIDS & Health Education Fund. Retrieved 2012-06-05, from www.bcteal.org/tcf/awards-scholarships-bursaries/aids-health-education-fund/.

Besso, S. (2009). *Theatre Lighting Training Initiative—Funding Application to SFU Continuing Studies Community Partnership Endowment Fund.* Unpublished manuscript.

Booth, W. (2011). *HIV in Vancouver: A Timeline.* SFU CCB Class Presentation.

British Columbia Ministry of Health | Communicable Disease Prevention, Harm Reduction and Mental Health Promotion. Retrieved 2012-05-31, from www.health.gov.bc.ca/cdms/.

British Columbia Ministry of Health | Dr. Evan Adams, Aboriginal Health Physician Advisor. Retrieved 2012-05-31, from www.health.gov.bc.ca/pho/adams.html.

Camosun College | First Nations Education | Elders' Dinners Protocol and Etiquette. Retrieved 2012-05-31, from www.camosun.ca/aboriginal/elders.html.

Campbell, L., Chenier, C., Crockatt, K., Sills, C., Skinner, J., & Thompson, S. (2002). *Tools for Community Building: A Planning Workbook for Northern Community-Based Literacy.* NWT and Nunavut Literacy Councils.

Canadian Heritage | Human Rights Program | Publications. Retrieved 2012-05-28, from www.pch.gc.ca/pgm/pdp-hrp/docs/publications/index-eng.cfm.

Carnegie Community Centre. Retrieved 2012-06-05, from www.vancouver.ca/commsvcs/carnegiecentre/.

CBC | Inside Politics Blog. *Paging Security: Throne Speech Protester.* Retrieved 2012-06-05, from http://www.cbc.ca/news/politics/inside-politics-blog/2011/06/paging-security-throne-speech-protestor.html.

Charity Village | Canadian Non-Profit News, Jobs, Funding, Training. Retrieved 2012-06-05, from https://charityvillage.com/.

Check Your Head | Educate, Activate, Empower. Retrieved 2012-06-05, from www.checkyourhead.org/.

Chomsky, N., & Pateman, B. (2005). *Chomsky on Anarchism.* Oakland, California: AK Press.

Cohen, J., & Jürgens, R. (2009). *Human Rights and HIV/AIDS: Now more Than Ever.* (Fourth Edition). New York, USA: Open Society Institute. Retrieved from http://www.hivhumanrightsnow.org/.

David Suzuki Foundation. *Cause an Effect—Nature Walks with Mark Albany and Jim Young* [video]. Retrieved 2012-06-05, from www.youtube.com/watch?v=aE_cv4amfK4.

Dr. Martin Luther King "I Have A Dream" Speech (August 28, 1963) [video]. Retrieved 2012-06-01, from www.youtube.com/watch?v=L_YBplucfuk.

Dr. Peter AIDS Foundation. Retrieved 2012-05-31, from www.drpeter.org/home/our-work.

DTES Literacy Roundtable. Retrieved 2012-05-30, from www.dteslit.blogspot.com/.

Education Northwest. *6+1 Trait® Definitions.* Retrieved 2012-06-05, from www.educationnorthwest.org/resource/503.

Elizabeth Taylor AIDS Foundation. Retrieved 2012-06-05, from www.elizabethtayloraidsfoundation.org/.

Face the World Foundation | Recipients. Retrieved 2012-06-05, from www.facetheworldfoundation.com/recipients.htm.

First Nations Pedagogy Online | Best Practices. Retrieved 2012-06-04, from www.firstnationspedagogy.ca/practices.html.

Freire, P. (1970; 1993). *Pedagogy of the Oppressed (rev. ed.)* New York, USA: Continuum.

Getting the Language Right: HIV & Healing in Young Black America, Part One [video] (2010). Retrieved 2012-06-04, from www.youtube.com/watch?v=JJmu-u8oOhU.

Health Canada | Home Page. Retrieved 2012-06-05, from www.hc-sc.gc.ca/index-eng.php.

Health Initiative for Men | Welcome to Health Initiative for Men. Retrieved 2012-05-31, from www.checkhimout.ca/.

Hilts, P. J. (1998, September 4). Jonathan Mann, AIDS Pioneer, is Dead at 51. *The New York Times.* Retrieved from www.nytimes.com/1998/09/04/us/jonathan-mann-aids-pioneer-is-dead-at-51.html?pagewanted=all&src=pm.

hooks, b. (1994). *Teaching to Transgress.* New York, USA: Routledge New York.

Hope in Shadows | About Hope in Shadows. Retrieved 2012-05-06 from www.hopeinshadows.com/about-us.

Hope in Shadows | Hope in Shadows —The Book. Retrieved 2012-06-05, from www.hopeinshadows.com/buy/book/book.

Hughes, J., & Shmon, K. (2005). *Needs Assessment Guide for Métis Communities.* National Aboriginal Health Organization—Métis Centre.

Human Rights Action Center. (2008). *The Universal Declaration of Human Rights II* [video]. Retrieved 2012-05-28, from www.youtube.com/watch?v=aiFIu_z4dM8.

Human Rights and HIV/AIDS: Now More Than Ever Campaign. *Human Rights and HIV/AIDS: Now More Than Ever* [video]. Retrieved 2012-05-28, from www.youtube.com/watch?v=sRLhGtLH62U.

Human Rights and HIV/AIDS: Now More Than Ever Campaign. *Speak Out for Human Rights!* [video]. Retrieved 2012-05-28, from www.youtube.com/watch?v=-kEpRQ01S94&feature=player_embedded.

International Centre of Art for Social Change | About ICASC. Retrieved 2012-06-05, from www.icasc.ca/About_ICASC.

Jones, A. G. (Director). (2009). *Vistas: Wave a Red Flag* [video/DVD]. National Film Board of Canada. Retrieved from www.nfb.ca/film/vistas_wave_a_red_flag.

Jones, C. Program Planning and Proposal Writing [PowerPoint Presentation]. Retrieved from www.sk.literacy.ca/pages/PublicationsSub.html.

Justice Education Society of BC. (2010). *Being an Active Citizen: Law, Government and Community Engagement in BC. Grade 9 Resource Package.* Retrieved from www.bccitizenship.ca/sites/default/files/docs/Citizen-Gr.9final.pdf.

Kraft, J. (2000). Power-With, Not Power-Over. *Peace News, June-August,* 35.

Lax, L. and Stern, N. (Directors). (2005). *Emmanuel's Gift* [motion picture/video/DVD]. First Look Pictures.

Leavitt, S. (2012). Canadian Centre for Policy Alternatives. *Living Wage for Metro Vancouver Rises to $19.14*. Retrieved 2012-06-05 from www.policyalternatives.ca/newsroom/updates/living-wage-metro-vancouver-rises-1914.

Legislative Assembly of British Columbia | MLA Finder | Members. Retrieved 2012-06-05 from www.leg.bc.ca/mla/3-1-1.htm.

Lemay, J. (2010). *A Plan for Strengthening Literacy in the Downtown Eastside*. Vancouver, Canada: Downtown Eastside Adult Literacy Roundtable.

Mac AIDS Fund. Retrieved 2012-06-05, from www.macaidsfund.org/#/work/application.

Magic Johnson Enterprises. (2008). *Health Literacy* [video]. Retrieved 2012-05-30, from www.youtube.com/watch?v=LVO61CbWk3Q.

Mark Haden Blog. Retrieved 2012-05-31, from www.markhaden.blogspot.ca/.

Métis Centre of NAHO | Publications. Retrieved 2012-06-01, from www.naho.ca/metis/publications/.

Nadeau, D., Kidd, D., & Keighley, J. (1996). *Counting our Victories: Popular Education and Organizing*. Repeal the Deal Productions.

National Collaborating Centre for Aboriginal Health. (2007). Dialogue Circle: Ways of Knowing. Exploring Evidence in Aboriginal Health. *Proceedings from the Indigenous Knowledges Dialogue Circle*, Vancouver, BC.

Native Perspectives on Sustainability. (2010a). *Being Present* [video]. Retrieved 2012-06-05, from www.youtube.com/watch?v=NUI6tUCtY28.

Native Perspectives on Sustainability. (2010b). *Leaders as Spotlights* [video]. Retrieved 2012-06-05, from www.youtube.com/watch?v=AQWglz2wVOc&feature=related.

Native Perspectives on Sustainability. (2009a). *Our Role as Humans* [video]. Retrieved 2012-06-05, from www.youtube.com/watch?v=da4RNMHN-Pw&lr=1.

Native Perspectives on Sustainability. (2009b). *Personal Restoration* [video]. Retrieved 2012-06-05, from www.youtube.com/watch?v=0KZCS_GG9WI&lr=1.

Native Perspectives on Sustainability. (2010c). *A Vision Manifesting* [video]. Retrieved 2012-06-05, from www.youtube.com/watch?v=Ae2AkJEU0x0.

Native Youth Sexual Health Network. Retrieved 2012-06-05, from www.nativeyouthsexualhealth.com/aboutourfounder.html.

NVIT Literacy Project | Framework. Retrieved 2012-06-04, from www.nvit.ca/literacyatnvit/framework.htm.

Our Deepest Fear… [video]. Retrieved 2012-06-05, from www.youtube.com/watch?v=Ybt8wXIahQU&feature=related.

Out in Schools. Retrieved 2012-05-31, from www.outinschools.com/.

Pacific AIDS Network | Member Organizations. Retrieved 2012-06-01, from www.pacificaidsnetwork.org/about/membersmembership/.

Pacific AIDS Network | Positive Leadership Development Institute. Retrieved 2012-06-05, from www.pacificaidsnetwork.org/conferencestrainings/pldi/.

Parliament of Canada | Your Member of Parliament. Retrieved 2012-06-05, from www.parl.gc.ca/parlinfo/compilations/houseofcommons/MemberByPostalCode.aspx?Menu=HOC.

PeerNetBC | Helping People Connect. Retrieved 2012-05-31, from www.peernetbc.com/.

PHS Community Services. Retrieved 2012-05-31, from www.phs.ca/.

Poderis, T. *Nonprofit Fund-Raising Demystified*. Retrieved 2012-06-05, from www.raise-funds.com/2003/nonprofit-fund-raising-demystified/.

Poncher, A. (Producer), & Brau, S. (Director). (2008, October 7). *The Universal Declaration of Human Rights*. [video/DVD] Human Rights Action Centre. Retrieved from www.youtube.com/watch?v=hTlrSYbCbHE.

Popular Education News. *CountingOurVictories2001*. Retrieved 2012-05-31, from www.popednews.org/downloadsCountingOurVictories2001.pdf.

Positive Living BC. Retrieved 2012-05-31, from www.positivelivingbc.org/.

Positive Women's Network. Retrieved 2012-05-31, from www.pwn.bc.ca/.

Raise Shit! Fernwood Publishing. Retrieved 2012-06-05, from www.fernwoodpublishing.ca/Raise-Shit-Susan-C-Boyd-Donald-MacPherson-Bud-Osborn/.

Reynolds, V. (2010). *Doing Justice as a Path to Sustainability in Community Work.* (PhD, Taos Institute, Tilburg University).

Rubin, H. J., & Rubin, I. S. (2011). *Qualitative Interviewing: The Art of Hearing Data.* Sage Publications, Inc.

Sher, B., & Gottlieb, A. (1979). *Wishcraft: How to Get What You Really Want.* Viking Books.

Shooting Stars Foundation | Grant Application. Retrieved 2012-06-05, from www.shootingstarsfoundation.org/results_grant.php.

Shrewsbury, C. M. (1987). What is feminist pedagogy? *Women's Studies Quarterly,* 15(3/4), 6-14.

Simon Fraser University | Continuing Studies. *Making Digital Stories.* Retrieved 2012-08-31, from http://www.sfu.ca/community/literacylives/blog/ccb-homework---week-23.html.

Simon Fraser University | TLC | Voice and Presentation Skills. Retrieved 2012-06-05, from http://www.sfu.ca/content/sfu/tlc/programming/voice/general.html.

Street to Home. Retrieved 2012-06-05, from www.streetohome.org/.

Syracuse Cultural Workers | Audre Lorde—Image and quote. Retrieved 2012-06-05, from www.syracuseculturalworkers.com/sites/scw/imagefull.php?image=www.syracuseculturalworkers.com/sites/default/files/images/p370audre-lorde.jpg.

Syracuse Cultural Workers | How to Build Community. Retrieved 2012-05-30, from www.syracuseculturalworkers.com/sites/scw/imagefull.php?image=www.syracuseculturalworkers.com/sites/default/files/images/p470cwHTBC.jpg.

Syracuse Cultural Workers | How to Build Global Community. Retrieved 2012-05-30, from www.syracuseculturalworkers.com/sites/default/files/images/p538_0.jpg.

Syracuse Cultural Workers | Power to the People. Retrieved 2012-05-30, from www.syracuseculturalworkers.com/sites/scw/imagefull.php?image=www.syracuseculturalworkers.com/sites/default/files/images/P644.jpg.

Syracuse Cultural Workers | United Nations Declaration on the Rights of Indigenous Peoples. Retrieved 2012-05-30, from www.syracuseculturalworkers.com/sites/scw/imagefull.php?image=www.syracuseculturalworkers.com/sites/default/files/FP638.jpg.

TakingITGlobal | HIV/AIDS Guide to Action Network. Retrieved 2012-05-31, from www.tigweb.org/action-tools/guide/hivaids/network.html.

Tiko Kerr | Home. Retrieved 2012-06-05, from http://www.tikokerr.com/tikokerr.com/HOME.html.

Training for Change. *Fishbowl: "Worst meeting ever…".* Retrieved 2012-06-01, from www.trainingforchange.org/node/63.

UNESCO | Education | Literacy. (2012). Retrieved 2012-05-30, from www.unesco.org/new/en/education/themes/education-building-blocks/literacy/.

University of California Press | James I. Charlton | Nothing About Us Without Us. Retrieved 2012-05-31, from www.ucpress.edu/book.php?isbn=9780520224810.

University of Victoria | Office of Indigenous Affairs. Retrieved 2012-05-31, from www.web.uvic.ca/inaf/index.php/cultural-protocol.

Vancity | Grants. Retrieved 2012-06-05, from https://www.vancity.com/MyCommunity/NotForProfit/Grants/.

Vancouver City Council. Retrieved 2012-06-05, from www.vancouver.ca/ctyclerk/mayorcouncil/.

Vancouver Coastal Health | Aboriginal Health Initiative Program. Retrieved 2012-06-05, from www.aboriginalhealthinitiative.vch.ca/.

Vancouver Coastal Health | Downtown Community Health Centre. Retrieved 2012-05-31, from www.vch.ca/find_locations/find_locations/?&site_id=54.

Vancouver Coastal Health | Prism Services. Retrieved 2012-05-31, from www.vch.ca/EN/find_services/find_services/?&program_id=265.

Vancouver Coastal Health | SMART Fund | Sharon Martin Community Health Fund. Retrieved 2012-06-05, from www.smartfund.ca/index.htm.

Vancouver Coastal Health | Transgender Health Program | Trans Youth Drop-In. Retrieved 2012-05-31, from www.transhealth.vch.ca/youth/.

Vancouver Foundation | Grants. Retrieved 2012-06-05, from www.vancouverfoundation.ca/grants/index.htm.

Vancouver Foundation | Neighbourhood Small Grants. Retrieved 2012-06-05, from www.vancouverfoundation.ca/specialprojects/neighbourhoodsmallgrants.htm.

Vancouver Initiative | 1001 AIDS stories. Retrieved 2012-06-04, from www.1001aidsstories.org/#/vancouver-initiative/4537946777.

Vancouver Native Health Society. Retrieved 2012-05-31, from www.vnhs.net/.

Vancouver Public Library | Branch Locations & Hours. Retrieved 2012-06-05, from www.vpl.ca/branches/details/carnegie_branch.

Warlick, D. F. (2010). 2¢ Worth Blog. *Are they Students, or are they Learners?* Retrieved 2012-06-04, from www.davidwarlick.com/2cents/?p=2762.

Weiler, K. (1991). Freire and a Feminist Pedagogy of Difference. *Harvard Educational Review*, 61(4), 449-475.

Wheatley, M. (2002). *Turning to One Another: Simple Conversations to Restore Hope to the Future.* Berrett-Koehler.

Wheatley, M. (2008). *Can I be Fearless?* Retrieved 2012-06-05, from www.margaretwheatley.com/articles/Wheatley-CanIBeFearless.pdf.

Whitty, E. (2011). *Solidarity Within Diversity.* SFU CCB Class Presentation.

Williamson, M. (1996). *A Return to Love: Reflections on the Principles of a Course in Miracles.* Harper Perennial.

YouthCO. Retrieved 2012-05-31, from www.youthco.org/.

Yunkaporta, T. (2009). *Aboriginal Pedagogies at the Cultural Interface.* James Cook University). Retrieved from www.eprints.jcu.edu.au/10974/.

Simon Fraser University's Certificate in Community Capacity Building: Skills for Strengthening Community Health (CCB Program) was developed and piloted as part of the Literacy Lives project. The project was an initiative of the Community Education Program in Lifelong Learning at Simon Fraser University, in partnership and collaboration with the BC Centre for Excellence in HIV/AIDS, the BC Centre for Disease Control, Decoda Literacy Solutions, Dr. Peter AIDS Foundation, Health Initiative for Men, Pacific AIDS Network, PHS Community Services Society, Positive Women's Network, Vancouver Coastal Health Authority–Maximally Assisted Therapy (MAT) Program, Downtown Community Health Clinic, Vancouver Native Health Society–Positive Outlook Program, and YouthCO. The Government of Canada's Office of Literacy and Essential Skills generously funded the project.

The CCB Program is based on planning, implementing and evaluating a real community project that captures something learners feel passionately about, because evidence and experience tell us that adults learn best when the learning is embedded in contexts that are of critical importance to them and their communities. This iteration of the program focuses on HIV, social determinants of health, and community literacy.

In this document you will find a description of the program model and partnership approach, and a 26-week curriculum with lesson plans and key resources that were developed and used during the pilot.

Canada