

Intro Music (00:00)

Ashar Mobeen (he/him) (00:17)

All right, welcome to another episode of the Ecologies in Practice podcast. We're joined today by the spectacular Tom Cull. Tom, alongside co-author David Hubert, graciously contributed a chapter to the book, which was titled *Dirty Nature, Pedagogy, Performance, Politics*. Tom teaches creative writing at Western and was the poet laureate for the City of London from 2016 to 2018. Tom is also the director of Antler River Rally, a grassroots environmental group he co-founded in 2012 with his partner, Miriam Love. And last but not least, he's an editor for Watch Your Head, an anthology of creative works devoted to climate justice. Thank you so much for joining us today, Tom. How are you?

Tom Cull (00:58)

I'm great and it's a pleasure to be here and chat with you. Looking forward to this.

Ashar Mobeen (he/him) (01:05)

Fantastic. Could you share a little bit about yourself and your personal connection to the local waterways in London?

Tom Cull (01:12)

Yeah, so I grew up, I guess I think my personal connections to the waterways here are an extension of the connection I had to waterways growing up. I grew up in kind of treaty 29 territory in the border between Treaty 29 and Treaty 45 and a half on what was renamed the Maitland River but was originally the Menesetung River or Red River. And I grew up on about 80 acres of forest, ponds, wetlands, and then the river, The Menesetung River ran right through our property and I think that from early, I'm realizing now how much that became a kind of, that imprinted on me and became a kind of blueprint of every time I've moved, I orient myself in my new place by the waterways and I try to develop a relationship with the waterways. Even as a very young kid, I remember, you know, every season I'd like to walk the river, either like in the river itself or alongside and because there were these changes and the river had a different kind of, I don't know, language and a different kind of form.

And so I'm realizing now, I think I took it for granted as a kid, but I'm realizing now how deep that relationship was. And it was also a pretty clean river, it still is comparatively, you know we could swim in it, we could fish. And so when I moved to London, and I was getting to know the city, I didn't have a car and I had a bike and I biked and I walked along Deshkan Ziibi or the Thames Valley parkway. And that's how I got to know the city. And that's also how I got to know my partner who had moved to London separately and we kind of met. And that's how we got to know each other at the same time was walking the river.

And so that was just at the time when I was starting to take my creative writing more seriously. And I was kind of interested in eco-poetics and learning about it and teaching about eco-poetics. And it was also when I was starting to get involved, Miriam and I both, Miriam Love my partner and I both were starting to get involved in activism around the river because we noticed there

was a lot of garbage. She grew up on the Hocking River in Ohio, and like me have these kind of early memories of the river. And so we were noticing a lot of garbage and there were also a lot of people doing things about it in the city. And so we were getting involved in that community as well, the activism community. And that's kind of the roots of where Antler River Rally came from. Yeah. And at the same time, I started teaching at Western and developing kind of my thinking around creative writing pedagogy while I was poet laureate.

And in my tenure as poet laureate, it was two years, I was really interested in kind of telling stories of place and stories of London and bringing together artists and having venues to kind of share their stories. And I think the stories of London are the stories of the river, are the stories of these territories, are the stories of the treaties, are the stories of colonial imposition, are the stories of environmental work and rootedness and unrootedness.

So all of those kind of combine in certain ways, my pedagogy, my writing and my activism all seem to kind of have maybe different tributaries, but there's a confluence of all of those in my life.

Ashar Mobeen (he/him) (05:17)

Wow, that's beautiful. Thank you for sharing and there's a lot to unpack there. Let's focus on the creative writing and the eco-poetics. So as a writer and instructor at Western, you focus on nature writing and you often conduct your classes outdoors. Can you elaborate more on what it means to write about nature and what it's like to teach in nature?

Tom Cull (05:38)

Yeah, and I would say that like, I think that a lot of my thoughts about nature writing and nature writing pedagogy are grounded in other people's thoughts, like what I'm about to share is a lot of me reading about kind of land-based approaches to teaching traditional Indigenous knowledge or perspectives on place, on decolonial practice, and on kind of eco-poetics. So those ideas as I was kind of building my own relationships with the river here in London, building my own relationships with the kind of like the history and the people who are working here and reading.

I thought, you know, if I'm going to do nature writing, the first thing we have to do is kind of unpack that word nature a little bit. Not just a little bit, a lot actually, because it's such a construct, right? And it's a changing construct and it's, you know, rooted in so many different traditions and in the Canadian colonial context, it's certainly rooted in advancing the colonial project.

And so I want to kind of at the same time unpack, decolonize that word nature and then take a place-based approach to if we're going to talk about nature, let's do it, you know, starting with the ground underneath our feet. There's a great essay by Zoe Todd. It's called *From Classroom's Edge...*

I'm forgetting the maybe we can fix this up in post-op [*From Classroom to River's Edge*]. But I cite it in the *Ecologies and Practice* book as being very formative. But basically, she's talking

about like when she's teaching at U of O and she gets her students out and walking the waterways of that city so that there's a place based understanding.

I know from, you know, my work for example, I know we'll get into maybe talking a little bit about my work at the Upper Thames River Conservation Authority, but I do a lot of education there as well, more with primary and secondary level students. But if you ask a primary level student to draw a picture of a fish, you know, nine times out of 10, it's probably going to be looking something like Nemo, looking something like a sunfish, something tropical. Probably not a, you know, a smallmouth bass or a lon-nosed gar or something that one of the 90 species of fish that are in one of the most biodiverse rivers in all of Canada, Deshkan Ziibi, right?

And so if we want to kind of, you know, challenge and deconstruct this notion of pristine nature or nature that's somewhere out there that is in opposition to culture or in opposition to human life, then if we kind of can go out into campus and start building relationships with the plants and the animals and the land and the history right there, I think then we move from sort of a kind of abstract, pristine notion of nature to something more specific, something more concrete and something, you know, I hate, I'm not sure I'd use the word authentic, but at least, yeah, real in a way where, because I think that those real relationships you get kind of, you get communities of practice and care come out of those. You can't, you know, care about and protect things you don't know about and you don't love. And so those are kind of some of the reasons why we get out in nature.

It's just also, it's also so much fun, it's surprising, and I think surprise has a really important pedagogical tool that David actually talks quite a bit about in our article. And so I'll have students in the middle of the river with nets, and we're kick sampling, we're kicking the bottom of the river and not, you know, kicking up all these plumes of silt and then dragging our nets through there to catch the bugs that are on the bottom of the river. And those, it's called benthic sampling, but basically we collect and then can categorize and see what bugs are there. And those bugs tell us a story about the water quality, right? And so I've had students say to me, never did I think in an English class I would be in the middle of the river, you know, with a net and wearing hip waders catching creepy-crawlies and then writing list poems about them. And so that to me is exciting and it also, I think, moves us towards, you know, again, building those relationships and then so much then can be built out of those relationships.

Ashar Mobeen (he/him) (11:07)

Yeah, that's amazing. And so you mentioned that you're developing and teaching a new course at King's that centers around water and you spoke so much about the Deshkan Ziibi. Could you tell us more about this course?

Tom Cull (11:19)

Yeah, yes I can. And probably a week from now when it actually starts, I could tell you even more because I'm in the frenzy of getting it together. But one of the things that is also - this is at King's, so it's also going to be mostly outside - It's also going to be, I'm also trying to kind of think about like the de-centered pedagogy, kind of like, less Tom and more community partners.

So every class is going to be kind of organized around some kind of adventure and some sort of guest who comes in. The first lecture will be by Wasezi Deliri, who is a water protector, Indigenous water protector, and she has worked with her a number of times. And it is a beautiful way to begin a class about water and about land and about watersheds and about how water moves.

And then, you know, the next class, an aquatic biologist is coming from the UTRCA to do fish sampling. So we're gonna see what kind of fish are, we're gonna get into the river, see what kind of fish are in there, what that tells us. We're going to walk with a former city staff, we're gonna walk all the buried creeks in London, creeks that have been, that would normally be flowing above the water, about, you know, on ground that have been channeled or, you know, put into pipes and jettisoned into the river. So we're going to walk some of those old waterways. because there's a whole process now around daylighting these rivers that have been kind of buried. So that's like an example of three things. We're going to go check out some cool art.

And yeah, so I think we've got a former student of mine, Sydney Brooman. They've, they're on their first novel, second collection of books, and they're amazing. They were at Western, the student writer in residence. They're gonna come back and talk to the students about creativity and water. So we're just gonna try and basically have these kind of experiential experiences, you know, that give students different perspectives on water and what water is because water is so interesting. It's such a unique and strange, even chemically, compound. And so we're... hopefully by the end of that class, students are seeing and I'm seeing, because this is going to be a journey for me. I am just teaching it for the first time, water and new and exciting ways and thinking about it. But again, we're going to start with the water on our campus. So you know, the river flows through King's campus as well. So that's our first destination on class one.

Ashar Mobeen (he/him) (14:16)

That sounds fantastic. Thank you for sharing. I wish I could take the course. How do your roles as a writer and academia intersect with your commitment to environmental stewardship?

Tom Cull (14:32)

They certainly do intersect. I'll start by saying that. They're not separate from one another. My writing doesn't exist without my community work and activism. And I don't think it exists without my teaching either.

I mean, they're all part of the same thing. And I like that because it feels more holistic and it feels like different things are always feeding other aspects of it. So, academia is a tough one for me. I'll say as someone who's worked as a contract faculty for 10 years without tenure, I have also thought about the university system, inequalities within it, and also, you know, its mission, its mission in the world in general. So I think that my writing and my community work and my activism keeps me grounded and keeps me excited about teaching when it also can be, enervating and a little bit disheartening sometimes working within academia. And I think that's true for all academics and for everyone who's working at it. It's a system, right? And we're all people working in the system and trying to address these things and working within our things.

So it's not like I'm pointing pointing fingers at anything, but I definitely have shifted my career in the last two years. I'm teaching, I was teaching at Western four courses for many years, four courses each term with not working in the summertime and having to kind of find my way in the summertime for many, many years. And now I have a full-time job at the Upper Thames River Conservation Authority and I also am teaching.

So I've also kind of transitioned my career a little bit, I would say, away from academics. But I always like to have a foot in that world too, because academics isn't one thing. It's also a whole bunch of other things too, and really excellent people, and learning that's happening. And I guess overall for me, if I'm learning and I'm curious, then I'm living the way I want to live. so academia affords that, as does writing. Writing for me is just like, it's not about saying things, it's more about questioning things and taking part in the mystery and curiosity of what it means to do what we do.

Ashar Mobeen (he/him) (17:32)

Well, thank you so much for sharing and being so honest. I appreciate that. Let's talk about your activism and we're curious to know more about the Antler River Rally. Can you tell us more about how it all started and what the initiative does?

Tom Cull (17:45)

Yeah, so when we, like I said, when Miriam and I were getting to know each other and we were walking along the river and we were amazed at this, all the animals that we were seeing. Miriam was doing her, working on her PhD thesis at the Theory Center. And her work was all around animals and understanding animals. And I think we're both like, and we both had this kind of naturalist kind of impulse in us that we're kind of always like, "what kind of tree is that?"

And because, yeah, we were just getting to know each other and our new home, we were walking a lot, we were noticing how much garbage. And so it actually ruined a lot of our good walks, because I was grumpy about it and I would kind of remark about it. And Miriam kind of suggested that maybe we should do something about it rather than just always ruin our walks by saying how nasty the river looked.

And so we were learning about different cleanup initiatives. And there's one great one in London called the Thames River Cleanup that's been in existence for 25 years. They do one massive watershed wide cleanup per year. Over a thousand people participate and do it in the spring. And we realized that that was great and we participated. We still do participate in that and become friends with the organizers there.

But we realized that in London that could be done at least once a month. And so that's what we started doing, is just organizing these cleanups. We've never become a non-for-profit or a charity. We've just always kept it very nimble and very simple with a core group of organizers who help doing media and doing organizing and some partners with the city.

Just posting, “hey, we're gonna, like we're doing a cleanup this Saturday.” “We're doing a cleanup this Saturday.” I just got the post together five days beforehand. “And so we're meeting at Puttersburg Creek at Dundas and First Street, and we're gonna clean for a couple of hours.” So we put those posts out, people come, and we do that work. And at first it started, it was once a month, but I would say in the last four to five years, we're averaging at least two cleanups a month sometimes throughout the whole year. So I think, you know, last year we did 18 cleanups and normally, you know, in the first couple years we were doing eight. And, you know, that has also coincided with the rise of the opioid epidemic, the housing crisis, mental health issues, you know, the mental health epidemic as well with folks camping rough. And so that has also been a huge learning curve for us. We had to kind of learn about, I mean, 10 years ago, harm reduction was, you know, that wasn't, I wasn't literate. I didn't know what harm reduction was. Why were we picking up needles? You know, some needles, sometimes we'll pick up close to thousand needles in one area, sometimes more.

And so I didn't know at that time that those needles were being handed out by the cities to prevent the spread of HIV and that all of these things that we were finding were part of this harm reduction strategy. And so we tried to learn, educate ourselves, our volunteers and kind of educate our public every time we could advocate or say something publicly that, you know, because there's in London, as you're probably aware, there's a lot of focus right now on homelessness and that issue. And it's often the victims of that issue who are positioned as the problem, right? And so we work really, really hard, especially around cleanups, because a lot of the encampments, a lot of people are sleeping left along the river and they don't have access to city services like we do that makes our garbage just magically disappear every two weeks.

And so we try to draw attention to make sure that we're not further stigmatizing vulnerable populations, but also reframing that question of consumption and talking about unsustainable consumption and the plight of the river as a product of systemic economic forces and overconsumption and conspicuous, all of those issues. So that kind of work was not necessarily what we thought when we first started with this. We thought we were gonna be picking up Tim Horton's cups and cleaning up the river and taking care of the animals.

And this work now is as much about people and it's about building relationships with people and learning about the intersecting social and environmental issues that come together at the river. We've learned quite a bit in the last 13, 14 years. And so it's very meaningful work and it's always discomfiting and hard and challenging. But I think that's kind of where you know you're in the right place.

Ashar Mobeen (he/him) (23:37)

Right. How much of an overlap is there between the work that you do with the Antler River Rally and the position that you mentioned at the Upper Thames River Conservation Authority?

Tom Cull (23:47)

Well, I think it's partly what got me the job because on paper when I was applying for this position in community partnerships, I'm a community partner specialist at the UTRCA. My CV or

my resume read like a CV at PhD in English literature. I didn't have a lot of scientific background or the normal degrees that you would kind of see for people in those roles. So I did a lot, you know, we've learned a lot in 10 years of working with the river and we worked a lot with partners like the Upper Thames River Conservation Authority. So I knew folks there and I knew that in my roles I had built community connections and that this was a job that was less about, you know, can I do water quality testing? No, I can't, but I can bring the experts who do water quality testing to the folks that want to learn about it and want to improve the health of the river. And then together we can work on a project. So I love that position of being a connector. So it's been a real - talk about learning - a real learning curve. But it feels again like where I need to be right now.

Ashar Mobeen (he/him) (25:10)

I want to focus in on some of the words, some keywords that I've been noticing while you've been talking about community, collaboration, connector. So a couple of weeks ago, we actually had a fantastic chat with Brendon Samuels, who mentioned a project that you worked on together. As you mentioned before, you also contributed a piece to the book with David Hubert. Can you talk more about your approach to collaboration and how it's played out in sort of these various roles that you've opted into?

Tom Cull (25:38)

Yeah, I mean, I've always been a people person and so I like working with people. And I feel like working with people and ideas and people's ideas really excite me. I think that that's, and when you're working with folks, it's where the best ideas rise, and it's where if you want change, it's you're building kind of something that's grassroots and it has strength to it and it has resilience and it has heart. You know, like the very first kind of cleanups that we were doing were tough because not many people came and it felt like, "my gosh, look at this problem" and there are a few people carrying it. But as more and more people have gotten involved and now we work with thousands of people, that load has gotten lighter. And it's like we've established a community of practice and a community of care around the river. And forming those bonds is really heartening.

And sometimes you're at this tipping point between or this balancing act between kind of despair and hope and I'm sure that that's just the way things are, especially in our current kind of context of doing ecological work. But I've always loved bringing people together and introducing them. One of the things I love is, especially now as I'm getting a little bit older and I've been offered more, some mentor positions, which I really like, is fanning the spark of creativity and talent and leadership in other people and showing that leadership is not about standing in front of people, it's about a group of people all maximizing their tools. And when you have that and their gifts, I mean, it's really, really powerful. And so I like that.

I think also there's a piece about it about positionality as well. You know, as a white cis man, I thought a lot about what is my role in this work? How can I advance, you know, these things, these values of like ecological knowledge and, you know, of community, shared values, of, you know, equality, these kinds of things of decolonial practice, of anti-racism and anti-ableism, all

these kinds of things. So what is my role? And I think that my role is I can best do help by using my talents to bring people together and to kind of also stand behind and be allies too.

So I think that also is a part of why I think collaboration is really important. Collaboration also is like the enemy of egotism. And I think that especially that kind of paternal egotism is something that I've always thought about and as being a real problem that is at the heart of environmental, ecological degradation, colonialism, racism, all of those things are interwoven. So I think that collaboration is also, you know, keeps me honest and also feels right to me about what I can contribute at this time in my life.

Ashar Mobeen (he/him) (29:42)

Yeah, that was beautifully put. I couldn't agree more. And speaking of collaboration, that collaboration also is a key element to the GardenShip project as well. I was wondering if you could tell us a little bit more about that project and how it brings together writing, poetry, visual arts, and environmental themes.

Tom Cull (29:59)

Yeah, like 20 artists from across Turtle Island and some in Europe and this beautiful family that I've been able to be a part of for the last, I guess it's probably going on four or five years, started, it was during COVID and Jeff Thomas is one of the curators. He's from Six Nations and then Patrick Mann from Western.

And they just kind of assembled kind of piece-by-piece folks who were kind of doing all work around ecological, you know, ecology, ecological practice, decolonization. And so, yeah, I was invited to be a part of it, to actually just come and speak to the group and read some poems. And so I did. And then they invited me on board, which was really cool.

And I was invited to contribute a piece. And so I worked with some really great filmmakers from Fanshawe who had just graduated and we filmed a number of the river cleanups. And we filmed some cleanups that we did in collaboration with Brandon Dockstader at Oneida Nation of the Thames. And we just basically got footage of doing the cleanups and then we talked to people about water and their relationship with water and what they thought about doing these kinds of cleanups. Like really just kind of broad questions to get people talking to really kind of highlight the way that water kind of unites us all in ways and connects us all. But also is, you know, marks these real disconnects, these real power imbalances, these real inequalities, you know, and the most obvious one being know, Brandon talking about the fact that he grew up on Oneida Nation of the Thames and he's never been able to drink the water out of the tap.

So that was just like one contribution to this show. And it was great because I felt like I could bring the river into the gallery space and bring all those people because Antler River Rally is the story of a whole bunch of volunteers who kind of share an idea. So they're all kind of represented and then this really beautiful relationship with Brandon and friendship that has developed. That is very important to me. So yeah, and so now this GardenShip is moving down to Chatham to the Thames Gallery and it's going to open in September with a whole bunch of

new artists that are from that area. So that's also amazing to meet those folks in the cross pollination that is coming like upstream, downstream kind of relationships is that's been a real joy, I've got to tell you. And to feel like you know part of what you're trying to do in life I think is like have conversations where you feel actualized and feel like excited and that people are picking up what you're laying down and appreciate what you're doing and that they're seeing that you also feel the same way. And that's not easy. That's not easy to find. And so when you do, these are things of real joy. So that's the GardenShip. And it seems to be ongoing and lots of, you know, spin-off relationships and more people brought on and it's fantastic.

Ashar Mobeen (he/him) (33:24)

Yeah, for sure. It's fantastic to see how the project has evolved in the last years or so. I joined Western in 2021 and now to see all of these sort of little side projects that are emanating from the bigger project. It's wonderful to see. I want to ask what advice would you give to our listeners that are interested in developing their own nature writing practice or ones that are just looking to get involved with their local waterways?

Tom Cull (33:52)

Yeah, that's a great question. London can be a bit hard to find. It doesn't come and knock on your door and say, "hey, come and join us, we're doing cool things." It takes a while and it can be a little bit, you know, so the first thing I would say is don't give up, your people are out there and the things that you wanna do are out there. And sometimes London feels like a very odd and cold and weird place to be, to have landed if you didn't grow up here. You know, also feels like that for some people who did grow up here.

But I, you know, I lived in Toronto, I was doing my doctorate at York and I lived in Toronto for, you know, about 10 years. And it had a huge literary scene. It was so big and it was so daunting and it was, You know, there was lots of great people, but I never felt, you know, it was hard to get connection. But when I moved to London and started going to like poetry readings and meeting people, it was kind of like, was a small enough community that no one could be snobby about anything. Everyone was, everyone was welcome. Everyone was, everyone did the same events. And there was this real kind of sense of community and family.

And it's out there. Definitely if you're thinking about the arts and writing, there are open mic nights. There's stuff that is happening now that people are starting up that I'm learning about, both on campus and off campus. I would just, yeah, put your radar up there a little bit and ask around and you'll find a literary community in London pretty quickly, both on campus and off campus. And I think the same especially is true for environmental work or ecological work. The London Environmental Network is a great place to LEN, L-E-N, or the London Environmental Network. That's their network and they do exactly that.

There's a lot of new people will move to London and they'll find LEN and then LEN will say, look at, here's all the great stuff that's good. Do you want to do a river cleanup? Go, you know, send Tom an email. Do you want to do, you know, are you more interested in like green energy? Are

you interested in bike cycling information? Do you want to paddle the Thames? You know, are you, do you like to kayak and canoe? So, that's the other thing.

And then the third piece I would say is, if you still aren't finding anything, then make it yourself and don't wait, just kind of say, okay, I see it. And if you see it, trust your vision that you see that there's a gap there. And you might say, okay, yeah, there's all these poetry communities, but there's nothing for creative nonfiction. "I don't like poetry" and fair enough. So there is stuff out there, but sometimes it's about what what Miriam told me 13 years ago was like, let's do something about this, right? And so if you can find a couple of people, lock arms and say, you know, let's just start doing this. Let's start making zines. Let's like not even wait around to see who's publishing. Let's just publish our own stuff. you know, so I think it takes a little bit of, you know, a little bit of searching and a little bit of patience. I'd also say that like it's always a little bit at first when you're getting to know folks, it can be a little bit awkward and it can be like, man, this isn't exactly what I thought it would be. But be patient about it too and give it some time and yeah, you'll find it in London. That sounds like a tagline, "tourism London, you'll find it in London!" Yeah, but you will.

Ashar Mobeen (he/him) (37:57)

Yeah, that's fantastic advice. Thanks for sharing. My final question to you is, besides the new course at King's, what other upcoming projects are you excited about?

Tom Cull (38:08)

Well, I'm excited about this new show, the GardenShip and Stage show that's opening in Chatham. After just publishing my last book of poems in 2023, I started writing again on a new book. And so I'm excited by, you know, just writing again and working on that new book, which is I think a lot of I just yeah. I'm writing about fish. I'm writing about turtles. I'm writing about freshwater mussels. So nothing surprising, just kind of more and more of the same from Tom Cull, but it feels new because it's informed by this new job that I'm in in these new relationships.

So I'm excited by those things. And then, you know, this is like, I'm excited about this book, and I'm excited about the conversations in this book. And I'm excited about, you know, where that could lead, whether, you know, folks who are maybe picking this up and responding to it and you know, a book is a world, right? And so this is a new world that's been created. And so it'll be cool to see what comes out of that. And then, yeah, those are some things. And then, you know, I've got a 14 year old boy at home who's going into grade 10. And so there's lots of exciting things on that horizon as well. And yeah, life is, yeah, got lots. It's rich.

Ashar Mobeen (he/him) (39:55)

Yeah, that's awesome. I'm wishing you all the best with those endeavors. And I think you should keep on doing what you're doing because you're clearly doing something right. You know, you're part of all these wonderful initiatives. I feel like this interview, which unfortunately is now come to a close, I feel like we barely scratched the surface. There's so many things that you're doing.

And as a graduate student myself, I am definitely very inspired by what you do. Having not met you, but being familiar with the work you're doing has sort of instilled in me a desire to be part of those conversations and to start acting and, you know, like you said, just do things. So I just want to say thank you so much for sharing and also just being so honest while sharing your story and what eventually... what initially got you into working with these themes and these initiatives. And yeah, so it was wonderful. And I just want to say thank you. Yeah, I really appreciated this chat and I wish we could chat more, but maybe sometime in the future.

Yeah.

Tom Cull (40:56)

Definitely sometime in the future, because I want to learn about what you do and your work and have you share that. So I would love to grab a coffee with you sometime soon. So let's do that.

Ashar Mobeen (he/him) (41:07)

Yeah, I would love that as well. Yeah, yeah, I'll shoot you an email.

Tom Cull (41:11)

Perfect.

Music (41:13)

Ashar Mobeen (he/him) (41:18)

Ecologies in Practice is hosted by Ashar Mobeen and produced by editors Elysia French and Amanda White, with music and audio editing by Adam Wiebe. This season was made possible through the generous support of the Sustainability Impact Fund at Western University, in collaboration with Brock University and the Centre for Sustainable Curating. We'd love to hear from you. Visit our website at ecologiesinpractice.ca to get in touch. There, you'll find details about each episode, transcripts, and further information about our guests and links to relevant projects and organizations. The book *Ecologies and Practice in Environmentally Engaged Arts in Canada* is now available through Wilfrid Laurier University Press.

Outro Music (41:55)