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From the Editor

Lori Bradford

Welcome to the Winter 2022 issue. This issue was not intentionally thematic, but it does happen to lead us through an exploration of how engaged arts-mediated scholarship helps us navigate the tensions between socially-constructed dichotomies. The essays in this collection explore the potential value(s) of the individual and the collective as service providers to our planet; the processes and the end products of research and whether they both promote new knowledge and agency; ways to ease the separation between researcher and stakeholder; and the forms of emerging knowledge in a thesis process that should be accessible to readers and stakeholders.

Lori Bradford
Image credit: Victoria Schramm

In this issue, I had to pause when Mason, quoting Beaulieu, reminded me that beyond establishing and maintaining relationality, achieving mutual benefits, and taking joint action to fight oppression, engaged scholarship can also include doing creative, knowledge-generating artistic activities, and having intellectual exchanges about those activities with those around us, whether in verbal, artistic, or reflective ways. The papers in this collection highlight visual arts, Photovoice, and feel'd notes made in the form of collages and then shared with others. I encourage you to read all the pieces in this issue because the approaches are refreshing, especially after being trapped in our collective struggle to maintain or reinvent engaged scholarship methods during the pandemic.

As the editorial team begins our own reinvigoration after years of uncertainty, I wanted to share a few new efforts that the Engaged Scholar Journal will be undertaking to serve you in the coming years. First, we are exploring the movement from two to four issues per year. This increased publication rate will allow for more efficient publication of your essays, notes from the field, book reviews, and exchanges with the Engaged Scholar Journal readership. Second, we will be pursuing the creation of podcasts from select published ESJ manuscripts in each issue, which you will be able to access from our website. Led by our Book Review and Podcast Editor, Jessica McDonald, we will be supporting the evolution of ESJ to embrace new modalities and be more inclusive for conveying engaged scholarship. Finally, we will be undergoing new marketing and branding of the journal so that we outwardly reflect our organization's values. We are grateful for the support of the Social Sciences and Humanities Research Council of Canada for the funding to make these changes possible. We are also grateful to you, the readers, the reviewers, and the authors who are dedicated to the art and science of engaged scholarship.

Acknowledgements

The quality of our Journal depends on scholarly collaboration between the two groups of scholars, the authors and the anonymous peer-reviewers of their work. We thank both groups for their interest in and support of our Journal. We are especially grateful to the peer-reviewers listed below, who reviewed submissions to the current issue (Volume 8 Issue 1), for their time and commitment to excellent scholarship.

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Issue Statistics

A. Authors and Submissions

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Essays

The Arts in Individual Transformation: Examples from the Recycling Social Movement in São Paulo, Brazil

Bruno de Oliveira Jayme, Rebeca Heringer

Abstract How does individual transformation unfold within social movement learning (SML), a territory that mainly embodies learning as a collective practice? What are the roles of visual arts in mediating such transformation? We answer these questions by exploring discourses that emerged during visual arts workshops facilitated with members of the recycling social movement in São Paulo, Brazil. To do so, we intertwine arts-based research, SML, and transformative learning theories informed by Vygotskian's cognitive development approach as an analytical tool. Findings suggest that during the art making process, recyclers construct their visual thought, which enables their empowerment and agency as fundamental mediators of individual transformation.

KeyWords social movement learning, arts-based research, recycling cooperatives

Social movement learning (SML) is "learning by persons who are part of any social movement and learning by persons outside of a social movement as a result of actions taken or simply by the existence of social movements" (Hall & Clover, 2005, p. 584). Such learning may happen informally, incidentally, and in experiential ways (Hall & Turray, 2006; Hall, 2006). Eyerman and Jamison (1991) agree that social movements are sites of learning because movements are "social actions from where worldviews, ideologies, religion, and scientific theories originate" (p. 14). Scholars who advocate the potential of individual transformation within social movements, speak of social movements as spaces of "cognitive praxis" (Eyerman & Jamison, 1991). Through this lens, they highlight the creative role of consciousness and cognition in all individual actions (Hall & Clover, 2005). The focus of this paper is on individual transformation as a mediator of learning in social movements. Thus, we are interested primarily in individual transformation through collective processes because according to Boyer and Roth (2005) "collective learning fosters individual transformation and vice-versa, whereby individuals produce resources in action and as outcomes of [group] activities. These resources expand the action possibilities of the collective and thus constitute learning" (p. 75).

Learning within social movements is a dialectic process in which individual transformation and social practice happen continuously and inseparably. Hence, collective learning cannot be understood separately from individual transformation. To understand how individuals learn

in groups, we understand that social movements are sites of collective learning, individual transformation, and emancipatory praxis (Welton, 2005).

In this paper, we intertwine arts-based research, SML theory, and transformative learning theory informed by Vygotsky's approach to cognitive development to frame discourses that emerged amongst recyclers (workers from the recycling cooperatives who are also affiliated to the National Recyclers Social Movement (Movimento Nacional dos Catadores de Materiais Reciclaveis) from São Paulo, Brazil). These discourses unfolded over a period of seven months in arts-based workshops as part of this research project.

One way to understand how an individual learns in a group is through Vygotskian cognitive development approach. For Vygotsky (1962), individual learning is a social construct, and individual internal cognition is mediated by *external stimuli*, externalized by "learned" actions performed by the same individual. Thus, learning is a dialectic process. According to Vygotsky, such dialectic processes enable the individual to achieve higher levels of consciousness, which Freire (1978) identifies as *conscientização*. That is, individuals become aware that their actions have the potential to make social and political change; and this awareness is fundamental in social movements.

The key findings in this study broadly respond to the following questions that the principal investigator asked research participants during the art-based workshops: "What does it mean to be a recycler?" and "what are the challenges that recyclers face?" These two prompt questions guided the art making process while also setting the context of this study because they brought forth recyclers' reality of discrimination and fights for social inclusion. Another question asked to the participant recyclers, which also framed the research was: "What does your artwork mean to you?" From these questions we can understand how individual cognition plays out when participants are engaged in collective praxis. However, we must first contextualize our current research within the community engaged scholarship field, and more specifically in the domain of SML, to understand how individual learning has often been overlooked in the literature.

Collective and Individual Learning in SML Global Literature

Analyzing how individuals in the voluntary simplicity movement in the U.S. learn and experience their identities and become moral agents, Sandlin and Walther (2009) give great attention to the role of self but as a way to demonstrate that learning does not happen in solitude. As the authors observe, "practices of self and of self-regulation… help reinforce the moral identities simplifiers are creating and also help create a sense of collective identity that sets simplifiers off from the rest of mainstream society" (Sandlin & Walther, 2009, p. 307). Feelings of guilt and moral superiority, for example, that lead to the development of one's identity, and even practices of self-regulation are understood contextually but no attention is given to how the individual cognitive learning process occurs. In fact, the authors criticize the focus on individualized moral identities which pose an obstacle to the development of a collective movement identity. In that way, individual learning receives attention in the study but only insofar as a propulsor shift to understand collective learning that seems to be preeminent.

Shifting from North America to Africa, a study conducted by Westoby and Lyons (2017) in Uganda contends that learning "is not primarily either a rational or an affective process but rather a relational one that is linked to this social structure" (p. 228). Different from the two previously analyzed studies, here "individual habits of thinking" are present but only insofar as *subjected to* the collective: transformative learning is conceived as contingent upon and conducive to collective action. As the authors bluntly conclude, "the transformative learning process for the individual cannot be conceptually separated from the social and organizational dimension" (Westoby & Lyons, 2017, p. 238). While we agree that the two dimensions are inseparable, we argue that individual learning must have a place of its own in community engaged scholarship.

In Brazil, the Landless Workers Movement (Movimento Sem Terra - MST), which represents an education system on its own provides relevant insights about the role and complexity of individual learning in social movements. For instance, Thapliyal (2019) explores narratives of unequal gender relations and domestic violence against women who are part of MST. Besides fostering social change as a collective movement, "the Education Sector has constituted a space in which women have challenged conventional gender roles and division of labor not in small part due to the creation of multiple mechanisms to facilitate collective and participatory decision-making" (Thapliyal, 2019, p. 16). Thus, we hope that the present paper will contribute to the advancement of knowledge of engaged community scholarship and more specifically of the social movement learning field by beginning to unearth these complexities based on this case study in Brazil.

Recycling Cooperative in Brazil and the National Recycling Social Movement (MNCR)

Worldwide, the collection, separation, and sale of recyclable materials represents survival strategies for many unemployed and impoverished families, men and women of all different ages, including children and seniors, especially in urban sites (Gutberlet & de Oliveira Jayme, 2010). In Brazil, any person who makes a living from such an activity is called *catador(a)*, which literally translates into English as collector. These individuals separate recyclable goods from garbage and reintroduce these materials into a stream of new production. In the Global North, they are called *recyclers.* Collecting recyclable materials represents not only income generation for the recyclers, but it also improves overall environmental health because the recyclers save materials that would end up in a landfill if not reintroduced into the production stream through the recycling industry. Although working as environmental agents (Baud et al., 2001; Medina, 2001), the recyclers still represent one of the most oppressed and vulnerable groups of the population (Rodrigues, 1998; Tremblay & de Oliveira Jayme, 2015). Their history of poverty perpetuates their marginalization and discrimination, which produces and reproduces inequity and uneven development.

The organization of recyclers into cooperatives represents a significant mobilizing strategy because recycling cooperatives have the potential to improve the livelihoods of recyclers by valuing their work and reinforcing the importance of it to the environment as a whole (Gutberlet, 2008). Besides resource recovery, recyclers also provide an environmental service

via environmental education initiatives promoted by the cooperatives. In addition, recycling cooperatives can be an important partner with local government, the private sector, non-profit organizations and the general public since cooperatives can create inclusive solutions to waste management (Gutberlet, 2008). Recycling cooperatives operate on principles of participation, capacity building, and democratic decision-making, thus being in themselves motors for individual empowerment while generating collective agency (Tremblay & de Oliveira Jayme, 2015).

Most of the recycling cooperatives in Brazil are affiliated with the National Recyclers Social Movement (Movimento Nacional dos Catadores de Materiais Recicláveis - MNCR), a new social movement that became formalized in 1999 (Gutberlet, 2008). The MNCR emerged as an anti-discrimination, poverty, and social exclusion movement during the first national meeting of recyclers in Brasília in June, 2001 (Gutberlet, 2008; MNCR, 2011). At that time, over 1,700 recyclers met to discuss their livelihoods and produce a document called *Carta de Brasília* [Letter from Brasilia] (MNCR, 2011). The *Carta de Brasília* aimed to legalize the work of the recyclers as *catadores de materiais recicláveis* (collectors of recyclable materials) and to establish that countrywide, selective waste collection should be accomplished primarily by local recycling cooperatives and not by the City or by a private firm. More recently, in 2007, the former Brazilian President, Luiz Inácio Lula da Silva, established the National Sanitation Law (11.445) to support the recycling sector. This policy authorizes all municipalities in Brazil to contract recycling cooperatives to perform the collection, separation, and sale of recyclable materials (IPEA, 2010). In 2010, former Brazilian President, Luiz Inácio Lula da Silva, approved the National Solid Waste Legislation (Law number 12.305/2010), a new policy recognizing the formal inclusion of recyclers. All these governmental initiatives aim to further the social inclusion of recyclers by reinforcing the urgency of inclusive waste management initiatives and by generating dialogue between governments, recyclers, and the general public on issues around environmental health. The MNCR is a very dynamic space where immediate goals are debated and actions and strategies to tackle these goals are decided in participatory processes. Out of this dynamic, many new leaders emerged (Baeder, 2009). One of the main characteristics of the MNCR is its participatory, solidarity, and action-oriented approach to the inclusion of recyclers in political discourses and political participation in decisions that impact their well-being. Nunn (2011) suggests that the cooperatives in conjunction with the MNCR have created "a space for a common identity" (p. 33). Such common identity has the potential to mediate recyclers' *individual understanding* of who they are, their struggles, and to assist them in finding shared ideas to challenge authorities that prevent their access to tools of empowerment (Baeder, 2009). In other words, MNCR works towards individual transformation and *conscientização* by making power structures visible to individuals that are part of the movement as well as to those outside of the movement. From this perspective, individual transformation becomes the core of SML.

Social Movements and Individual Transformation: The Case of the MNCR

As a space for learning, the MNCR can be conceptualized as cognitive praxis for individual transformation. Cognitive praxis in the context of this study refers to "the relations to

knowledge that characterize particular social movements, the concepts, ideas and intellectual activities that give the social movements their individual and cognitive identity" (Eyerman & Jamieson, 1991, p. 3). Klandermans et al. (1988) similarly refer to this key aspect of social movements as packages of ideas, clusters of issues, organizational ideologies, or profiles. That is to say, "the very process by which a movement is formed, by which it establishes an identity for itself, is a cognitive one" (Holford, 1995, p. 104). This process is evident in the MNCR. These scholars also explain that cognitive praxis is critical within social movements because they mediate individual transformation giving the social movements their particular meaning or consciousness.

Research on transformative learning theory (TLT) emerged in the 1970s (Mezirow, 1995). It refers to how people become critical adults by learning to think for themselves, rather than act upon the assimilated beliefs, values, feelings, and judgments of others (Mezirow & Associates, 2000). It is a process where people change in significant ways by taking into consideration their own previous experiences, their history, and culture (Scott, 2001). Moreover, TLT explores "how to negotiate and act upon our own purposes and meanings, rather than those we have uncritically assimilated from others" (Mezirow & Associates, 2000 p. 8). These are also core concepts in SML. TLT is a lifelong journey that embraces contextual influences such as feelings and holistic ways of knowing and how they mediate the construction of individual identities. Furthermore, the concept of *conscientização*, a process in which an individual learns to recognize social, political, and economic constraints and to (re)act upon these constraints (Freire, 1978), has expanded TLT into an even stronger political framework.

Under the bigger umbrella of TLT, we use a cognitive development approach (Vygotsky, 1978) to analyze the data because individual learning is a social construct and a dialectic and cognitive process. We explain this approach for analysis later in this paper. Additionally, this study is informed by feminist approaches to individual transformation because feminism troubles power structures by confronting, resisting, and subverting social, cultural, and political injustices (Clover, 2011). Feminist theories (de)construct and (re)configure the lives of marginalized women (and men and non-binary people) and help them create new knowledge and (re)act upon the patriarchal status quo that perpetuates oppression. Broadly, feminism empowers people that have historically had limited access to power (Ackerley et al., 2006; Moss, & Al-Kindi, 2008). Empowered individuals are transformed individuals, able to "understand and transcend constraints placed upon them by particular ideologies, structures, and cultural practices" (Clover et al., 2013, p. 14). In this study, empowerment is evident in participants' self-esteem and in its emphasis on the development of a positive self-concept, but also includes an element of recognizing human agency for positive change.

Arts-based research methodology

This research study is arts-based. Artistic approaches to explore SML "uncovers biases, power relations and ideological obfuscation that people cannot or may not even want to see" (Clover et al., 2004, p. 282). What this means is that the heart of arts-based research are opportunities for empowerment (Gallo, 2001; Wang & Burris, 1994).

Over the course of seven months, three different types of arts-based workshops (abstract painting, impressionist painting, and mosaics) were conducted in public spaces, such as public libraries and community centers, involving 12 recyclers from the metropolitan region of São Paulo. The main goal was to use participants' artworks to help them verbalize their personal stories of individual transformation by making visible the importance of their work to the public with the ultimate goal of decreasing the prejudice they suffer as a result of their work with waste. By using creative and arts-based tools, new ways of knowing and exchanging knowledge are applied to interdisciplinary studies, often with *foci* on social and environmental justice issues. Thus, new ways of conducting the research as well as positioning the researchers within anti-oppressive and community-engaged scholarship help co-create and disseminate knowledge, further contributing to social and environmental action for change.

From data generation to analysis of key elements

After receiving institutional research ethics approval, the first author facilitated abstract and impressionist painting and mosaic workshops once a week during a period of seven months with 12 members from recycling cooperatives from different locations within the metropolitan region of São Paulo. Two camcorders were positioned on opposite sides of the art studio and focused on the group as a whole to capture participants' interactions amongst themselves, with the art supplies, and with their artworks as they were being created. The decision to video-record the workshops was because we are interested in the free discourse that emerges from free conversations amongst recyclers during the art making process and what can be learned from these interactions.

The use of the camcorder for data collection allowed us to play the recorded material on the computer. As the video data were being generated, a content list was created where, right after the data collection, the first author made any pertinent annotation and explication of the events about everything that happened during the workshop. The content list was indexed by the time and location of each video or audio file. Each index consisted of a heading that gave identifying information, followed by a rough summary listing of events as they occurred on the videos. This procedure was followed consistently in recording the events that happened in the art studio, right after each workshop, while the researcher's memory was still "fresh." The content list was useful in providing us with a quick overview of the data corpus, for locating particular sequences and issues, and as a basis for doing full transcripts of segments of particular interest.

Discourse analysis through Vygotsky's approach to cognitive development

Recorded sections that illustrate individual transformation within social movement were further fully transcribed and translated. Once the video segments were created and selected, discourse analysis (Edwards & Potter, 1992; Roth & Alexander, 1997) was used as an analytical tool for interpreting the videotaped workshops. This tool helped us understand what was going on during each art class. Discourse analysis is the study of language in use, in the sense that language cannot be understood apart from the context in which it is used, thus the researcher must be able to understand the context.

The cognitive development approach to discourse analysis elaborated by Vygotsky (1962) helped deconstruct the events on the videos as they unfolded because this approach seeks to understand how individual learning plays out in the material world. According to Vygotsky, cognitive development is context bound. Hence, individual learning is a social construction even when this type of learning internally unfolds because all the tools that mediate learning are historical and cultural artefacts. Vygotsky also believed that all higher mental functions (or consciousness) are initiated by *external stimuli* in the form of social events. These social events are then internalized into individuals' thinking through the use of language. This dialectic relationship (internal and external) is continuous throughout the individual's life span and it increases, becoming more and more complex over time (Wink & Putney, 2002). Through this process, higher functions originate. From this perspective, the individual is a learning system. We further explore the Vygotskian approach to cognitive development later in this paper.

What Does Your Artwork Mean to You?

Inter- and intrapersonal cognition and the construction of visual thought

Vygotsky's cognitive development approach to understanding how individuals learn within a group recognizes two processes of human cognition: *inter*personal and *intra*personal (Vygotsky, 1978). Interpersonal (or experiential) cognition refers to the interactions between an individual and their environment, including other individuals as well as artefacts–for instance, the interactions between a painter and a blanked canvas and all the infinite possibilities that could happen on that canvas. This cognition develops when mental processes exist first in external and shared contexts (e.g., involving a certain community or certain artefacts) and then are internalized. In this case, individuals are active agents in their learning because they are immersed in a social context. That is, learning is mediated in an interactive and experiential manner by the close relationships between the individual and the community they part of as well as the artifacts available (Brooks, 2005, 2009; Vygotsky, 1962).

Intrapersonal (or internal) cognition refers to new knowledge that is internalized, sparking an internal dialogue at a metacognitive level; this level is when critical thinking unfolds, which leads to individual transformation (Brooks, 2005). From this perspective, the intrapersonal movement is initiated by and through interpersonal movements via external stimuli. If this is the case, both movements happened concomitantly, continuously, and in inseparable ways with and within the individual at any given time. Take a piano player, for example. Even though they may play the piano in isolation, they are not really participating in an isolated individual mental process; rather, they are operating within a social and historical context because the piano itself is a cultural and historical artifact (Leont'ev, 1981; Vygotsky, 1962). The same concept is applied to the visual arts. Even if the recyclers who participated in this study were standing alone in the recycling cooperative by working independently, they would be still bound to the context in which their actions are performed and to the context in which their materials (e.g., recyclables, recycling machines) are defined.

Traditionally, the intrapersonal and the interpersonal movements have been understood as primarily verbal (Brooks, 2009) given that verbal language (i.e., speech) is perceived as a primary mediator of communication amongst individuals in a community. In this sense, the interface between thought (intrapersonal movement) and speech (interpersonal movement) establishes what Vygotsky (1962) identifies as *verbal thought*, as shown in Figure 1. For Vygotsky (1962), verbal thought is key to human nature because once verbal thought is established within the individual, they achieve a high level of consciousness, enabling the individual to think critically and make sense of their world(s). For Vygotsky, this does not mean that thinking is an intra-mental activity whereas speech is vocalizing thinking. Rather, thinking and speech comprise a unit that contributes to the developmental process of the individual's learning and is always bound to the social context. Moreover, it is within this interface (i.e., thought and speech) that thought becomes verbal and speech becomes thinking (Kozulin, 1994).

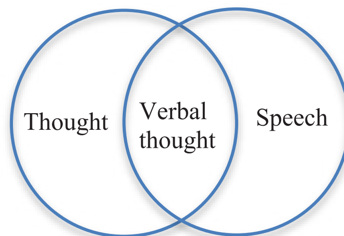

Figure 1. Verbal thought (Bodrova & Leong, 1996, p. 97).

Although Vygotsky (1962) focused his studies on the relationship between speech and thought, he listed other tools such as symbols, algebraic systems, and the arts, in which verbal thought-thus individual-learning is co-constructed. In positioning drawing as a learning meditation tool and language Brooks (2009) extended Vygotsky's work by suggesting that drawing contributes to the formulation of thinking and meaning. In addition, the interface between thought and drawing initiates what Brooks identifies as *visual thought*, as illustrated in Figure 2. In the same way that verbal thought awakens a higher level of human consciousness, visual thought operates in the individual's mental development by offering new and different possibilities for an extended dialogic engagement that speech cannot afford (Brooks, 2005). For instance, when the individual for any reason cannot verbally articulate what they have to say, then visual thought, which is mediated by the process of creating art, offers a possible tool for communication, meaning-making, and critical thinking because the arts "uncover or create new knowledge, highlight experience, pose questions, or tackle problems" (Clover, 2011, p. 13). In addition, such visual thought helps participants to critically think about their position in the world and to (re)imagine new possibilities for themselves.

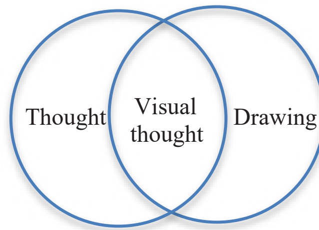

Figure 2. Visual thought (Brooks, 2005, p. 81).

To understand the relationship between speech, thought, and art making, and how knowledge is created in these environments, the researcher must be able to deconstruct the discourses that emerge in these contexts. This is because discourse is indeed a central part of our lives, and what we do with others is always mediated through some kind of communication. Based on this premise, discourses amongst the research participants provide us with robust material to understand how individual learning plays out within the group to which they belong. Next, using excerpts extracted from the database, we analyze participants' discourses taking into consideration the Vygotskian cognitive development approach described above.

As an example of how the intrapersonal and interpersonal movements play out in the material world, we present the following episode that unfolded during the impressionist painting workshop. Here, we introduce Dona Telma: a 56-year-old recycler from the União de Vila Nova, and an active member of the MNCR. The principal investigator had spent a whole day alone with Dona Telma when the following conversation unfolded

> ***Principal Investigator:*** *What is your biggest learning moment on today's art workshop?*
> ***Dona Telma:*** *I think it is very important to show that [art making] is possible by showing one [artwork] already created in addition to just saying: "art is free, you create, you invent". You show it: "Look, a universe of possibilities."*
> ***Principal Investigator:*** *That is very powerful, Dona Telma, is there anything else?*
> ***Dona Telma:*** *I enjoyed everything that is happening here. I have been talking so much about this workshop to my partners at the cooperative, to see if the same desire is sparked on them too. My first painting was such a beautiful story that I was able to reproduce onto the canvas. And now, so many people want to know more about my story. But today was the most beautiful day, expressionist workshop. It will be forever in my mind and in my life.*

Although hours of conversation amongst the author and Dona Telma were recorded in the art studio, the episode above best illustrates the relationship between speech and thought and how this relationship is intertwined with Freire's pedagogy of possible dreams. Even though it is succinct, there is so much happening in Dona Telma's speech that gives us insights on

her perspectives on the potentialities of art marking in mediating peoples' personal stories. So much so, she hints to her peers the power of the art marking process in hopes that they will also get involved with the art workshops. Thus, in the next paragraphs, we deconstruct this episode to describe and articulate the potentialities of visual arts in materializing individual stories, and how it can enact the pedagogy of possible dreams.

According to Dona Telma, it is critical that the art facilitator shows one previously created artwork or a concrete/finalized piece to participants, rather than *just* talk about what can be done. Dona Telma brought forth three different and yet interrelated units: the individual (i.e., whoever participates in the workshop), the facilitator of the workshop, and an already created artwork (i.e., artefact). These three units establish a possible social context (e.g., an art studio). This social context is important because it can initiate the individual's interpersonal movement. Movement often begins with an exploration of the artefact accompanied by verbal dialogue between the participant and the facilitator (Brooks, 2005), which opens up opportunities for the co-construction of new knowledge.

Dona Telma's words present us with two dialectical relationships. First between the physical "artwork already created" (i.e., a concrete visual artefact) and its concept ("art is free, you create, you invent"). This first dialectical relationship helps the individual to internally construct "a universe of possibilities," because they will not just hear from the facilitator about this universe, but will actively help to construct this universe of possibilities through the art-making process. Dona Telma suggests that there is a complementary relationship between the concrete visual artefact and its concept. That is, they (should) exist in inseparable ways during arts-based workshops. For Dona Telma, the complementary relationship between the concrete visual artefact and its concept can help participants create their own artwork or at least realize a universe of possibilities because, in this way, participants will have a visual reference of what is possible.

Dona Telma was able to articulate what is important for her because she was operating within her internalized visual thought, which is represented by a universe of possibilities. This universe of possibilities was established by the facilitator's speech and the artwork itself, as shown in Figure 3. The fact that Dona Telma verbally expressed what is important to her is evidence of her internal dialogue or her intrapersonal movement. This relationship between inter- and intrapersonal movement represents a second dialectical relationship that is observed within the dynamics of the individual's intrapersonal movement in relation to the interpersonal movement; the former sparks the latter, continuously and simultaneously.

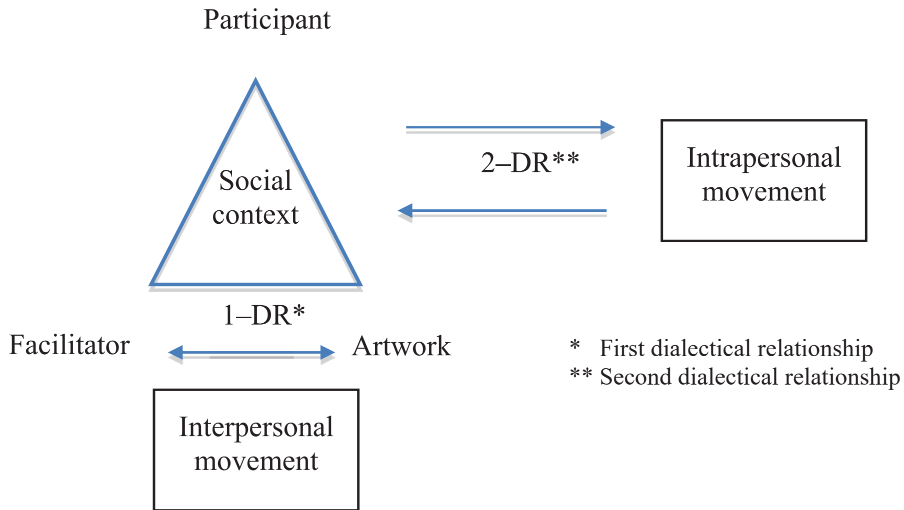

Figure 3. Intrapersonal and interpersonal movements and their dialectical relationships that meditate the co-construction of new knowledge by individuals involved in an art-based workshop.

Although the interpersonal movement happens externally between the individual and their environment and the intrapersonal movement refers to the internalization of new knowledge, they both happen simultaneously and continuously in a dialectical relationship. The interface between both movements is what Vygotsky (1962) recognizes as verbal thought. Brooks (2005) expands Vygotsky's concept of verbal thought by suggesting that the interface between speech and drawing establishes what she identifies as visual thought. In addition, whenever the individual cannot verbally express themselves for any reason, visual thought offers alternative ways of communication in a context of an arts-based workshop. In Dona Telma's case, visual thought was established after the interface between the intrapersonal and the interpersonal movement, which opens spaces to a universe of possibilities, as shown in Figure 4.

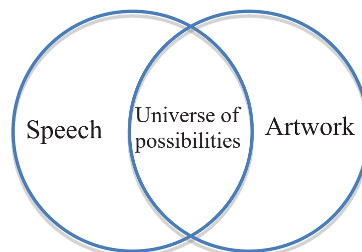

Figure 4. Universe of possibilities established by the interface of the interlocutor's speech and a previously created artwork.

By identifying interpersonal and intrapersonal movements of individuals in arts-based environments we can better understand how they relate to each other and how they engage with the tools that mediate their communication, the production of artworks, and the construction of new knowledge. This understanding can help us tailor relevant arts-based workshops that will spark meaningful dialogue between participants while informing the ways in which individual transformation unfolds through inter- and intra-relationships.

Imagination and the Pedagogy of Possible Dreams

In this section, we illustrate the role of visual arts in mediating individuals' transformation. To do so, we introduce Luiza, a 55-year-old recycler and former kindergarten teacher. Luiza is one of the members of a recycling cooperative located in a low-income neighborhood in the city of São Paulo. The following episode unfolded right after Dona Telma's conversation discussed in the previous section. It took place toward the end of the impressionist painting workshop when participants and the principal investigator gathered in a circle to debrief about the event they had just experienced. This is what Luiza said:

> ***Principal Investigator:*** *What about your, Luiza? How do you feel about today's workshop?*
> ***Luiza:*** *The imagination of anyone who participates in an impressionist workshop will take them to another horizon. The dolls stayed in my imagination. Not an imagination I dreamed of, but an imagination I know it is possible.*

For Vygotsky (2004), imagination refers to a resourceful faculty or action for constructing new ideas, images, or concepts of external artefacts by someone's creative thought mediated by external stimuli – that is, "the ability of our brain to combine elements" (Vygotsky, 2004, p. 9). This ability is mediated by our environment, which includes the tools available and the community we are part of, as shown in Figure 5. In Luiza's case, her community refers to everybody that was part of the workshop and the tools refer to all the materials (e.g., art supplies) she used during the workshop. In line with Vygotsky's definition of imagination, Luiza claims that one's ability to construct new ideas can move one to another place. Here, she does not refer to a geographical place, but rather a state of being or an alternative way of perceiving the world; not a simple move from one place to another, but an internal individual transformation. Such transformation is possible when the individual perceives and understands his or her position in the world as an active historically situated agent of internal and external revolution – what Paulo Freire (1978) calls *conscientização*. Luiza identifies this new state of being as "another horizon." It is important to note here that the transformation Luiza talks about does not imply the individual loses what they already know about the world, the elements that constitute them as a human being, and the individual's previous knowledge formed by their history and culture. Rather, their views are integrated into this new experience (moving to another horizon), which in this case was mediated by the process of art making. Such mediation is evident when Luiza states that "the creativity workshop will take her to other horizons." Seeing other horizons

(*ver por outros horizontes).* Seeing things through different lenses mediates individual transformation because it requires moments of critical reflection upon our personal interpretations of what is seen and of our *milieu*. These moments of critical reflection occur when we attempt to make sense of our surroundings, taking into consideration our own culture and history (Freire, 1978; Vygotsky, 1962). Luiza implies that art-making mediates people's critical thinking because it helps individuals to see the world through different lenses.

By assembling recyclable materials during the workshop, Luiza created a doll on a canvas. Her artwork was memorable because it stayed in her imagination. Luiza's art mediated her construction of internal new ideas or concepts (imagination) because she saw another horizon.

Luiza makes a clear distinction between what is concrete (possible) and what is "dreamed of" (impossible). Luiza again brings forth the word "imagination" to explain that in these new horizons her new ideas and concepts are concrete and therefore achievable.

In this section we can conclude that 1) art making mediates people's internal transformation because they can see the world differently; and 2) artworks are material evidence of such transformation because these artworks illustrate participants' new thoughts.

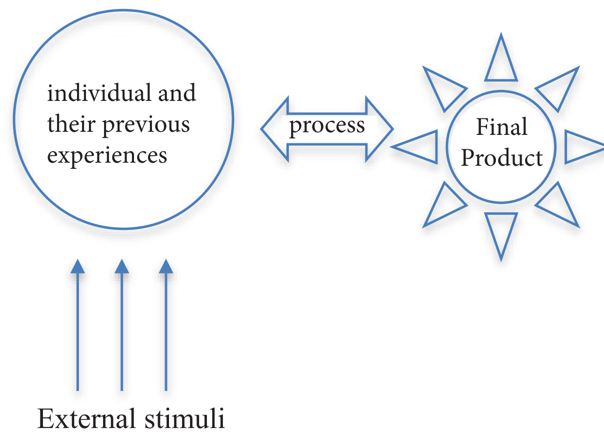

Figure 5. Process of individual transformation is illustrated here. In addition to an individual's previous knowledge, they are also affected by external stimuli (e.g., community or art supplies), enabling the individual to perceive alternative realities. The final product is concrete evidence of these alternative realities.

Luiza's episode illustrates what Freire (2001) identifies as "pedagogy of possible dreams," which refers to a type of learning that emerges from the individual practice aiming to make "possible, what may sound impossible" (p. 27) at first glance. This type of education allows educators and learners to (re)imagine another reality for themselves and perceive alternative ways of operating in the world.

There are also other three remarkable points that emerged from Luiza's discourse above. First, the role of the arts in transformative learning. As alluded to above, people who are involved

in transformative learning processes experience a series of meaningful events that change the way they perceive the world around them. In Luiza's case, for instance, her participation in the arts workshops helped her to see things differently. This is a very important event in SML because social movements are spaces for learning through collective and emancipatory praxis (Welton, 2005). In Luiza's case, such experience happened when she was moved to other horizons, a non-geographical place where she was able to perceive her world differently, where an alternative reality, not just for herself, but anyone involved in the art making process was possible. The kind of transformation that Luiza experienced is often felt as a liberating process and as emancipation (often from oppressed situations) of the human spirit (Freire, 1970). Such human liberation is achieved by learning the language necessary for the individual to "name" their experiences and worlds (Freire, 1978; Scott, 2001). Luiza uses words such as "imagination," "other horizon," and "dream of" to describe her own experiences during the workshop and the other worlds and alternative realities she knows are possible.

Second, visual arts represent powerful research tool because arts-based research draws from what people have to say, which may not be accessible in certain situations (Silverman, 2000). Arts-based research opened the space and triggered free conversation amongst participants. Moreover, Pink (2001) suggests that arts are reflections of people's different world(s). From this perspective, social science researchers can use art to get at how people see and create their own realities, the kind that Luiza calls "other horizons," which she knows are possible.

Finally, Luiza's episode contributes to the debate around two important dimensions of arts-based research: process (the act of making) and product (the resulting work). For Butterwick and Dawson (2006), the process and product of arts-based research represent "a more holistic approach to learning and inquiry" because arts-based research "draws on an aesthetic, non-instrumentalist orientation where the heart, mind, spirit, and body are engaged" (p. 282). This aspect of arts-based research is evident in Luiza's story, because the process of making her doll moved her to other horizons helping her to see other possible realities, while the doll (the final product) is the materialization of these possibilities.

Two epistemological conceptualizations

The recyclers who participated in this study are associated with recycling cooperatives and are members of the Brazilian National Recycling Social Movement (MNCR) in São Paulo. Although they contribute to overall environmental health they still suffer from stigmatization by the general public. This is because this type of work has historically been done by low-income families and also because such activity is often associated with "filth," as illustrated in the first episode in this paper.

Numerous governmental and non-governmental institutions, universities, and environmental education organizations such as the MNCR have been working closely with recycling cooperatives, promoting capacity-building initiates and community and participatory-action research projects. All of these institutions not only respond to the prejudice suffered by recyclers on daily basis, but also work toward the inclusion of recyclers in public decision-making about recycling so that public policies around waste management across the country are strengthened.

The Brazilian organizations (i.e., the recycling cooperative and MNCR) that contributed to this study operate through the lens of environmental adult education informed by feminist theories, in the sense that these two organizations work as political and educational spheres and represent openings to question hegemonic ideologies and power structures. These two organizations also bridge social-cultural-ecological issues to raise awareness within the general public that waste management and the social inclusion of recyclers is a civil right and everybody's responsibility.

These findings reinforce the idea that stigmatization is indeed a social construction and suggest the arts can help to decrease such stigmatization as the images created by the recyclers brought forth their stories of struggle, hardship, and fighting for social inclusion. This was accomplished through dialogue amongst recyclers and the general public, initiated during the art exhibit. The findings also suggest that the art-making process helps participants to socially, culturally, and historically situate themselves in contrast with the Brazilian social context. This helps them to think critically about the power structures and the hegemonic status quo that produces and reproduces their social exclusion. In doing this, they can perceive a different reality for themselves. From these explorations through the arts, the recyclers constructed their visual thought, which empowered them to (re)imagine a different reality for themselves, which is evidence of individual transformation. From this perspective, two general epistemological conceptualizations emerge: human power and human agency. These conceptualizations are not separate phenomena but operate internally and simultaneously, growing as the individual grows into a critical subject.

The artworks and exhibits produced during this research potentially bridge the gap between recyclers and the public because the art not only contains recyclers' personal stories but they also (re)present dialogical spaces where learning happens, emotional connections are established due to the holistic and humanistic character of the arts workshops, and working networks are created. For instance, agreements between different institutions and recycling cooperatives were established after the art exhibit, so these institutions are now committed to saving and sending their recyclable materials to the recycling cooperatives.

Agency Becomes Visual and Visual Reiterates Agency

While exploring his approach to cognitive development, Vygotsky (1978) highlights that during an individual's learning process within a group, they experience a great sense of worthiness that materializes into human agency. This sense of agency adds imagination to individual consciousness (Kilgore, 1999). This is critical to help recyclers imagine a different reality for themselves. By imagining a different reality, recyclers can fight and change their present. From this perspective, we can infer that agency is both socially constructed and dialectic. Agency is a social construct because humans' actions, even when they are experiencing loneliness, are still mediated by artefacts that are cultural and historical products (even their thoughts), and thus social by nature. Agency is also dialectics because the recyclers, for example, while producing their artworks were in fact (re)producing onto the canvas their stories of empowerment. In turn, the artworks empower the recyclers because they represent newly gained skills. As one of the recyclers exclaimed, while contemplating her artwork at the gallery, "*I didn't know I could do this.*"

Final Considerations

This study reveals that individual transformation is indeed social, but without internal cognitive process, learning would not unfold. Therefore, individual and group learning happens continuously and in inseparable ways.

Moreover, due to the organic and holistic approach to the arts-based workshops described in this study, safe places were created where participants felt comfortable sharing their deepest fears, frustrations, and hopes for social inclusion and better working conditions as recyclers. This impact was possible because of the arts-engaged approach toward qualitative research. Even though the art workshops we presented here did not require any previous art experience from participants and facilitators, these workshops still moved people out of their comfort zones, helped them to situate themselves into historical contexts as well as dream and fight for different realities.

We hope that this study inspires further research on the role of individual transformation in the context of SML and community engaged scholarship as a whole, and that individual transformation is no longer overlooked within the context of social movements. More importantly, we hope that arts-based research receives growing attention in interdisciplinary research as an emancipatory and empowering tool to help understand the process of individual and collective transformation.

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Three Examples of Engagement through Photovoice[1]

Catherine Etmanski, Alison Kyte, Michelle Cassidy, Nikki Bade

Abstract Addressing the complex challenges of today's world requires our collective creative capacity (Etmanski, 2014). As such, arts-based methods which promote creativity are increasingly important means of engaging people in the issues that matter most to them. This article focuses on one arts-based method, Photovoice, which is a "process by which people can identify, represent, and enhance their community through a specific photographic technique" (Wang & Burris, 1997, p. 369) where participants take photos in response to a question or topic of inquiry. To explore this engagement method, we draw from the methodological insights gleaned from three Master's of Leadership capstone projects that employed Photovoice (or variations thereof) as one method of inquiry. The article is organized as follows: We begin by reviewing Photovoice as a research and engagement method and then summarize the three projects, which took place in two non-profit organizations and one public sector institution. In the discussion, we then compare and contrast the methodological insights emerging from these projects, including the extent to which each project: (a) enabled workers at various levels of organizational hierarchies to share their voices; (b) required careful attention to ethics; and (c) generated relationships among participants. As this is a methodological paper, our emphasis here is to highlight the process and impact of using Photovoice as a method rather than sharing each of the study findings and conclusions. In each example, Photovoice as both a research and engagement method enabled participants to play a leadership role in participatory engagement, thus deemphasizing top-down decision-making and promoting more integrated approaches to research and leadership as engagement.

KeyWords photovoice, organizational engagement, creative leaderships

The complex and interconnected nature of today's global challenges invite us to imagine new approaches to leadership, research, and engagement. Coming together to address such challenges involves tapping into our collective creative capacity (Etmanski, 2014). To promote such creativity, scholars, activists, and educators are increasingly arguing that arts-based methods are essential means of engaging people in the issues that matter most to them (Clover, 2014; Erenrick & Wergein, 2017; Etmanski, 2014; Garoian, 2011). This article documents three examples of employing the arts-based method of Photovoice to engage employees in the researchers' own organizations and to promote research-based leadership for positive organizational engagement. The authors are three professionals who currently (Alison) or

1 The three studies represented in this paper underwent ethical review through the Royal Roads University Research Ethics Board.

formerly (Nikki) worked in the Canadian non-profit sector or in a Canadian Public School Board (Michelle). Catherine is a professor in the School of Leadership Studies (SoLS) at Royal Roads University (RRU), in Victoria, Canada. Alison, Nikki, and Michelle are graduates of the Master's of Arts in Leadership from this same school.

This paper begins by reviewing the engagement approach undertaken by the three researchers (Alison, Nikki, and Michelle) and summarizes the three change projects. We then compare and contrast these projects, including the extent to which Photovoice supported organizational change by: (a) enabling employees at various levels of organizational hierarchies to share their voices within organizational change initiatives; (b) ensuring careful attention to ethics; and (c) promoting relationships among participants. In each example, we suggest that Photovoice enabled participants to play a leadership role in participatory engagement, which de-emphasized top-down decision-making and promoted more engaged and integrated approaches to leadership. Readers should note that this is intended as a methodological discussion and, therefore, the emphasis is to highlight the possibilities inherent to Photovoice as a method. We have found there to be a gap in the literature documenting Photovoice as an effective engagement method within Canadian organizations. As will be discussed below, the literature acknowledges Photovoice as a tool effective in empowering the voice of marginalized people (e.g., Castleden & Garvin, 2008; Dixon & Hadjialexiou, 2005; Falconer, 2014; Holtby et al., 2015; Kelly, 2016; Sutton-Brown, 2014; Wang, 1999; Wang & Burris, 1997; World Vision, 2010); however, we suggest that its use can be broadened to organizational engagement efforts. Moreover, our experience suggests that within organizations, employees' voices can intentionally or unintentionally be marginalized through organizational structures and processes. Given this context, this paper will focus more on methodological insights gleaned from employing Photovoice within three organizations, rather than on the findings and conclusions from each of the three studies.

Engagement through Photovoice

Scholars are increasingly calling for "research that more closely follows the imaginary and improvisational processes and practices of artists, poets, and musicians as compared with inquiry that is commonly associated with the logical-rational approaches in the sciences and social sciences" (Garoian, 2011, pp. 157-158). As Clover (2014) identified, "symbol, metaphor, and imagery play an important role in reasoning, explaining, and understanding the world enabling new connections between things concrete and things abstract" (p. 142). Such arts-based and arts-informed approaches to research have been gaining momentum in the academy since they provide a unique approach to data collection and analysis processes as well as the research product.

The arts-based method of Photovoice can be understood as a "process by which people can identify, represent, and enhance their community through a specific photographic technique" (Wang & Burris, 1997, p. 369). Photovoice promotes social change through both photography *and* a structured group process (Chonody et al., 2012; Langdon et al., 2014). It promotes "critical dialogue and knowledge about important issues through large and small

group discussion of photographs" (Wang & Burris, 1997). In so doing, "Photovoice broadens the nature of photography from being a fine art form to being central to socially and politically engaged praxis" (Sutton-Brown, 2014, p. 170). This intent is in alignment with the capstone projects designed by Alison, Michelle, and Nikki.

As a research method, Photovoice enables "researchers and decision makers to visualize issues from participants' point of view" (Kelly, 2016, p. 64) by putting "cameras in the hands of research participants, giving them a 'voice' to document their surroundings, [and] empowering them to construct the knowledge and representations of their own environment" (Falconer, 2014, p. 2). Wang and Burris (1997, p. 170) identified three key objectives of Photovoice, which have been rearticulated in diverse ways over the years (Castleden & Garvin, 2008; Clover, 2006; Falconer, 2014; Gallo, 2001; Sutton-Brown, 2014; Wang, 1999; Wang & Redwood-Jones, 2001). These are:

1. To empower participants to identify for themselves their community's assets, challenges, needs, or concerns,
2. To create a space for participants to critically dialogue, using the photos as an entry point, and
3. To have an impact on policy makers and enact community change.

Kelly (2016) identified the primary reasons for using Photovoice as follows: (a) the visual display is more impactful for audiences (decision makers) and can call attention to the issue more powerfully than a standard report, and (b) participants find the method engaging and fun (p. 68). As suggested earlier, Photovoice is typically used with "marginalized populations that have been silenced in the political arena" (Sutton-Brown, 2014, p. 169). Examples are primarily found in health contexts (Falconer, 2014; Kelly, 2016; Wang, 1999; Wang & Burris, 1997), in the Global South (Falconer, 2014), and with youth (Dixon & Hadjialexiou, 2005; Holtby et al., 2015). There are, of course, exceptions, such as Massengale et al.'s (2016) account of using Photovoice as a pedagogical tool to support students preparing for helping professions. However, despite increasing calls for creativity and innovation in leadership and organizations (Amabile, 1988, 1996; Clerkin, 2015; Goldman Schuyler et al., 2016; Henry & Mayle, 2002; Rickards, 1999), it is difficult to find documented examples of Photovoice used in organizational contexts beyond these oft-cited spheres. As such, the purpose of this paper is to document how the authors, Nikki, Michelle, and Alison, adapted the Photovoice method for the purpose of engaging diverse members of their organizations in their research-informed leadership practice. The following sections present the ways in which this method was taken up and experienced in three different contexts.

Overview of the Three Examples

The three examples profiled in this paper are drawn from Alison, Michelle, and Nikki's Master's level capstone projects or theses. All studies underwent review through RRU's Research Ethics Board, and Michelle's study underwent a secondary review within her School Board.

The following sections provide a high-level overview of each author's organization and her role in the organization. The intention is to provide sufficient context to allow readers to understand the purpose of their studies and overarching research question, their study design and conduct, and how, specifically, they employed Photovoice. As mentioned above, since their study findings and conclusions relate to their unique contexts rather than specifically to the use of Photovoice, they are not presented in depth here. In addition, the organizations for which they work have been anonymized. However, a discussion of the implications of using Photovoice in each context follows in the section below.

Alison's Research in a Mental Health Service Organization

At a time when mental health needs are increasing and sustainable sources of funding are dwindling, I have a heightened awareness that we need to find new and different ways to strengthen mental health in our communities. My project studied the concepts of leadership development and innovation in a non-profit organization that addresses mental health in South-central British Columbia. The purpose was to discover how to best develop a team of coordinators to foster innovation throughout the organization in order to address our community's complex mental health needs. At the time of the study, my role was Wellness Programs Coordinator, and my inquiry question was: How could my organization develop the coordinator team to foster organizational innovation? Briefly, the study conclusions revealed that collaborative approaches to leadership in teams that had a foundation of trust and a desire for mutual learning created fertile ground for both innovation and leadership development in my organization. Additionally, collaborative leadership that transcended positional boundaries further enhanced our team's capacity for innovation. Finally, trust, vulnerability, and courage promoted a willingness to experiment, thus strengthening the capacity for innovation.

In my study, I applied three qualitative research methods in an effort to promote dialogue, co-create new knowledge, and spark organizational innovation. The methods were: participant observation, a three-hour Photovoice workshop, and a one and a half-hour learning circle, each facilitated one month apart. I was a participant observer (Glesne, 2011) throughout the data collection period, meaning that since I participated fully in the process as it unfolded, I observed both the process and myself from the inside. I selected Photovoice for its creative nature, which fit well with the topic of innovation in a community-based non-profit mental health organization. I also chose a learning circle for its capacity to bring out the best in people, resulting in a potentially astounding level of creativity, problem solving, and visioning (Baldwin & Linnea, 2010, p. 6). The open nature of these qualitative research methods lent themselves to the goal of developing the coordinator team, while the emergent nature of the dialogue lent itself to the goal of fostering innovation.

I invited the eight members of the coordinator team to take part in the research. Since I was a coordinator, I too became a participant in this study. My participation was carefully considered by members of the Research Ethics Board because I supervised two coordinators on the team. Seeing as the goal of this inquiry was to develop the coordinator team, and I was a member of this team, the benefits of including all members of the team were seen to

outweigh the minimal risk of including members with an organizational power differential in the two methods. The options were either to exclude myself entirely or to remove the two direct reports, both of which would have undermined team development. The compromise I found was to participate alongside my colleagues as co-inquirers and with a third-party facilitator conducting the sessions, thus lessening ever so slightly the power imbalance, the double power-over relationship as supervisor and researcher. This compromise supported inclusion and participation, as Stringer (2014) noted: "Applying participatory approaches to investigation stimulates feelings of pride, dignity, identity, control responsibility, and unity" (p. 35). Exclusion of any coordinators, including me, would have threatened the opportunity to develop unity and identity in this team. Additional mitigating strategies are shared below in the discussion on ethics.

All eight members of the coordinator team participated in the Photovoice method. The coordinators represented the following organizational areas: housing, navigation and outreach, youth programs, wellness programs, food security, and community education, as well as administration and operations. As coordinators, we all operated on the middle management level of organizational hierarchy. All of us were new to our coordinator positions, having stepped into them within the previous one to two years (thus the organizational sponsor's stated desire for us to develop as a team). The group was assembled and titled "the coordinator team" within the year leading up to the study.

The Photovoice workshop was facilitated in the following way: First, the participants were asked to think of an example of an experience of innovation of which they had been a part. They journaled about the experience in as much detail as possible, including the emotions they felt, the people involved, the nature of the relationships, the environment, support structures, and everything they could think of that contributed to allowing that innovative experience to emerge. Second, the participants were asked to go out and take a picture with their smartphone that represented this experience of innovation or the strongest emotion associated with this experience. In alignment with the Photovoice ethics Wang and Redwood-Jones (2014) raised regarding the respect for privacy law and intrusion into one's private space (pp. 563–564; see also Holtby et al., 2015), participants were asked not to take photos of identifiable people. The participants emailed their photos to a technical support person who quickly organized the pictures in a digital slideshow.

Third, the participants were asked to jot down their observations, thoughts, wants, and feelings associated with the experience of taking the photo, the image they captured, and the experience or emotion of innovation it represents. Fourth, the participants unpacked the photos as a group through three consecutive slideshows that displayed the photos one at a time in no particular order. The first time through the slideshow, the photos were viewed in silence. During the second slideshow, the individual who took the photo was asked to remain silent, but the group was encouraged to share their observations, thoughts, wants, and feelings. In the last viewing of the slides, the individual who took the photo was asked to share the meaning associated with it and any observations, thoughts, wants, and feelings that may have occurred at any point through the workshop so far, especially through hearing others' interpretations of

their photographs. The third-party facilitator allowed for group dialogue to follow each of the participant's comments about their own photo and offered these guiding questions to prompt further dialogue:

- What are examples of innovation at our organization?
- What does an innovative mental health organization look like?
- How could our organization support greater innovation?

I observed and experienced an elevated sense of engagement, curiosity, and excitement throughout the Photovoice workshop. I think this was partially fostered by the sense of shared discovery and learning as we explored and interpreted the photos together.

Michelle's Research in a Canadian School Board

Sahlberg (2014) suggested that the ability to renew and adapt within a changing landscape is an essential task of the education system. The role of education is to equip students with the skills and competencies they need to be successful in the world in which they live, both now and in the future. An education system must by necessity ensure its relevance and be innovative. My use of the Photovoice method occurred while conducting research on innovation within a Public School Board (hereafter referred to as "the organization") where I was employed. Expanding the innovative capacity of school boards helps to ensure that education remains relevant. To support these goals of relevance and innovation; the primary research question of my study was: How can the organization enhance its capacity for innovation? My research concluded that enhancing innovation will require members of the organization to (a) address the existing gap between the espoused value of innovation and the systemic implementation/practice of innovation, (b) acknowledge and manage the impact of their unique organizational context on innovation, (c) utilize innovation-promoting leadership behaviours, and (d) empower staff members and students.

Throughout my research, it was important to consider the prevailing political pressures. Senge (2006) advised that understanding the complex political dynamics of large organizations is essential when considering organizational change. During the course of my research, the organization was experiencing significant labour action, which had a palpable impact on the activity of staff members and the organizational climate. It was important to be sensitive to the challenges of an organization experiencing labour unrest and to acknowledge the possible impact on research participants. In addition, the organization was in transition with significant changes in the highest levels of leadership.

As outlined above, Wang (1999) articulated three benefits of utilizing Photovoice, all of which I considered advantageous in my research: (a) participants are able to document their perceptions using photos, (b) it provides a platform for group discussion, and (c) it could be used to influence or promote system change. Given the circumstances, I chose this particular arts-based method because I had an understanding from the theory that it would help to build trust for participants during otherwise turbulent organizational times. Etmanski et al. (2014)

asserted that arts-based methods can support "collectively co-creating innovative solutions and learning into the future" (p. 82). As will be discussed below, this theory was demonstrated in practice. An added benefit was that using a creative method aligned well with the research and organizational focus on innovation.

The group process I used to facilitate Photovoice in my research was a Focused Conversation (Nelson, 2001) occurring within a focus group setting. The Focused Conversation method was originally intended for reflecting on and understanding art forms, and as such was an appropriate pairing with Photovoice. The Focused Conversation method examines data using an evolving conversation moving through the objective, reflective, interpretive, and decisional levels (ORID) of considering data (Nelson, 2001). The level of potential risk-taking evolves throughout the conversation as participants move from an objective description to sharing increasingly personal perspectives. The Photovoice and Focused Conversation methods were integrated to yield a "Photovoice focus group;" this term will be used throughout the remainder of this paper.

I conducted two Photovoice focus groups. The first population invited to participate in a Photovoice focus group was an interdisciplinary regional cross-section of employees of the organization working from a common office location. This location houses offices for approximately 150 staff members from a variety of teaching and non-teaching disciplines. The second population invited to participate in the second Photovoice focus group were members of the organization's Manager's Council. This council consists of approximately 25 middle managers. Of those invited to participate, five participants voluntarily responded to attend the first Photovoice focus group and six attended the second.

In an effort to adapt to the turbulent organizational context, I modified the Photovoice method. Participants were therefore provided the option to either take a photo or select a magazine/online photo that represented their perspective on innovation within the organization. Participants were asked to respond to the prompt: "Think back to a time when you were part of something you would consider innovative. Take or select a photo that represents how that made you feel." At the onset of each Photovoice focus group, participants were asked to submit the photos they had brought with them and the accompanying narrative outlining the context of their photo. For those who chose the option of using a magazine photo, time was provided for them to select a photo during the Photovoice focus group itself and to write their brief narratives.

All images were displayed in the centre of the table and participants were provided with five minutes to examine them. This stimulated interest and set the stage for the Focused Conversation that followed. The Focused Conversation started with participants being asked to reflect on the first photo: "What do you see when you look at that photo? How does it make you feel?" (objective). All participants had the opportunity to respond to that question for the first photo. The second question was then posed: "What does it remind you of in your own experience?" (reflective). This process was repeated for all photos. Following this, the remaining levels of questioning/discussion occurred where participants engaged in a deeper analysis of the photos. The remaining questions were as follows:

- Interpretive Questions
    - What are the key themes raised in the photos so far?
    - Which of these is the most important? Why?
- Decisional Questions
    - What response do these photos require of us if we are to pursue innovation?
    - What are our next steps?

Overall, I experienced that this arts-based approach allowed me to engage participants more deeply than what might have been possible using a more traditional method of data collection. Further reflections on why this was so will be shared below.

Nikki's Research in a Youth-Serving Non-profit

From my perspective, a non-profit organization's ability to deliver services and achieve their strategic outcomes hinges on their ability to provide a remarkable, supportive, and developmental work experience for their staff members. At the time of this inquiry, the child and youth-serving non-profit organization (hereinafter referred to as "the agency") for which I was the Human Resources Manager was experiencing high levels of frontline employee turnover resulting in, not only increased operational costs, but also reduced employee morale, knowledge loss, and potential failure to meet service delivery objectives (Duffield et al., 2011). Previous data gathering efforts – primarily consisting of employee engagement surveys – had been largely unsuccessful, and the agency sought to consider the issue in a new, creative way, while engaging stakeholders at all levels of the organization. Consequently, I chose Photovoice as the data collection method to engage the frontline staff members in my inquiry into the following question: "How can the agency foster retention in frontline staff members and build organizational capacity?" (for further information, see Bade & Etmanski, 2016).

Participants were divided into three peer groups: frontline employees, coordinators, and managers. In addition, an inquiry advisory team, consisting of agency senior leaders and external advisers, provided insight for each cycle of engagement through data collection in the project. The rationale for including the senior leaders on the inquiry team was to engage decision makers in the process. As each data set was presented, they were able to consider what questions might be important for the subsequent focus groups. The external advisors were included to provide an objective and alternative perspective on the data. Thus, in keeping with the engagement approach, all stakeholders participated in the resolution of the issue at hand.

All 190 frontline employees were invited to participate in the Photovoice workshop as the first iteration of data collection, and 20 in total participated. As the Human Resources Manager at the agency, I held a disproportionate amount of power, real or perceived, over all the intended participants in the study (Glesne, 2011; Stringer, 2014), and as such, I excused myself from conducting the research methods and instead chose to use third-party facilitators for the data collection. To ensure anonymity, I was not involved in the participant selection for any of the data collection events. Employee email lists were given to the third-party facilitator who sent

out the invitations to the various groups from their external email. Given that the Photovoice sessions were scheduled during the workday, some employees were not able to participate due to scheduling constraints. The CEO sent an email to the entire agency expressing her support for the project, encouraging Coordinators to support frontline employees who wanted to participate, and answered questions about pay, time off, and expenses. On completion of the Photovoice method, the data was returned to me with all identifying information removed. Submissions were coded using a numbering system to ensure that each photograph and its narrative had a unique code.

In terms of process, the third-party Photovoice facilitator began with a kick-off meeting to describe the Photovoice method, answer questions about the inquiry project, and prepare the participants to take their pictures. The facilitator also addressed questions about anonymity, indicating that any identifying information would be removed from the data before it was transferred back to me.

Participants were given the following two questions and were asked to provide their response in the form of a picture. They were also invited to provide a short narrative with their photo but were told that the narrative was not a requirement.

- What makes the agency a meaningful workplace for you as an employee?
- What is so important to you that you would change jobs to get it?

Once the photographs and narratives were submitted confidentially via email directly to the facilitator, the participants were invited to a facilitated dialogue session. The participants gathered at a neutral location and engaged in a discussion about their interpretations and experience with the method and then, as a collective, sorted their photographs and narratives into themes. The outcome was a clear picture of those themes that most impacted frontline employee turnover, from the perspective of the frontline employees themselves.

Using the themes generated by the Photovoice method, the inquiry team and I collaborated to construct the questions for the subsequent focus groups with the Coordinator and Manager groups. The focus groups were conducted with the coordinator and manager groups separately, and they consisted of ten participants each. These focus groups provided the senior leaders an opportunity to consider the emerging themes, the photographs, and insights presented by the frontline employees as a single voice, rather than as specific employees' feedback. The team felt that although some of the themes were known issues, the alternate presentation provided new insights that could be acted upon in new ways. This is in alignment with a stated intent of Photovoice: to influence decision-makers.

Discussion of Voice, Ethics, and Relationship in Each Study

Having reviewed how Alison, Michelle, and Nikki each uniquely employed Photovoice to engage members of their organizations, we turn now to a discussion of key topics that emerged through comparing and contrasting their three studies. These topics include the extent to which each project: (a) enabled workers at various levels of organizational hierarchies to share

their *voices*; (b) required careful attention to *ethics*; and (c) generated *relationships* among participants. These topics are fundamentally interconnected, of course, so the act of parsing them out is for the purpose of exploring these aspects in greater detail. Moreover, it is helpful to acknowledge that skillful facilitation of the Photovoice method is essential; voice, ethics, and relationships do not simply emerge on their own. The specific and skillful ways in which Alison, Michelle, and Nikki engaged people through this method served to generate feelings of trust and safety. Therefore, the means and the method were operating in harmony throughout the researchers' respective studies, as will be described in greater detail below.

Voice

As was described in each study, the method of Photovoice provided an entry point for workers at various levels of the organizational hierarchy to engage in dialogue. The facilitators fostered authentic sharing of perspectives and promoted a feeling of psychological safety. Although Nikki, Alison, and Michelle's applications of Photovoice were in contexts different from what is represented in the literature with marginalized communities, in the context of the three studies, the participant groups' voices and perspectives were not normally sought or included in the development of change initiatives due to their location in the organizational hierarchy.

In all three projects, the researchers used Photovoice to engage the frontline/middle management employees in "defining, exploring, and problem solving" (Stringer, 2014, p. 44) and gave them the opportunity to have a voice in the issue at hand. In Nikki's study, this was the first time that frontline staff members were included in a meaningful way in an initiative affecting the whole agency. Additionally, in all three studies, the Photovoice data informed subsequent data collection methods with more senior managers, or recommendations were presented to organizational sponsors who had the authority to implement change.

Notably, in Nikki's study, Photovoice not only gave the frontline staff members a voice, but it also gave the senior leaders ears. That is to say, in being presented with anonymous information that was free from any preconceived perceptions about individuals and program groups, the senior leaders undoubtedly heard that recognition, wellness, and development were meaningful for frontline staff members and thus allowed the policy makers to take action accordingly.

In all three studies, it was noted that Photovoice nurtured deep and authentic dialogue and allowed voice to emerge with greater ease. Nikki found the data emerging from her Photovoice workshop had depth and authenticity and more accurately reflected the reality (Cho & Trent, 2006, p. 322) of the frontline staff member experience. Similarly, Michelle observed that Photovoice promoted an open, genuine, and authentic quality of voice that superseded the political challenges facing the organization. Photovoice provided Michelle's participants the opportunity to externalize their opinions/perspective using a photo, rather than having to share their perspective in a more forthright manner, thus enabling a deeper discussion.

Alison was surprised by the depth and richness of comments and dialogue in her Photovoice workshop, noting that metaphors and stories seemed to flow effortlessly. Alison credited the ability to explore far beyond the surface of the topic to the combination of using photography

to creatively capture an experience with individual journaling and group reflection. Although political complexity was not present to the same degree in Alison's organization, she too attributed the openness, ease, and balanced participation among group members to the sense of safety afforded by Photovoice. Alison noted that even participants who tended to be less articulate in other settings shone in this process, at times offering very succinct insights. Alison's experience therefore aligns with Michelle's perspective that Photovoice provides an opportunity for safer participation by enabling participants to externalize their perspective, or shift the focus from personal experience to a symbolic representation.

Alison, Nikki, and Michelle's combined experiences demonstrate the power of Photovoice to engage people to share their voices with relative ease and authenticity. Moreover, as suggested, this enabling of voice rested heavily on the researchers' ability to practice ethically and to create a trusting environment for participants. We now consider how the three researchers created this space, in which participants felt able to share their voices.

Ethics

All three projects required the researchers to establish conditions of psychological safety for participants and carefully attend to ethics throughout the process. Although the challenges for each project were different, ensuring participant comfort and/or confidentiality in the face of power imbalances and/or political turmoil emerged as key considerations. The following paragraphs provide a brief description of how the researchers mitigated the individual ethical challenges of conducting insider Action Research within their own organizations (Brannick & Coghlan, 2007; Coghlan & Brannick, 2005) and how Photovoice further reinforced safety for participants.

As employees of their organizations, all three researchers were stakeholders in the leadership initiative, and in two cases they were supervisors. Not only did that mean they were fundamentally concerned about the ethics of the research, but also, simply by nature of them being researchers, they had a "*duty of care* in relation to all people [… engaged] in processes of investigation" (Stringer, 2014, p. 89). This requires researchers to conduct themselves ethically throughout the research process.

For Alison, as mentioned in her story above, a power-over relationship existed. Since a process of developing the coordinator team was already underway in her organization, she aligned her study with this effort and, as a result, the choice was made to include all members of the team, even though there was a reporting relationship from some of the participants to Alison. With guidance from the research ethics board, she mitigated the power dynamic by involving a third-party facilitator, and also by acknowledging the collegial relationship in the invitation to participate to ensure transparency in creating the conditions for free, informed, and ongoing consent. She also chose to focus on what was working well, rather than delving directly into any sensitive issues within the organization. As a final mitigating strategy, the third-party facilitator clearly communicated to the participants that raw, or identifying, data would not be shared with the project sponsor (who had a power-over relationship with all members of the team), nor would he be informed of who had declined to participate.

Alison also ensured the third-party facilitator understood the importance of confidentiality regarding the free and informed choice to decline participation.

Nikki faced similar power challenges in her role as researcher, supervisor, and Human Resources Manager. As described, Nikki used a third-party facilitator to conduct the research and excused herself from the whole data collection process. Additionally, Nikki's direct reports, also members of the Human Resources team, were excluded from the project, except in support of assisting the third-party facilitators with organizational information (e.g., contact information for recruitment purposes). Additionally, the Photovoice process and subsequent focus groups were conducted at offsite, neutral locations to further maintain participant confidentiality.

Although Michelle was not in a power-over position herself, she was careful to remain aware of any power over implications between and among her participants and mitigate them by carefully constructing her participant groups. There were no supervisory relationships amongst participants, and two separate Photovoice focus groups allowed Michelle to engage two levels of the organizational hierarchy separately, so each group participated with same-level peers. This ensured positional power was mitigated so that people could speak freely. In conceptualizing the interdisciplinary group, Michelle wondered whether there might be a perception of power dynamics due to differences in skill sets or expertise; however, Michelle observed that using Photovoice managed any perceived power differentials (of skillset or expertise) by not privileging one discipline's expertise over another. The Photovoice process provided a common, neutral starting place that did not require any particular knowledge or skill base. Using photos mitigated the possibility of participants leveraging perceived power as holders of knowledge and facilitated a dialogue that revolved around feelings and experiences, rather than knowledge and skills. Nikki and Alison also found that using the photographs as the focus and driver of the dialogue removed the personal attachments to the issues and supported participants to consider the topic with a wider lens, often resulting in a deeper understanding and agreement on the most pressing themes.

In a modification of the Photovoice process, Michelle provided participants with the option to select from magazine photographs (rather than only requiring picture taking). An unintended consequence of this was that any barriers to participation, including fear of judgement of photographic skill or economic barriers/differences, was also mitigated. This was also true of the anonymous submission that was used in Nikki's and Alison's processes. Participants were able to consider the image in terms of the message it was relaying rather than qualifying it as a piece of art, which allowed for the dialogue to focus on each image, unaffected by perceptions and beliefs held about the person who took the photo. Moreover, the anonymous method of submitting their photos encouraged participants to express their perspectives without fear of conscious or unconscious reprisal within their organizations.

All three researchers agreed that efforts to ensure ethical research were improved by using Photovoice. It provided a low-risk entry point for participants to engage in a dialogue about their own organization by enabling communication through a conduit. Participants were able to share and reflect objectively, establishing trust through their common experience, which ultimately led to a deeper discussion. Overall, the use of Photovoice enabled the researchers to attend to ethical considerations in a new and creative way that engages participants to be the

observers of their own experience. Additionally, it was an opportunity for participants to freely express their opinions and work collaboratively to address issues that directly affected them. It is this collaborative quality and validation of one another's experiences through listening and being heard that promoted the development of relationships as part of the Photovoice process. This will be discussed in the following section.

Relationship

Michelle, Nikki, and Alison agreed that one of most surprising outcomes of their projects was the generation of relationships among participants. More specifically, the researchers observed that, although they had read about this possibility in the literature, they did not anticipate the degree to which a sense of team and collective empowerment would result from employing Photovoice as a data collection method. Michelle's participant groups did not involve individuals who were members of a common team and as such, there were few existing relationships among participants. With limited levels of exposure to and experience working with other participants, Michelle was concerned that not having a foundation of trust could impede participants from engaging together in a conversation about their organization. However, here concerns were quickly alleviated. She observed that the Photovoice process of relaying one's perception of a photo was a low-risk initiating activity that did not require a high level of trust and provided a safe starting place for individuals. As participants engaged in the Focused Conversation, they were able to move from an initial place of comfort towards increased levels of risk as the process unfolded and relational capital increased.

For Alison, some relationships existed in her participant group, but a sense of team had not yet been established, as group interactions were limited to a handful of meetings and one collaborative project, at the time of the study. Based on what she had read, Alison hoped that Photovoice would offer the coordinator team an opportunity to strengthen communication and build relationships, and indeed it did. Alison noticed both a sense of excitement and ease as participants shared their experience of their colleagues' photographs and of their own. As a participant in the Photovoice workshop herself, she too left feeling more closely connected to the members of her team. Alison perceived that engaging in a creative process outside of the usual means of interaction bonded the participants.

In Nikki's organization, strong relationships already existed between and among the participant groups and, as such, separating the participant groups into peer groups served to establish a comfortable environment. Grouping participants in this way allowed her to leverage existing relationships to generate richer and more authentic data. Following the Photovoice process, frontline employees identified that they collectively felt more empowered to more publicly articulate their opinions and perspectives on issues relating to the Agency.

As supported by Etmanski's (2014) assertion that arts-based methods hold potential for building empathy, understanding, and trust among participants, all three researchers experienced that the Photovoice method created relational safety, reinforced pre-existing relationships, and/or initiated new relationships amongst participants. These relationships served to enhance the organizational leadership initiatives at the heart of all three of the studies.

In Summary

Each of the research projects described above promoted organizational learning and allowed the researchers to initiate an inquiry that was meaningful to their own organization. Through employing Photovoice to engage stakeholders in important leadership initiatives inside their own organizations, participants and researchers alike experienced the benefits of a skillfully and ethically facilitated process in promoting voice and building relationships. In addition to serving as a data collection method, Photovoice also increased engagement in support of the change initiative and, in this sense, the medium operated in alignment with the message (McLuhan, 1964). Photovoice enabled participants to play a leadership role, however small, in participatory organizational change, and this took steps toward de-emphasizing top-down decision-making and promoting more engaged and integrated approaches to leadership.

With creativity increasingly touted as “one of the most important business skills for the next century, and the ‘ultimate resource’ in a technology-and-information-based culture” (Clerkin, 2015, p. 178), we conclude by encouraging leaders in all sectors to place greater value on creative methods. As just one example, Photovoice can be adapted in a variety of organizational contexts to engage stakeholders in both strategic planning and problem solving. As mentioned at the outset, Photovoice continues to be an effective tool for empowering the voices of diverse groups of marginalized peoples and, with this paper, we encourage broadening its use to organizational leadership efforts. Methods such as Photovoice are not simply “fun, but somehow unnecessary activities. [They] are essential” (Etmanski, 2014, p. 265) for tapping into employees and stakeholders’ creative capacities when engaging in meaningful leadership.

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Reports from the Field

Feel'd Notes in Public Places: Affective Artful Expression for Engagement and Transformation[1]

Stephanie Mason

Abstract For my doctoral research into adults' informal learning through material objects in four public places in Halifax, Nova Scotia, I used sketchbooks as fieldnote journals. In contrast to objective observations, I recorded during my site visits a panoply of overheard conversations, drawings, remarks, puns, encounters, temperatures, and colours. These and other elements comprised my experiences in each site, and I wanted to represent their gist and connotations through multiple forms of expression. This approach aligns with arts-informed research methodology that celebrates complexity and shared meaning-making with engaged scholarship. I used these notes to produce for each site a written vignette, to introduce and reacquaint others with that place; two of these vignettes appear in the following report. In translating what I came to call my "feel'd," not "field," notes into these written pieces, I gleaned new understandings about scribbling and scrawling expressive, affective feel'd notes. I found that engagement enriched my research process, and also fostered a greater awareness of place meanings. I recognize that transformed notetaking has a bearing on understanding, research process, people/communities, and places, and offers methodological insights that carry out and further engaged scholarship knowledge.

KeyWords field notes, arts-informed research, place, engagement, transformation

Of the five notebooks I filled during my doctoral work on adults' informal learning through public place material objects, appearing in at least two are the notes from my visits to selected research sites in Halifax, Nova Scotia. I packed coloured felt-tip markers and my notebook of the moment for these excursions, and at each site, chose a marker in an inspired colour to sketch features or oddities, copy overheard comments, write journal entries, doodle stick figures or directions, note the weather, and record the temperature. I even pressed a leaf or two to remember the place and its atmosphere that day. I can quickly find these entries within my notebooks because they are noticeably distended from their buckled pages, which are paper-clipped and bloated from the field. They remind me that finding out about things is rarely a smooth process.

When I look at my notebooks now, they afford me the chance to reflect on the research sites –an urban farm, a library, an outdoor art festival, and a municipal park– and my encounters

1 Approval to carry out the research described in the article was secured from the Mount Saint Vincent University UREB Committee (#2017-056).

there. My fieldnotes consist of chronicled sounds, shadows, physical sensations, pathways, lights, and other resonant indicators. I wanted to convey the feeling of being present in these places, and their impressions on me, through every expression I could.

Eventually, my fieldnotes (more properly a collage, then) comprised a research writing exercise fitting my methodological framework of arts-informed research. Following my supervisor's suggestion, I tasked myself to write one two-page summary per site, using my eclectic documentation. This exercise helped ground me methodologically: according to Cole and Knowles (2008), arts-informed research is constructed by a researcher attuned to "the natural flow of events and experiences" (p. 61) demonstrable in "accessible, evocative, embodied, empathic, and provocative" (p. 60) work. The summaries were initially several pages long, offering me interesting editing choices. For instance, ought I remove my observation that there were too many dogs to count in Shubie Park, or would the dogginess inform the overview in ways I could not anticipate? Would calling the Common Roots Urban Farm's tomatoes "defiantly red" get across their blatant resistance to early fall, even though it was "24° – I checked"? These and other decisions reanimated the sites for me, reminded me that arts-informed research is often marginalized in knowledge production (Burns, 2004), and revealed engagement and transformation opportunities distinct from academic research practice.

In this report I share two of my four summaries, or vignettes, to illustrate how an arts-informed approach to fieldnotes can enrich understandings of place. In qualitative research, vignettes are useful in "exploring people's perceptions, beliefs and meanings about specific situations" (Barter and Renold, 1999, para. 14). Narratively, they can be autoethnographic (Humphreys, 2005), or they can construct hypothetical situations (Wilks, 2004) through which to re-tell the research story differently (Langer, 2016). Using vignettes, I was able to present differently the sights, sounds, people, spaces, instances, and delights of these sites for myself and others. While engaged scholarship celebrates engaging with other individuals, groups, or communities (Beaulieu et al., 2018; Peterson, 2009), it may also manifest as a solo venture where one person engages with a problem, site, or theme (Doberneck et al., 2010). Composing vignettes allowed me to see engagement as a personal as well as a social function, aligning with the "individual and social well-being" (Beaulieu et al., 2018, p. 5) emphasized in engaged scholarship. Moreover, and unpredictably, the ways my "notes" in the "field/feel'd" took shape as vignettes showed me transformational possibilities for research process and community participation.

Research design

My fieldnotes were gathered during visits to my selected research sites, chosen for their diversity and facilities: the Halifax Central Library, the Common Roots Urban Farm/the Farm, the Nocturne: Art at Night festival, and Shubie Park. Doctoral coursework had introduced to me the qualitative research practice of fieldnotes, in which one writes observations of a phenomenon within bounded space. To recall site minutiae, researchers make use of stylistically distinct and personally significant fieldnotes that "can make difficult reading for anyone other than their author" (Sanjek, 1990, p. 92). Wolfinger (2002) states that personal preference can

be used to organize fieldnotes, while Clifford (1990) admits fieldnotes are "intimate records, fully meaningful . . . only to their inscriber" (p. 52), as was the case for me.

My focus was neither sociological nor anthropological, but educational, specifically examining how to document lifelong learning experiences using arts-informed research. This lens permits collaborative meaning-making and researcher presence, so my fieldnotes were directed towards interpreting and communicating my ideas and reactions. During visits, I concentrated on recording, envisioning, and outlining everything I could in writing, shape, or image; I wanted masses of detail to generate possible points of connection and engagement for potential readers who may want to review my notes. When I reviewed my fieldnotes' miscellany, I saw new understandings of "text" in their multiple modes. In discussing this insight with my supervisor, she suggested I compose my fieldnotes into brief written summaries to explore mine and others' knowings of the sites. We agreed to call these exercises "vignettes": although "vignette" means a miniature work (Oxford University Press, 2021), the etymology of the word suggests "an ornament of leaves and tendrils," aptly describing the marginalia from which these excerpts emerged.

What follows are two unpublished vignettes chosen from the four in my dissertation (Mason, 2020) and reproduced here in their entirety: the Halifax Public Library and the Common Roots Urban Farm/the Farm.

Vignettes

HALIFAX CENTRAL LIBRARY

The windows tell a story of a supernatural librarian who has magiked the book contents onto glass: translucent letter stencils advertise the building's function and protect its collections. This philosopher's stone comes in the building blocks of language.

August 2017 - Program Listings: "OPERA FROM SCRATCH. Using audiovisual examples, Dr. Bain will take her audience on an historical highlights tour, from an early medieval proto-opera to a modern cartoon spoof, entitled *What's Opera Doc?* **Mon, Aug 14/2 PM – 3.30 PM**"

There's this open space in the middle, open to all the other floors, and they've got these bridges
you can cross. There's so much glass around that you can sit, whether it's sunny or watching
the rain, and look outside.

The armchairs are squared off, cushiony, in the East Coast's rampant fall green and gold colours. Moving about constantly rearranged tables and chairs is serpentine navigation: curving straight lines.

5,000 cards from library catalogues are mounted behind the circulation desk in a Cliff Eyland art installation.

FOLKLORE – NOVA SCOTIA
7.15.6 RobertsoN, Marion
Old Settlers' Remedies
Pub. Lancelot Press, c. 1960 (4th
(printing 1974):(for the Cape Sable
Historical Society,
34 p. photo Barrington, N.S.

109-Do not give over any part of your thinking to professionals

I remember thumbing through such cards, fingertip-smooth. I liked the compression of information they held, encoding knowledge and place within their worn whiff of learning.

I found out through someone at the library that you can download ebooks onto your phone . . . This is all information that you're finding in the Library, but its services that are also outside of the space, associated with the space, too? It doesn't just stop in the space.

COMMON ROOTS URBAN FARM/THE FARM

COMMON ROOTS
Volunteer hrs Tu-Su 3-6
Late We
Market Tu-Th 11³-5³
Late We
Dropin 3-6 pm (not Mon)

Gardening is the purpose and meaning and joy in this place. The site hosts a children's garden, accessible beds on raised wooden frames, a market stand for produce purchase, coloured stakes indicating free-range-eating fruits and vegetables, and a bee hotel, in addition to beds, tools, hoses, buckets, sheeting, watercans, twine, and straw.

I have an atavistic revulsion for horticulture (plants' non-verbal sentience frightens me), yet even I enjoyed the triffid sunflowers, turgid strawberries, and dropsied tomatoes. Plot owners can include "Poem Moments" on cards inserted into metal stakes in the beds – a quotation, a poem, a reminder to stop and breathe.

I feel mindful – the greenery is taller and somehow weighted down … I'm tired today. My mom is ill (so I hear by text from my sister in Ontario), and I'm worried. I think of my mom and dad's last visit to Halifax: brief excursions on smooth surfaces with lots of rest breaks. I wouldn't have brought her here, but my gardener dad would have liked it. I imagine him deadheading flowers or wheelbarrowing the dirt. He was the earthier of the two.

My mother died two days later. Her beautiful coffin spray was given to a non-profit organization who delivered its flowers to nursing home residents. One flower in the spray – the sunflower? – dipped its head to me as I walked away from her grave.

In the garden, it was comfortable having all these people around with the same interests, being generous. Some would come up to you: "Here, I have too many tomatoes today; please take them."

There's a tall flag at the top of the farmers' market stand, but no one there. The screenprinted, reusable tote bags I presume are for sale are cute.

I'm going to buy a chili pepper, although I won't eat it. Because it just feels nice to be a part of something.

Qualitative research vignettes offer the chance for readers to "participate in the successive and sometimes tentative progress of interpretation" (Langer, 2016). Although initially merely a writing exercise, these vignettes based on an experiential and reflexive sensibility (Humphreys, 2005) ultimately helped me engage with sites I did not know, and showed familiar sites to me anew: "A fresh way of seeing requires the practice of noticing" (Cahnmann, 2003, p. 32). This insight/in the sites illustrates arts-informed research methodology, which offers "divergent ways of interpreting and re-presenting the research process" (Walsh, 2006, p. 977).

Arts-informed research

With its range of enquiry forms – such as poetry, literary prose, playwriting, visual arts, dance, and music (Hartel, 2014, p. 1351) – arts-informed research entices us to notice knowledge everywhere: "what we need to know and how we present such knowledge cannot always be solely dictated by or expressed in the language of the academy" (Ewing & Hughes, 2008, p. 515). Carrying out accessible, engaged research inspired by artistic processes permits arts-informed researchers to "reach multiple [academic] and community audiences" (Cole & Knowles, 2008, p. 59). This dimension of arts-informed research provides a point of connection with engaged scholarship to decentralize and rethink knowledge production (Beaulieu et al, 2018). The snippets of overheard onsite conversations I recorded enriched my fieldnotes and made stronger my engagement with public places.

Yet what I captured was only ever partial. For instance, my reluctance to rely on audio recordings in public places was ethically driven, but also seemed unfair representationally. Who was to say whether another visitor would have enjoyed the "*RED, GREEN, BLUE*" Nocturne installation, as I had? Or perhaps a Halifax Central Library patron was enchanted by the hum of its conversation and did not miss a silent setting? My research focus and capture dictated how I gathered fieldnotes, but did not account for the ways that community members relate to well-loved places. Such was my entry point into fieldnotes' possibilities for engagement.

Engagement

I found two forms of engagement through my fieldnotes: I was engaged in reporting my feelings of being in place, as I was also conscious of fostering engagement with these places for readers of my fieldnotes, such as my dissertation committee, and potentially other researchers or learners who would be introduced to the sites through my vignettes in publications or via other representational means. This, too, is engaged scholarship, constructing "creative intellectual activities with various stakeholders" (Beaulieu et al., 2018, p. 14).

Scalway (2006) writes of fieldnote capture through drawing objects and the accompanying physical engagement:

> Drawing, like other embodied practices, is a form of corporeal knowing. . . . At one moment I would find my pen whisking sharply along a steel rule as I sought to re-enact the lines of a rack of metal shelves or lighting unit, the next, the pen went wisping and wandering at an entirely different speed and pressure among the tendrils of a flowery boteh. (p. 456)

As Eisner (1997) wrote, "Multiple perspectives make our engagement with the phenomena more complex" (p. 8). Within my jottings, doodles, labels, and copied text, other voices and presences interceded; I wanted them to. I retraced two different park entrances using research participant directions, and found a handmade birdfeeder christened "The Shubie Inn." In the Nocturne installation *Sunder*, the promised "loss of autonomy" (Zone 1 – Spring Garden & Universities, 2017) occurred for me on stepping into a fog-shrouded, 15-foot by 12-foot wooden structure within which, like other visitors, I disappeared from view. These encounters were not of my making, but in including them in my fieldnotes, I inscribed engagement enabled by and available to others. That is, engagement is broadly defined and permits the possibility of changed understanding; in a like manner, the capacity for transformation emerges through fieldnote documentation, research fields, communities, and places.

Transformative potential

Collective change in arts-informed research "involves the reader/audience in an active process of meaning making that is likely to have transformative potential" (Cole & Knowles, 2008, p. 62). My doctoral research eventually revealed transformations of thought and space, but as well, I realized that my fieldnotes also transformed my understanding and research. Furthermore, through reading vignettes derived from my fieldnotes, community members may be introduced to new profundities in familiar places, while the places themselves are transformed by different expressions of atmosphere and encounter that reflect unintentional meanings of these sites.

My notetaking shorthand consists of poorly-scaled sketches, partially-capIT-AL(l)ized words, and *cursive handwriting*: "there is no reason why those empirical details cannot be noted and contemplated by means of drawings or other visual creations before finding ultimate form in worded works" (Hendrickson, 2008, p. 123). My fieldnotes show a means of transforming recordkeeping, emerging from engaging with a qualitative arts-informed research methodology

and advancing it through lived experience. I adopt a poetic guise for qualitative research, which is "not just about taking notes but about how one takes and revises notes to reimagine ways of understanding the familiar" (Cahnmann, 2003, p. 32). Notetaking like this alters the tenor of meaning-making (Krauss, 2005) and aligns with engaged scholarship by "watching and listening [to]" others to discover "meanings they give to the objects, events and people in their lives and experiences" (Krauss, 2005, p. 765).

Wordplay and doodles in this style also help transform what research can mean. My drawings communicate meaning through symbols and visual metaphors (Bertling, 2019). The arts offer an alternative to standard research formats through rhetorical devices and description (Barone & Eisner, 1997). St. Pierre (2018) celebrates disrupting her dissertation writing with short aside comments: "This writing is adventure, experimentation, pushing through toward what?" (p. 605). An attitude towards discovery like this transforms how to document place; in effect, it shapes and re-shapes documentation.

Socially, the value of rendering place differently is in communities seeing familiar places anew. The inaugural Nocturne festival allowed visitors to encounter downtown Halifax

> in the middle of a celebration of art – accessible, radical and every kind in between. That first Nocturne [in 2008] offered a previously unheard-of opportunity for anyone with an interest (plus a few bewildered downtown drinkers who happened to stumble upon the event) to experience the kind of communal glee that is usually reserved for hockey fans and concertgoers. (Mombourquette, 2014)

The Halifax Central Library's moveable seating allows visitors to form and re-form discussion or study groups. The more that communities see places reflected differently, the greater the likelihood that people see themselves and their stories within these places. Negotiating this "shared narrative unity" (Connelly & Clandinin, 1990, p. 3) between scholars and society is an ethical duty of engaged knowledge production.

If researchers in the field have an ethical responsibility towards "fellow humans, neighbors, and community members" (Cole & Knowles, 2008, p. 67), then "co-participation in the creation of visual and verbal field records" (Hendrickson, 2008, p. 121) is what affords places' transformation. Since my fieldnote recordings, three of four research sites have changed drastically: due to the COVID-19 pandemic, the Halifax Central Library has only recently reopened to patrons (Government of Nova Scotia), while Nocturne's 2020 festival advertised "online programming and physically distanced installations" (SaltWire Network). The Common Roots Urban Farm/the Farm relocated its 7-year site to a redesigned green space near an overpass. Only Shubie Park is relatively unchanged, but changes in people as well as place would render my fieldnotes and vignettes different now.

While my fieldnotes did not enact these transformations, the sites are nonetheless transformed, and continually so. Rather than cleaving to fieldnotes for a stable, uniform record of a specific place in time, I gathered instead "feel'd notes": my impressions on that particular day,

in that frame of mind, with the communities and people nearby who subsequently informed what I learned and retained of the place. Such shifts are difficult to find in fieldnotes espousing objectivity and empiricism. But when feel'd notes interweave and experiment formally to engage with place, then transformative potential becomes an exciting, shared venture into new meanings.

Conclusion

Rewriting fieldnotes as vignettes to generate engagement and transformation for understanding, research process, groups/communities, and places is the contribution of this work to engaged scholarship. While the technique bears development – for instance, engaged scholarship's reciprocity can be made apparent through community impacts rather than research products (Beaulieu et al., 2018) – there is still value in approaching qualitative research fieldnotes through arts-informed sensibilities that fashion accessible knowledge, representation, and meaning-making. Future research using this technique could include dialogue with visitors, or present visitors with responsive (Glass & Fitzgerald, 2010) illustration or commentary opportunities to co-create fieldnotes shared through newsletters or posters. Vignettes can be used to guide qualitative research and writing techniques that expand the breadth of connection and co-participation with non-scholars and communities.

My old research notebooks are still invaluable sources of information and nostalgia. I like to re-read my feel'd notes and laugh at the jokes, cartoons, sketches, and passing conversations I recall. I was engaged in re-producing the vitality belonging to me and to others and to places; that spirit infused my vignettes, producing a unique "research 'text'" (Cole & Knowles, 2008, p. 61). I could see how much latitude is available to define engaged scholarship (Glass & Fitzgerald, 2010) through the vignette form. My feel'd notes and vignettes permitted me to call forth the ways in which engagement and transformation permeates who and where we are, and what can ensue when we "imagine new possibilities for those whom the work is about and for" (Cole & Knowles, 2008, p. 67).

Impermanent space – how it changes/grows/moves –
And how it can reflect other things outside itself.
I ate my lunch on the blue bench, about ? steps in (my pedometer always resets itself).
Crackers and three kinds of cheese.

About the Author

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Book Reviews

Performing Turtle Island: Indigenous Theatre on the World Stage by Jesse Rae Archibald-Barber, Kathleen Irwin, and Moira J. Day (eds.). 2019. University of Regina Press. Regina, SK. 233pp. ISBN 978-0-8897-7656-2

Performing Turtle Island: Indigenous Theatre on the World Stage emerged from Performing Turtle Island: Fluid Identities and Community Continuities, a gathering hosted by the University of Regina and the First Nations University of Canada in September of 2015 that explored how Indigenous identity, and Indigenous theatre, are shaping the country's cultural and artistic scenes. This conference also functioned as the Canadian junction of the Performance Studies International's (PSi) 2015 Globally Dispersed Conference, creating opportunity for transcontinental dialogue about "'remap[ping] the relations and limits of (un)knowing'" (p. xv). *Performing Turtle Island* was shaped by the conversations, performances, and symposiums at this gathering.

Archibald-Barber, Irwin, and Day are experts in the fields of performance, theatre history, and Indigenous literatures in Canada. Dr. Irwin (Scots-Irish-Welsh ancestry) is a theatre artist and scenographer and faculty member in the department of Media, Art, and Performance at the University of Regina. Her practice is rooted in the specificity of place, and historical, psychological, social, and metaphorical meanings that accompany different spaces. A professor of English and Indigenous literatures at the First Nations University of Canada, Dr. Archibald-Barber (Métis, Cree, and Scottish descent) examines the use of storytelling and performance as tools for Indigenous communities to connect to their culture, and for non-Indigenous communities to engage in the process of cultural decolonization in his research. Dr. Day (English, Irish, Scottish lineage) is a professor of Drama at the University of Saskatchewan. Day has widely published and lectured within the field of Canadian theatre – particularly on women and pre-1960 theatre in the prairies. The diverse educational and cultural backgrounds of these three editors provided a rich foundation for the interdisciplinary nature of this collection. With contributions from researchers, teachers, and practitioners of Indigenous theatre and art, *Performing Turtle Island* is a collaborative book that explores a range of pedagogical, theatrical, and ideological strategies for bringing Indigenous performance into conversation with Western theatrical interpretations and practices.

Braiding together warm and engaging essays by authors from various educational, professional, and ethnic backgrounds, including musical composers, theatre directors, dramaturges, and Indigenous performers, *Performing Turtle Island* aims to demonstrate how the act and process of performance functions as a form of self-representation for Indigenous communities. Together, the individuals' writings featured in this collection emphasize the empowerment and self-determination that Indigenous artists, performers, and scholars gain through the acts of remembering, performing, and sharing their Indigeneity on the stage or screen. Primarily calling upon their personal experiences as performers, creators, and students of Indigenous theatre and art in Canada, these writers provide examples of arts-based methods of

destabilizing Western creative practices and schools of theatrical thought in a step to empower and centralize Indigenous performance and voice. Methods used to do so include integrating storytelling and sharing into theatrical pedagogy and training, practicing community-based research, reclaiming canonized play-texts in the English-Canadian theatre, and developing philosophical and pragmatic approaches to land-based dramaturgy and performance. In my opinion, as a whole, *Performing Turtle Island* exceeds its objectives by offering moving personal testimony and community-based examples of artistic and pedagogical practices that aid in developing equitable, decolonial, and Indigenized spaces for both Indigenous and non-Indigenous theatre practitioners and consumers.

The content of *Performing Turtle Island* has been divided into two thematic sections: "Critical Self-Representation in Production and Training," and "Performance in Dialogue with the Text." The first section is centred on the process of performing Indigeneity—of embodiment—in various areas of performance, such as in film, history, actor training, language, and education. This section opens with Michael Greyeyes' essay "Stranger in a Strange Land: Views from an Indigenous Lens," wherein Greyeyes critiques formulaic representations of Indigenous peoples in film. This, he claims, is a consequence of text-based psychological approaches to acting. He suggests that honing in on the physical, bodily experience of acting can combat this approach, as it goes beyond the imposing linguistic and psychological limits of colonialism. These ideas are later echoed in Carol Greyeyes' essay titled "Making Our Own Bundle: Philosophical Reflections on Indigenous Theatre Education." This piece explores embodiment as a decolonizing tool in institutional actor training programs. Carol Greyeyes offers theatrical practitioners and educators' pedagogical approaches to Indigenize their training, such as engaging in improvisation, using music/sound, developing a democratic training environment, practicing thoughtful listening, and maintaining reciprocal relationships. These two essays, along with those by Armand Garnet Ruffo, Spy Dénommé-Welch and Catherine Magowan, and Annie Smith, reflect on personal experiences of critiquing performance through the lens of Indigenous knowledge systems in an effort to adapt and challenge existing paradigms of performance and theatrical methodologies.

The second section, "Performance in Dialogue with the Text," is grounded in the problematic and often disjunctive relationship between the play-text and the process of performance. It explores how Western understandings of performance can be subverted, complicated, or entirely transformed through their revitalization and reinterpretation in an Indigenous lens. For example, Yvette Nolan's essay "A Prayer for Rita Joe" recounts her experience directing a reproduction of *The Ecstasy of Rita Joe* at the National Arts Centre in 2009. Her striking piece explores the steps she took to Indigenize the performance by first building on the "non-linear fashion" of the play, which "lend[s] itself to an Indigenous worldview" (p. 118). Through restaging the play's tragic conclusion, and ultimately freeing Rita Joe from those who harm her by changing the punctuation (and in extension, inflection) of the character's final line, Nolan demonstrates how canonical Indigenous plays (both in content and authorship) can be radically transformed by placing Indigenous and non-Indigenous views, histories, and aesthetics in dialogue with one another. Similarly, an essay by Jesse Rae Archibald-Barber brings Tomson

Highway's *The Rez Sisters* into dialogue with Western literary theory. "Performing the Bingo Game in Tomson Highway's *The Rez Sisters*" critiques the use of Western aesthetic structures when analyzing Highway's play, a common trend in contemporary literary scholarship. Rather, he suggests that centring one's analysis on Indigenous spirituality and the presence of Trickster figure in the play advances the play's decolonial potential for performers, audiences, and literary teacher/scholars who engage with the play-text. In addition to emphasizing the reclamation of texts, the other essays in this thematic section by Dione Joseph, Kahante Horn-Miller, Megan Davies, and the poem "Red People, Red Magic" by Floyd P. Favel that concludes the collection collectively signal to ways that seemingly static and rigid concepts of "text" and "performance" can be and often are complicated, subverted, or completely abandoned through decolonizing and Indigenizing the text.

While the collection does tend to avoid assigning its contents reconciliatory power, I believe the work have benefitted from more closely engaging with the politics of recognition and the implications of the word "reconciliation." While the editors' introduction calls attention to the problematic nature of the term, citing Gabrielle L'Hirondelle Hill and Sophie McCall, as a whole the work does not explore the potential for Indigenous theatre—particularly play-texts and productions that are marketed or funded by government organizations and grants—to be used or exploited for reconciliatory ends. Megan Davies' essay briefly addresses this, and the essay by Dénommé-Welch and Magowan creates avenues for this kind of discussion when they make mention of *Going Home Star*, a ballet commissioned Canada's TRC. With the rise of writing on performative allyship and what Megan Davies calls a "consumptive catharsis" (p. 173) by scholars such as Glen Coulthard, Dale Turner, and Eva Mackey, I would have liked to see the editors, if not the contributors, pose questions about the extent to which commissioned productions/revivals of Indigenous theatre illicit a performance of Indigeneity that non-Indigenous audiences will consume without deeply engaging with the presentation to the point of unsettling settler expectations.

With that said, as a Euro-Canadian woman who studies and frequently watches Indigenous and Canadian theatrical works, I found the essays included in this collection enlightening and edifying to read. The interdisciplinary array of studies included in this collection helped me to more deeply understand some of the practices that can and should be used to challenge and expand my interpretation and teaching of Indigenous theatre. Through shifting its interpretive focus towards embodiment, tone, and voice, this collection has encouraged me to re-conceptualize and de-Westernize of my understanding of emerging and seminal Indigenous theatrical works. The editors state in their introduction that this book has an intended audience of undergraduate and graduate students of drama, Indigenous arts, and Canadian studies programs, alongside established Indigenous and settler artists and scholars, all of which I agree with. In addition to those already listed, I also believe that directors of theatrical production companies and executive boards of local and national theatres would benefit from reading *Performing Turtle Island*. With the rise of the Black Lives Matter movement, and the highlighting of systemic racism and exclusion that exist even within creative spaces, the ideological work being undertaken in this collection is bound to create self-reflexivity and

a sense of social responsibility amongst its readers. It transcends academic boundaries and disciplines, speaking to anyone who wishes to explore new and constantly changing ways of performing Turtle Island.

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Engaged Scholar Journal: Community-Engaged Research, Teaching, and Learning is Canada's online, peer-reviewed, multi-disciplinary journal committed to profiling best practices in 'engaged scholarship' informed by community-academic partnerships in research, teaching and learning.

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• to inspire and promote productive dialogue between practice and theory of engaged scholarship
• to critically reflect on engaged scholarship, research, and pedagogy pursued by various university and community partners, working locally, nationally and internationally, across various academic disciplines and areas of application
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