ACADEMIC PROJECT DESIGNS AND METHODS: FROM PROFESSIONAL DEVELOPMENT TO CRITICAL AND CREATIVE PRACTICE

Edited By

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(Design and Assistance by Nabila Kazmi)

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PREFACE

Purpose of this textbook

Academic project designs and methods: From professional development to critical and creative practice is the first textbook of its kind to address an important element or shift in fields such as education, arts, social sciences, and humanities. For many years, university professional and non-professional programmes have been moving away from an exclusive focus on traditional academic manuscript-based graduate theses towards practical, creative, and/or critically self-reflective, academic non-traditional non-thesis projects. Using the term project throughout this book is important as it recognizes and legitimizes the difference yet equal value of these alternative academic practices.

The benefits of academic projects to students are many. They can be useful for students' existing or future careers (e.g., workshop design, website creation, student leadership training curriculum); allow greater flexibility for highly imaginative and arts-based skill sets or work (e.g., zines, community mapping, visual learning materials, exhibitions or installations); or provide textual and visual analysis which is responsive to contemporary or working contexts (e.g., social media analysis, museum content explorations, policy analysis). While academic projects employ different structures to traditional or normative theses —and therefore offer different uses and values to graduate students—they are equally legitimate and important forms of scholarship.

As we shifted our Master of Education (MEd) programmes at the University of Victoria to accommodate and reflect this academic, non-thesis project direction, we discovered a lack of resources to support their development. The plethora of research methods textbooks that exist can provide extensive guidelines for those writing more traditional theses, but they offer less utility to academic project designs and methods that fall outside 'normative' lines (i.e., using human subjects). Research methods textbooks in fact often confuse students working on academic projects. Students designing an anti-racism workshop or an exhibition, for example, worry that they need to identify a traditional research question and answer that question when in fact, as the two types of projects suggest, they are neither asking nor answering a research question. Similarly, students creating a guidebook become concerned with their project's lack of interviews because methodology textbooks so often assume interviews to be the most 'genuine' qualitative scholarship.

The aim of this textbook is to legitimize non-thesis projects and give students capacities and confidences to pursue these non-traditional academic forms of activities or study. Projects are important scholarly endeavours that offer diverse and exciting constructions and types of engagements beyond the academy in a range of sectors or communities. Yet like traditional theses, projects are academically rigorous. They are grounded theoretically or conceptually and draw on past or current seminal literature to make their case or to show a need for further professional learning. They fill research gaps—whether those gaps are in the literature or in a student's intellectual development—and make important contributions to established fields. We believe that the primary aims of projects are as follows: that they be useful to the current or future lives or work of the student; that they contribute to the community or workplace; and that they allow for a greater scope or depth of artistry and creativity than is normally possible. This textbook seeks to guide students in designing and executing projects of many types.

Who is the audience?

Academic project designs and methods will benefit any graduate student who is undertaking a major non-thesis academic project. This book has been written for students in the fields of fine arts, social sciences and humanities. It has also been written for graduate students studying in the fields of education and illustrates the breadth and scope of educational work being done in institutions and society. Some of these students work (or plan to work) as teachers or instructors in formal education settings such as schools, colleges, and universities. Others work as adult educators, facilitators, or programme planners in non-formal and adult education settings such as museums, outdoor recreation centres, community and voluntary organisations, governmental and non-governmental agencies, and the military.

Who are the chapter authors?

Numerous chapters in *Academic project designs and methods* were written by professors who themselves have undertaken non-traditional and/or creative academic projects in the past and were supportive in sharing their work and approaches with graduate students. We thank these scholars for the time and care they put into their chapters.

We, the volume's co-editors, Darlene E. Clover, Kathy Sanford, and Willow Samara Allen, are adult education or teacher education professors at the University of Victoria who have supervised many of the academic projects shared in this textbook. We are academics who study, design, or use a variety of creative and innovative approaches in our own scholarly work, including guidebooks, zines, installations, virtual exhibitions, and critical museum pedagogical interventions. We are interested in the power and potential for new knowledge and change of non-traditional methods and methodologies such as feminist research, duo-ethnography, photography, exhibitions, quilting and community mapping. Of particular concern to us is the need for scholarship that is responsive to society's most pressing problems and systemic inequities including colonialism, racism, gender oppression, and climate change. These concerns are reflected in our chapters as well as many others in this textbook.

Other chapters were authored by graduate students who designed extraordinary projects themselves. To begin the writing process, all the authors were prompted to imagine themselves at the start of their own non-thesis academic project. They were encouraged to reflect on their methodological process and methods:

*What they would have liked to have known before beginning their non-thesis projects?

* What steps would have been used to design or develop that project?

* Based on their experience, what advice did they feel would best assist future graduate students?

We are tremendously grateful to the knowledge and skills of all our contributors and the time they took to make this textbook the grounded, socially and academically valuable resource it is and the stunning array of projects that were undertaken.

Structure of this textbook

Academic project designs and methods begins with an introduction. Like existing normative research methods texts—albeit speaking in the language of 'academic projects'—the Introduction outlines some of the essential aspects of scholarly non-thesis projects. The Introduction outlines how to position oneself in the study while remaining grounded in

theory; how to undertake a literature review; ethical considerations that may be required; how to articulate the purpose, objectives, and/or research question (where appropriate); the difference between research questions and analytical questions; and how to describe the significance and contributions of the project.

The remainder of the textbook is divided into four thematic sections focused on educational activity design methods (Section One), arts-based and creative methods and designs projects (Section Two), study design and analytical methods (Section Three), and resource design and development (Section Four). Practical guidance and 'how to' tips are of paramount importance. How does one design an adult education workshop, a zine, a mapping activity, a guidebook, an Indigenous approach, a graphic novella, or a digital portfolio? What is critical and visual discourse analysis and how can it be applied to texts, museums, or social media? What are key elements of curriculum or programme design? Each chapter treats its chosen topic succinctly and therefore, also provides additional references and resources for a fuller understanding of the design approach or method.

Section One focuses on formal and nonformal educational activity designs and methods. Part One consists of six chapters that illustrate how to design different types of workshops, educational programmes, curriculum, and experiential learning designs. The four chapters in Part Two outline design methods for new courses and field trips. Part Three's three chapters detail how to develop and utilize diverse community mapping methods.

The focus of Section Two is arts-based and creative methods and designs projects. Part One includes two chapters on film and video construction. The five chapters in Part Two teach students how to design exhibitions (physical, pop-up, and virtual) and large-scale installation projects. Part Three outlines how to develop smaller creative projects including zines, graphic novels, collages, and fiction-based projects.

Section Three contains a variety of chapters on study designs and analytical methods. The two chapters in Part One discuss the creation of diverse digital projects. Part Two has six chapters, all of which showcase different types of analysis projects that can be used for policy development and critique, popular culture, or museums. Part Three teaches students how to design ethnographic studies that do not require human ethics applications.

Section Four discusses resource design and development. Part One has two chapters that outline how to create guidebooks and other teaching resources. The chapters in Part Two outline how glossaries and definitions can work as full projects or as framing devices for projects. The chapters in Part Three showcase how to design webpage, digital portfolio, and survey projects.

Final thoughts before you begin

There are many reasons for individuals to pursue a graduate degree, and more reasons still to pursue an academic project-based, non-thesis degree. This type of degree appeals to professionals, artists, and/or community-engaged educators who want to deepen their understanding of an aspect of their practice and its theoretical underpinnings and to provide leadership in their own contexts as well as creating something that can be used in the future to bring about change or a creative product that will enhance their careers. Non-thesis academic projects also allow students to focus on inquiry, development, and insights that have been gained through experience and reflection. Non-thesis academic projects are critically reflective but also, highly action-orientated, bridging theory and practice in a way that prioritizes their usefulness for the immediate present and the future.

Like a traditional thesis, undertaking a major academic project can be challenging and time consuming. This textbook is a guide, a supportive resource for graduate students that

offers ideas, instructions, and steps to create a meaningful scholarly yet practical projects within the limited timeframe of a graduate degree. Enjoy the variety, the creativity, the innovation, the criticality, and most of all, enjoy using this to create your own exciting and fulfilling project.

1. INTRODUCTION: THE WHY, WHAT AND HOW OF NON-HUMAN SUBJECT ACADEMIC PROJECTS

> As academic researchers we are schooled in rigorous, scientifically informed practice. From identifying our ontological and epistemological assumptions, writing detailed and focused research questions, selecting appropriate methods of data collection, ensuring our research has ethical approval through to engaging robust methods of analysis….This is… necessary….Yet, at the same time, these rules, processes and procedures have at times unintentionally stifled academic creativity and innovation.
>
> Ward & Shortt, 2020, p. 1

This textbook, *Academic project designs and methods: From professional development to critical and creative practice* responds to Ward and Shortt's (2020) call for 'creativity and innovation' in a new era of scholarly work that has been ushered in by feminist, critical, anti-racist, postmodern and Indigenous scholars. This pioneering textbook is intended for graduate students in Master programmes in education, fine arts, social sciences (social work) and humanities who are beginning the process of creating a major academic non-thesis project which does not include human subjects. These exciting and valuable types of academic projects, as this textbook illustrates, range from zines to guidebooks, community mapping plans to website and art installation development, secondary document analysis to explorations of one's own practice and more.

This textbook is divided into four major sections:

- Section One: Educational activity designs and methods
- Section Two: Arts-based and creative methods and designs
- Section Three: Study designs and analysis methods
- Section Four: Resource design and development

Each section consists of a number of chapters that illustrate the breadth, scope, variety and creativity of the projects available to graduate students, as well as detailed descriptions of the methodologies or methods used. Links to full or other types of academic projects are often included for further information and inspiration.

Most of the academic projects showcased in this textbook come from the work of professors and graduate students in faculties of education or from students from other faculties who have worked with advisors in faculties of education. However, the academic projects are not limited to fields of education (i.e., schools, adult, community, higher education), and the alternative designs and methods outlined do not represent an exhaustive list of what can be done. It is important, however, for graduate students using this textbook to remember that each master's programme will have its own approach to final projects. Therefore, you must consult your Graduate Advisor or your project supervisor to understand and comply with those specific requirements.

As illustrated in each section of this textbook, major academic projects can be as diverse as the graduate students who create, story and imagine them. Yet no matter the type of project or the academic discipline, developing a major academic project requires conceptualizing: creating a roadmap to move the project from an interesting and valuable idea (the proposal) to a scholarly compelling and often useful final product (the project). Conceptualizing necessitates a clear articulation of the project's purpose, focus, scope, and, if

applicable, research and analytical question(s). Crucially, your conceptualization must identify the need to which the project responds or a gap; it must outline the purpose or aim of the project (or a research question) clearly and succinctly; it must make clear the significance of the project to yourself, your workplace, a community, colleagues, and/or a field of study (e.g., holocaust studies, adult education, et cetera). In addition, you must be able to place yourself appropriately in your project (using critical introspection and reflection), and ground the project contextually, conceptually and/or theoretically. You must also select and engage with the relevant literature in a thorough literature review, a process which forms the foundational backdrop of every project. You must describe, in detail, the methodology, methods or design approaches used. Adhering to formatting requirements and the proper use of referencing are also critical to a project's readability and acceptability for a graduate degree. This chapter introduces you to all these project elements which, once streamlined, organized, and refined, will represent your project's proposal.

It is also important to note the critical social aspects of many of the projects shared in this textbook. Many embody a commitment to social justice and equitable change; to challenging problematic relations of power, be it through workshops aimed at unsettling Settler privilege, community mapping projects that newly visualize overlooked experiences of place, or critical analyses of social media texts and how language maintains oppression. Most chapters are therefore grounded in a sense of social responsibility or justice, in the need to take new knowledge gained at university to contribute to a better, more equitable, and sustainable world. Numerous authors in this textbook emphasize the power of creativity, imagination or the arts and how these can make knowledge accessible and disruptive of 'common sense' assumptions about ourselves and the world.

The introduction: Where to begin?

The introduction to any academic project is the first passage the reader will see. It is therefore significant because it sets the stage and the tone of project making clear its purpose and the directions in which it will travel. The introduction needs to be clearly written, informative, and engaging. There are three primary ways to create a compelling introduction.

Issue or gap

Many students begin their project – the introductory part of the chapter -- by stating the problem, concern, issue, or gap in scholarship, practice and so forth that the project will address. For example, you can begin with a discussion of colonialism and its impact, provide statistics of gender violence, or illustrate a lack of resources in a school or community setting. Using this approach immediately establishes the utility of your project and situates it in context (e.g., a workplace, a particular situation) or time (e.g., the past, present, or future). These parameters are often referred to as the focus and the scope of the project, meaning you can use these as subheadings. As part of this process, you will locate yourself in relation to the project (e.g., describe your professional context, background, and reasons for choosing this project). Locating yourself is an important intellectual exercise although it is important to note that some of that information may or may not find its way into the final project and the public eye as this will depend on comfort level and safety concerns – your own or your workplace (e.g., a woman's shelter). Professional and academic qualifications will, however, always be relevant.

Questions to consider:

1) What is the issue? How does it affect people, your school, the community, etc.?

2) Who has written about this issue? What sources do you need in addition to academic materials (e.g., newspapers, blogs, professional magazines, etc.) to set the stage and show the need, use value, challenge or gap?

3) What is your relationship to the need, challenge, issue, etc.? How does or has it affected you and/or provided the impetus for this project?

Design approach

A second way graduate students begin their introduction is to focus on the method or design approach: e.g., the important role workshops play in creating new knowledge; the power of exhibitions to show and (re)story the world; or new and creative interventions into museums or the digital world. Using this approach generally means that the design or method being used or developed is central to the aim of the academic project. Again, you should intentionally locate yourself in relation to the method.

Questions to consider:

1) What is the design approach or method? What do they do and/or offer?

2) How are you connected to this method or design approach? How have you engaged with this approach in the past? Or is it entirely new?

3) Why is this method or design approach effective, and for what purpose?

Locating yourself: The power of 'your' story

> Experimental, reflexive ways of writing first-person…texts are now commonplace.
>
> Denzin, 2004, p. 1, cited in Finley, 2005, p. 683

A third introductory method is to tell your own story in relation to the topic of the project. As Harvey (2017) reminds us, "We are all, every one of us, tellers and consumers of stories" (p. 1). Telling stories from one's own experience can capture a reader's attention; often, others will be able to relate to the experience but even if not, it is normal to want to hear and learn through stories. In addition, when a story catches a reader, it is more likely that the message, intent, and context and/or need for the academic project will be understood. Every graduate student comes to their academic project with a story, whether we fully realize it or not. Every student has an issue, concern, challenge, need, or a gap in knowledge or practice they feel needs to be met. Personal narrative, alongside scholarly literature, and other sources, shows faculty members assessing the academic project why you have chosen to pursue 'this' project, and your experience, expertise and relationship to the project be it to produce a guidebook or an inter-active website; to design a critical museum intervention; to analyze textbooks; to curate a virtual exhibition or a full-scale community installation. In short, the best academic projects originate from your experiences in the real world, your knowledge base, as well as your curiosities and imagination. Your unique perspective shows and tells the reader something they did not know or allows them to see something familiar in a new way. Stated another way, your story positions you as a knower and as an agent.

Questions for consideration:

1) Why is this project or issue important to you personally and professionally?
2) What stimulated you to undertake this project?
3) What are you hoping to achieve by creating this project? What needs are being met for you? For others? For your workplace? For your practice?
4) How do your beliefs and values—and those of other scholars in your field—align with your project?

5) What aspects of your beliefs or assumptions might you need to re-examine in creating this project?

Your responses to these questions will help you craft a research philosophy that defines your worldviews and perspectives in terms of your research.

The issue of 'knowledge'

Central to all academic projects is the question or issue of knowledge. Your research philosophy or how you frame your project, will consider three vital components: the nature of being in the world (ontology), the nature of knowledge and truth (epistemology), and values (axiology) (Pringle & Booysen, 2018). We discuss these three in turn.

Ontology

For Gormley (2005), "ontology refers to a set of worldviews consisting of socially constructed beliefs by which people interact with each other and with their surrounding environment. Operational perspectives based in ontological frameworks provide us with thought structures through which society organizes itself" (p. 98). Ontology also focuses on the nature of human beings' existence as individuals, in society, and beyond. It considers the nature of reality and of being, including the metaphysical relationships between mind and matter, fact and value, and substance and attribute. The key ontological question is: "What is the form and nature of reality, and therefore, what is there that can be known about it?" (Guba & Lincoln 1994, p. 108). Most academics enter into their research with perceptions of reality that, to a greater or lesser degree, have been influenced by mainstream beliefs. These mainstream beliefs are grounded in racial, gendered, and other social and cultural mores that can be problematic. Anti-racist and feminist scholars have pointed out the racist and gendered conclusions "that have resulted from the application of theories whose essential ontological structures were inappropriate" to diverse groups or situations (Gormley, 2005, p. 98).

Epistemology

Ontological queries lead us to epistemology, the study of knowledge and knowing. Epistemology focuses on the nature of knowledge and truth, particularly on understanding the nature, origin and limits of human knowledge. It seeks to answer questions such as "What is knowledge?" and "How is knowledge acquired?" It explores what kinds of knowledge exist and how people come to know things. Epistemology also attempts to answer the question of what would distinguish truth from error? Gromely (2005) argues that "epistemology has been differentially interpreted over the centuries, and diverse peoples have constructed various definitions of what constitutes knowledge" (p. 97). Masculine framings of what counts as knowledge have particularly complicated the landscape as "the white male's version has traditionally held sway in the Western world, resulting in knowledge generally being framed within a narrow lens" (p. 97). It is really only recently "that 'Other' voices (Indigenous, feminist, et cetera) have been permitted to either make a contribution or to challenge the ingrained status quo" of knowledge and resource creation (p. 97). These other voices have introduced new theories to explain the world, including Indigeneity or post-structuralism or reformulated existing theories such as feminist Marxism. Critical, feminist and Indigenous scholars have challenged what Fricker (2007) and Pohlhaus (2012) call epistemic injustice and oppression by articulating the rich and plural ways there are of seeing and knowing.

Axiology

Axiology is tied to the dimension of human action and is therefore, affected by interpersonal interaction. Like epistemology and ontology, axiology is relational because "people are at the heart of knowledge and value" (Ginsberg, 1993, cited in Gormley, 2005, p. 99). Axiology is the study of worthwhile things as well as the analysis of worthwhileness. It considers the nature of values and value judgments, examining the particular values that shape peoples' choices and perspectives, and encouraging an awareness that value systems differ from group to group and from individual to individuals. As with ontology and epistemology, we must be aware that "values are relative, depending on persons making value judgements" (Gormley, 2005, p. 100). Historically and in the present day, it has been in the interests of people with structural power and privilege to ascertain that certain things, actions, and people have a much higher value than others.

Considerations of ontology, epistemology, and axiology must be central to the construction of a project. Particular attention should be paid to the parties the project will benefit—and the parties it may challenge or disadvantage. Whether stated aloud or assumed, ontology, epistemology, and axiology underpin decisions about every detail of a project, from its method and structure to its significance. Devoting intentional thought to these concepts creates important awareness for the author of their own particular stance and choices. Figure 1 is an example of a strong introduction that weaves philosophical discussion into an account of the author's personal and professional experiences.

A note on imagination

We have been alluding throughout this chapter to the imagination. This is a 'knowledge' category that you will seldom find in any standard research methods textbook. This is because "imagining is often contrasted with knowing. When you know nothing about something, you must imagine it instead. Knowledge deals in facts, imagination in fictions" (p. 1). However, this stereotypical thinking is in fact, utterly misleading and far from useful to knowledge and/or academic project creation. As Williamson argues,

> Far from being the opposite of knowing, imagining has the basic function of providing a means to knowledge — and not primarily to knowledge of the deep, elusive sort that we may hope to gain from great works of fiction, but knowledge of far more mundane, widespread matters of immediate practical relevance (p.1).

Put another way, despite popular beliefs, the imagination is not something that is opposed to reality. It is entangled with experience. This textbook actively illustrates a variety of imaginative approaches. Like Finely (2005) we value highly in this textbook "students' developing skills of imagination, perception, and interpretation…as well as mastery of skills of artistic representation' (p. 683). Having said this, you may not position or think of yourself as an artist, some of the authors of creative projects in this text would not see themselves as artists either. However, we are all creative and imaginative beings, thinking in metaphor, and imagining worlds or practices that are different or new.

Important products of the imagination include artworks or other creative materials and practices. To produce these materials and practices is to pay a very different type of attention to what is going on around you, to engage different ways of knowing and seeding the world, and to engage with the senses and emotions in ways that often prohibited or at least ignored in standard methods approaches. Yet according to Foster (2016), the imagination "extends the limited possibilities that the didactic mind produces" (p. 8). This is because it

> does not engage things in a cold, clear-cut way but always searches for the hidden worlds that wait at the edge of things. The mind tends to see things in a singularly simple, divided way: there is good and bad, ugly and beautiful. The imagination, in contrast, extends a greater hospitality to whatever is awkward, paradoxical or contradictory (O'Donohue 2004, p. 138 cited in Foster, 2016, p. 8).

Using arts-based processes, as many authors in this textbook do, can evoke a sense of care

> for what exists and could exist; an acute sense of the real which, however, never becomes fixed; a readiness to find our surroundings strange and singular; a certain relentlessness in ridding ourselves of our familiarities and looking at things otherwise; a passion for seizing what is happening now and what is passing away (Foucault, 1996 [1980], cited in Foster, 2016, p. 8).

Our hope in including a section on the arts and creative project methods and approaches is that graduate students will realize their artistic selves and ideas by trying something which is academically sound yet quite different and possibly even, outside your comfort zone. Our most powerful learning often comes from keeping difficult company and taking cognitive risks. Experiment, innovate, imagine, create…

Studies by anti-oppression adult education scholars such as Maitra and Guo (2019) and Ng (2016), alongside recent accounts in mainstream newspapers (e.g., Yao, 2021), show a troubling rise of acts of racism and violence towards Indigenous peoples and people of colour in Canada. My experience as an adult educator who has worked for a number of years in the context of anti-oppression and social justice in both the university and the community mirrors these findings. Of late, my students of Asian heritage have begun to feel frightened and under assault. As an educator, I have a responsibility to address the situation. The questions I identified for myself included: How do I respond to these students in the immediate moment, but also to contribute to ongoing, broader pedagogical efforts for change? What types of pedagogical opportunities can I create to tackle racism and oppression beyond the work I already do in the university classroom?

Scholars call on educators like me to develop pedagogical strategies and activities that can unearth problematic assumptions about "the other," encourage critical self and social reflection, animate constructive dialogue, stimulate the imagination as a force of perspective and knowledge transformation, and inspire new forms of action (or education) for change (e.g., Brigham et al, 2020).

My project responds to these calls and my own need to play a stronger role in current anti-racist and anti-oppressive struggles. The purpose of my project is to design a three-day, community-based anti-racist workshop which includes a variety of critical dialogic, creative, and arts-based practices. This workshop will encourage imaginative and critical thinking and be of value to me and to other practitioners working in community organisations across greater Victoria and beyond who are interested in how adult education can encourage a new consciousness and make a difference in people's lives.

Questions:

What is the purpose of this project?
What is the issue or concern to which the project is responding?
How does the student link her experience to that issue or concern?
What evidence does the student produce to show there is an issue?
What sources are used and why?
What do we learn about the student's beliefs?
Who is the project intended for? Who will from it benefit?
Why might this project be significant?
What and who is of value?
Whose knowledge will count?
What do we not yet know about the project?
How is the imagination included?

Figure 1.1. Example of an Introductory Section

The purpose

While the introduction focuses on a project's starting point—the problem it seeks to solve, the methods that will be used and the personal experiences that brought the issue or need to the author's attention – the *purpose statement* "establishes the direction" of the project making it "the most important statement in the entire [project]" (Creswell, 2003, p. 87). The purpose statement orientates the reader to the project's and of course the author's

central intent. For this reason, it should never be long or complicated. If the statement is unwieldy, you may not understand the purpose of your own project and/or you may be trying to do too many things. The purpose statement works best as a single, concise statement which can be clearly understood by any reader. Examples of strong purpose statements include:

- The purpose of this project is to design a three-day anti-racist workshop for teachers in my school district.
- My purpose is to conduct a critical discourse analysis of four history textbooks to understand how they reinforce colonial views of society.
- The aim of my project is to produce a zine as an accessible way to teach students about different theories of leadership.
- For this project, I will create a large-scale community installation that captures visually people's anxieties about the current climate crisis.
- My aim is to design an interactive website that can be used by literacy practitioners anywhere in the world.

Most graduate academic projects require only a purpose statement. Design projects such as workshops, resource development, curriculum, zines, or websites will not have a research question. However, some projects may require a research question. Research questions are most useful for academic projects that analyse or interrogate something, such as website context, museum displays, secondary documents such as journal articles or textbooks, or one's own practice. Research questions are also useful when the topic has not been addressed in the literature. For example, a student may wish to examine variances in the use of the word 'allyship' in a series of blogs, a topic that they have confirmed has not been addressed by previous scholarship. A succinct research question would be: "How is the term 'allyship' being taken up or understood in public discourse?" The project would then answer the research question by analyzing ideas in a series of chosen (which would be demarcated) public blogs sites.

Students can also combine a purpose statement and a question or questions. For example:

> The purpose of my project is to analyse a government policy document on early childhood education and the arts. How does this policy understand and position the arts in children's education? How does this policy argue the benefits of the arts in children's learning and lives?

Voice, objectivity, and bias

For decades, and it still happens, 'normative' beliefs about academic writing have tended towards the exclusion of the voice of the writer, the researcher or the project designer. The argument was/is that in order for a work to be scholarly—that is, objective—the writer must refrain from incorporating their own experiences and voice. Yet as Hyland (2002, p.1091) notes, "academic writing is not just about conveying an ideational 'content', it is also about the representation of self." Moreover, academic prose is never completely impersonal; there is no such thing as a 'non-author'. By repositioning the power of personal stories (e.g., Alasburg Wiessner, 2005; Archibald, 2004; Atleo, 2016) Indigenous and feminist scholars have confronted and disrupted false premises of objectivity and non-bias. The most readable and engaging projects do not remove the author's subjectivity from the text (e.g., referring to 'the project designer' or 'the researcher' rather than 'I'); rely on use of the third person (e.g., 'one' or she, he they, or 'we' rather than "I"); or utilize the passive voice (e.g., 'the group was observed' rather than 'I observed'). Distancing techniques like these can remove an author's agency and therefore, we encourage students to use active, personal language to own and direct their project. As we noted earlier in this chapter, "writers gain credibility by

projecting an identity invested with individual authority" (p.1091). Speaking from and as 'self' "displays both confidence [and] a commitment to … [the academic project]" (Hyland, 2002, p.1091).

In addition, in more normative approaches to research, there is often a prioritization of so-called objectivity, the belief that, in order for a project to be truly academic, it must be 'objective'. Yet objectivity is a difficult, if not impossible, standard to achieve in a qualitative academic or any context. Because the world we live in, study and aim to address in our projects is not neutral or objective, the choice of academic project cannot be neutral and the projects themselves cannot be neutral or fully objective. Personal experiences and perspectives will always influence a project; the very act of choosing a particular issue or even design (e.g., accessible website) illustrates each author's particular bias. It is important, therefore, to name those biases. Some biases are called positive, such as using a different lens (e.g., feminism) on the world to illuminate something that has been overlooked or misunderstood (e.g., women's experiences) in the past or to design a guidebook to favour change in the lives of Indigenous women. If you choose to design an inter-active workshop, you believe in the pedagogical merit of active engagement beyond formal schooling and the voices of participants learning in a group setting.

Conversely, there are negative biases. One is that what we can see will always represent fact or truth. Here we draw attention to the power of 'sight', the adage that 'seeing is believing'. However, our observations often represent only partial truths (e.g., Hunter, 2017; Porter, 1991). What we think we see can in fact be entirely inaccurate because it is filtered through our cultural backgrounds, beliefs, experiences and values. One such inaccuracy is around knowledge and theory: that academic knowledge creation is always rigorous, truthful and 'theoretical' whilst 'other people's' knowledges, understandings or research practices are inaccurate, partial, non-theoretical and therefore, mere opinion. There are of course problems with opinion, which brings us back to the importance of the student's story, to what they/you have observed from their/you experiences, but equally and perhaps at times more importantly, to the practice of critical self-reflection –testing your own assumptions against changes taking place in the world, against others' ways of seeing and knowing the world, and what you are reading and discussing in your classes. What we are taught matters in terms of how we see the world, what we choose to 'study', or the project we want to develop and why. Museums and art galleries, for example, teach us that only men (and mostly European or American or Canadian (the Group of Seven) are great artists. Therefore, a study of museums and art galleries would probably be framed through this lens of male genius unless a feminist or decolonizing lens were applied. This again, raises the issue of perspective bias. Negative bias inhibits our ability to perceive truths and experiences beyond what we have been enculturated or taught to see and to know. This bias obscures gaps in our knowledge, preventing us from recognizing the relevance of new or different viewpoints from our own. In terms of academic research, bias is most problematic in this sense; when it prevents us from being able to recognize a reality that exists for others, or to even be aware that an alternative reality exists at all. For example, if we are only able to see the world through a patriarchal lens—that is, through an implicitly male perspective—we will misunderstand or exclude women's roles, experiences, knowledge, and contributions. If we are only exposed to settler narratives of colonialism, we will not query or attempt to understand colonialism from Indigenous peoples' perspectives and experiences.

Worldviews: The place and role of theory

> Facts do not exist apart from theories ... The identification of facts unquestionably is conditioned by the influence of culture, but most importantly, facts are determined by the theories that define their existence … The point is that theoretical and unreal are not synonymous terms. There is no atheoretical way to describe and understand reality.
>
> Lett, 1987, p. 3

Another key element of every graduate academic project is theory. In its academic sense, theory is defined as a system of ideas intended to explain a phenomenon. Theories are usually based on general principles or ideas independent of the phenomenon they treat. For example, feminist theory explains the oppression and marginalization of women through principles or ideas of the patriarchy and its gendered value notes of inferiority (female) and superiority (male). Critical theory explains poverty and social exclusion through the lens of class, social structural hierarchies of power and privilege.

Some graduate students in their projects specifically state the theory in which their project is grounded (e.g., that their project is grounded in feminist theory). Others are less specific, though their worldviews or theoretical suppositions (such as theories of learning that underscore the design of a workshop) are apparent in their choice of subject, the focus of the project, the method or design process, the objectives, the research question, or the methodology. Theoretical support for your project is important, as it emphasizes the depth of research and academic rigour of your work. Many projects are developed with a social justice lens; you likely have decided to pursue a graduate degree in order to build upon, strengthen, or change current perspectives or practices. Your ability to interweave established theoretical perspectives with your choice of approach and your own perspective will reflect your stance as a scholarly professional.

Literature review

Following the identification of a focus for your project, you will then set out to complete what is often called a literature review. As Somekh and Lewin (2011) note, a literature review is not merely a list of sources or a report on what previous research has stated. Rather, the selected literature should shape a point of view and stance in relation to the project's focus and objectives. For this section of your project, you must develop a robust selection of literature to inform the project, then shape these materials into a coherent document that provides a framework for the project.

What is a literature review and why is it necessary?

A literature review helps you map out what is known about the field you are exploring, to recognize what work has been done previously, and, perhaps, to identify what has been overlooked or ignored by previous research. It is important to assess the evaluative stance of the research you read in generating the data reported. Considering the ontological, epistemological, and axiological stances of the researchers will help you determine whether the research appropriately and ethically offers insights that provide breadth, and depth. The literature review is an evaluative activity on your part; you map the field of your investigation, identify the relevant literature for your project, and, ultimately, share how your project contributes to deeper understanding of self, colleagues, and the professional community more broadly.

Seeking literature

A useful starting point for a literature search is to identify several key areas that underpin the project. For example, a project focused on using arts for climate justice might

draw from literature related to creative practices, participatory visual art, and social change. A project that focuses on portfolio development could be informed by literature relating to assessment, digital platforms, or documentation of learning.

When selecting sources, questions such as “Is the work coherent?”, “What references are cited?” and “How does the researcher position themselves?” can be useful in assessing each source’s value or quality. Sources can be selected from a range of formats and types, including professional readings, policy documents, popular press, web-based documents, and scholarly research-informed articles. Identification of keywords that signal significant aspects of your project will be helpful in seeking literatures related to your focus.

Literature review considerations

You will need to identify appropriate literature to inform your analysis. A theoretical or conceptual framework could help guide your approach, but a deep dive into theoretical frameworks is not expected for a project. A good guideline is to include a minimum of five and a maximum of ten references in your review that combine to address key concepts, related research, and methods or practices.

Key concepts

You should focus on one to three key concepts that give background to the issues explored in your study. Normative policy analysts might limit their literature review to the key concepts defined in a policy text. Critical policy analysts would likely include a short analysis of key literature that discusses overarching concepts such as social justice, marginalization, exclusion, gender, or resistance.

Related research

You may wish to include one or two studies related to your issue or problem. This can help illustrate your domain knowledge and contribute to the “trustworthiness” of your findings, but an extensive review may not be required. This will be determined by your graduate supervisors.

Methods or practices

You may want to include references on methods and practices that have been described in the literature. Consider what practices and means (for example to educate or design policy) are advocated among scholars and professionals in the field.

Identifying key words for the project, in addition to recognizing the epistemological, ontological and axiological stance or worldview being adopted, as noted above, will also offer direction for how to identify the critical perspective that you have adopted in doing the reading. Selecting and reading critically is important to understanding the positionality of the authors, how the texts align/support each other or provide divergent perspectives, how they align with your perspectives, and how they are important to the work being completed in the project.

In addition to the above, identifying values and stance, creating descriptive key words, and identifying the theoretical positioning of a project will ensure that you recognize your positionality. For example, does the project reflect a feminist perspective, a pragmatic, an activist, an intersectional, transmission, constructivist, technical/rational viewpoint? Identifying the stance will also ensure that you are aware of the lens through which you are reading and critiquing. It will also determine the types of literature and research methodologies discussed in the readings that you select to support your work, whether it is qualitative, quantitative, Indigenous, or community based. Identifying your stance will also enable you to be thoughtful about the audience you are targeting for your work. Who will benefit from this work? How will the work shape the practices and understandings of your target audiences?

Graduate students tend to collect far more literature than they will ultimately review in their project. There is no definitive answer to the queries: "How many sources do I need"; "How many sources are enough?". If, for example, you are drawing on the work of one or two scholars to frame your project, you will have far fewer references. You will work closely with your project supervisor(s) to identify the background literature and then use your own judgement to curate a well-considered literature review.

A note on 'other' sources

While the literature review is still primarily composed of the writings by prominent scholars in a field, Indigenous, arts-based, anti-racist, and feminist scholars have challenged this exclusivity, creating new openings for other knowledges and resources. As we recognize more fully the epistemic injustices and oppressions (e.g., Fricker, 2007) that universities have perpetuated, and how epistemic injustice – defined as wronging people as 'knowers' -- has contributed to gender injustice, colonialist thought and a stifling of 'knowledge democracy' (in other words, certain groups have created and disseminated our general knowledge and understanding of the world, while others have been systemically excluded) graduate students will need to keep in mind that their literature review may need to include the works of organic intellectuals, Indigenous knowledge keepers, women who have experienced poverty and/or the creators and designers of arts-based projects in communities that are shared in different ways than traditional scholarship. These materials will be incorporated into the review and framed as sources of knowledge and expertise (e.g., by Elders, community educators with decades of experience, etc.).

Ethical considerations

Students completing projects as outlined in this textbook do not work with human subjects and will therefore, not be required to apply for university ethical approval. However, there are ethical considerations and practices that you should consider.

'Ethics' is generally understood as consideration of what is good for society and individuals within society, as determined by moral principles, values, and practices determined by those responsible for setting and maintaining policies and standards of conduct. Comstock (2012) suggests that "ethics means asking questions and looking for answers about right and wrong, good and bad" (p.10). Sparkes and Smith (2014) add, "ethics is not a static event but a continual process" (p.206). Returning to a discussion of your interrogation of your own positionality, considering ontological, epistemological, and axiological viewpoints, it becomes evident that these reflections in part determine how 'good' and 'moral' are understood and enacted, as well as external expectations and rules.

Taking an ethical stance to any project is to consider the needs and interests of those who will be reading/using the project as well as your own stance, recognizing that there are multiple perspectives from which to view the world and that we all have a moral and ethical responsibility to take care, offer a respectful project that is of value, and consider what has gone before and what will be needed in the future.

In completing a project, you should always consider your ethical obligation to honour the trust that your colleagues place in you, the obligation to yourself as an ethical human, and an obligation to act in ways that best serve others. Whatever you design or explore, remember that it will have an impact on others, although you are not including those others in your project (e.g., no interviews, no conversations, et cetera).

Readability and audience

Creswell (2003) argues that from the start, as you conceptualise and begin to write the proposal or plan for your project, and throughout the writing process, you need to consider

how you "will enhance the readability of it for other people" (p. 57). Readability has several important considerations, beginning with a consideration of audience and querying, "Who will read my proposal and ultimately, my project?"

The most obvious audience you are writing for is your supervisor. It is the role of the supervisor to determine your capability to undertake the project you are proposing and that is illustrated through a coherent and clear proposal. Your writing needs to be grammatically sound (in the language in which you are writing), illustrating a clear flow from one idea to another. It also needs to be well structured. By using major headings and sub-headings you clearly delineate the diverse sections that outline the plan that will enable you to move the project from a wonderful idea to a final product. Headings and subheadings introduce the exact components of the project and keep you on track. For example, 'Purpose and Objectives'; 'Literature Review' and so forth are normative headings that work. You might want to be more creative or provocative with headings and subheadings titles. For example, one student wrote 'Those who came before' for the literature review. Another student used 'Mapping for Imagination and Memory' instead of simply 'Methods'. The latter is tried and true, the former, imaginative and captures the essence of the section.

The second 'audience' you are writing for is other students. Many professors will provide their students with examples of past projects and others can be found in the university data base. Perusing past academic projects gives current students inspiration – if they could do it so can you. It also gives students valuable sources of references and ideas for different section titles, what can and should be incorporated and so forth. You will want to capture the attention of the future graduate students and to make the project as clear and engaging as possible. You will want to illustrate your scholarly grasp of the literature, an ability to use a variety of academic and non-academic sources, to have headings and sub-headings as noted above.

An important consideration in terms of readability relates to consistency. The purpose statement will remain consistent throughout the project. Every time the purpose is mentioned, it will be the same, although that can be followed with a statement that expands it or adds a question for example. Consistency is also about terms. As Creswell (2003) notes, "use the same term teach time…refrain from using synonyms, a problem that causes the reader to work at understanding the meaning of ideas" and to need to navigate "subtle shifts in meaning" (p. 57).

A second consideration in terms of readability is how narrative thoughts guide the reader. It is important to begin with the broader or umbrella thought (e.g., colonialism and the need to decolonize our minds and practices) and then narrow towards the topic (a decolonizing workshop). In addition, you should consider defining terms either in a list of terms or as they appear in the text (or both). Often two or three definitions are offered and then one (or a combination) is chosen. This provides a framework or lens as to how the term is being applied or used throughout the project.

Two other considerations are voice and tense. In the beginning of this chapter, we talked about your own story. It is important in every project to use the active voice as much as possible. "If the subject acts, the voice is active. If the subject is acted on, the voice is passive" (Ross-Larson, 1982, cited in Creswell, 2003, p. 61). In terms of tense, use the future tense in a proposal, because you are 'proposing' something for the future. Use the past tense to review the literature and reports from a study. Projects will combine the past tense with the present tense but they do not, unless speaking about the future, use the future tense (e.g., "In this chapter I will review the literature" should read "In this chapter I review or reviewed the

literature"). Whatever tense you choose to write the project, be aware of your choices and be consistent.

The template below provides a structure for completing your proposal and your project. Your department, discipline or faculty may have one and if so, use that one. This example is useful, however, because it provides the key headings for the information that all supervisors will wish to see in the proposal.

Introduction

(Introduces the topic of the project, tells your story and your connection to the project, introduces the topic, identifies the gap (if applicable), states the problem or issue, and/or the approach)

Purpose and Objectives

(A clear statement of the purpose, what you hope to achieve and or what you will create/design)

Theoretical/conceptual framework or Worldview

(Outlines the theory in which your project is grounded and/or the conceptual framework. Sometimes it is a separate heading and other times, it is embedded in the introduction of under the literature review)

Literature review

(the background studies and other materials (scholarly and non) that form the backdrop to your study)

Design method or methodology

(e.g., workshop, programme, survey design; video, zine or graphic novel; exhibition or installation; content, discourse, policy or website analysis)

Significance of the project

(why and how is this project significant to a field of study (e.g., arts-based learning), to knowledge, to you in your career, to a change that needs to be made, and/or to a group or community, etc.)

References

(listed alphabetically and adhering to the citation format of your discipline, faculty or department)

Figure 1.2. Example template of Master non-thesis proposal outline

Significance of your project

Every project is unique and every project matters and contributes to new understandings and often, to new practices and approaches. Projects should outline their significance, whether this is at the end of the introductory chapter as stepping off point to the project, in the final chapter to conclude the project or in both the introductory chapter and the concluding chapter, stated in the former and then re-phrased in the latter.

There are several ways in which a project contributes to deeper understandings and new knowledge and therefore why your project is significant. The project will be significant to you as the creator because it gives you a new tool, a new resource, new insight or new knowledge in a critical area that helps you in your work. The project could also be significant

to a community organisation or a school, depending on the site focus of the project. The project could contribute to a field of study or discourse (e.g., to expand understandings of arts-based research). The project could be significant to a wider audience because it creates new knowledge (e.g., an analysis of textbooks that shows how they perpetuate gender injustice). The questions to consider include:

- Why and how is your project significant?
- To what/whom will it make a difference?
- What have you done that is important and/or unique?

Writing tips

1) Begin each part, section or chapter (depending on the department template) of the project by writing a short introduction that captures what will unfold. This provides a roadmap for you to follow in the remainder of the text. Write the body of the part, section or chapter. Does the narrative in the body of match the introduction? Are all the heading and sub-heading ideas captured in the introduction? Is everything in the same order? If not, either re-write and move sections around in the entire document or re-write the introduction. The latter is easier.

2) Using major headings and sub-headings keeps you on track and makes the project more readable than huge blocks of text.

3) Read journal articles and other literature for the content but equally for *how* they are written. An activity is to take two paragraphs from a journal article or chapter. How do they begin each sentence in each of the paragraphs? What different entry points to they use? How often do they begin with the author's name? What is the purpose of this? How often do they begin with "I"? How do the ideas connect or flow from each other? Do they use 'connecting' terms (Builds on; in addition; moving in another direction; adding to this, et cetera)?

4) Read your work backwards. Take a paragraph you have written. Read the final sentence. Now read the one before it and so on. Are they connected? Do they flow? You can force a paragraph to flow in your mind by reading it normatively; you cannot make the paragraph flow if it does not if you read it from the last sentence to the beginning.

5) A 'conclusion' does not bring in new ideas, materials and so forth. It ties up what has been stated and done in the project or part, chapter of section. If you are bringing in new ideas use 'Final thoughts', 'Moving forward', 'Recommendations' and so forth. These titles indicate new thoughts and ideas are coming.

6) Write when you are fresh or have uninterrupted time. Carve out this time to write. Put that time in your calendar to make it 'real'.

7) Edit and polish each part, section or chapter of your project before submitting it to your supervisor. Make sure it is grammatically correct and as free of typos as possible in the language it is written. Use an editor if you need.

9) Good projects use a combination of paraphrasing and direct quotations. The former is taking an author's thoughts and re-stating them in your own words. This illustrates that you have understood the ideas. The latter we see as allowing authors to speak for themselves. Using the authors own words provides evidence of something or strength to an argument or point you are making.

10) Citations are a critical part of academic writing, not something separate that is added later to the document. Incorrect citation formatting disrupts readability. Follow exactly the citation format of your department, discipline or faculty. It is often useful to find an article or chapter written in the citation format you use and simply follow it.

Final thoughts

In this chapter, we have briefly addressed the central elements that go into developing a graduate student project (and proposal). As noted, you will also want to read other textbooks and articles about proposal writing, research questions, purpose statements, literature reviews, methodologies and methods but keep in mind that 'research methods' texts will assume that you are doing a thesis and far more often than not, that you are using or interviewing human subjects. Normative research texts do not focus on project designs and methods as we do in this textbook. They will never discuss the creation of a zine or guidebook, the design of workshop, or the curation of a website or art installation. You can take away much from the ideas and instructions in research methods textbooks, but you must then shape them to suit your project, and not the other way around. Your academic supervisor(s) will help you with this and also, this textbook. It guides you on how to develop an academic project that does not use human subjects, is not a traditional thesis, is useful (often), and/or that encourages creativity and experimentation within the framework of a coherent scholarly context. In other words, this textbook legitimizes graduate projects as important scholarly endeavours, which are similar to theses yet have their own unique characteristics, foci, structures and/or intent. *Academic project designs and methods* shows through its diverse and many chapters, the limitlessness of what you can create as an academic project. Academic projects are always scholarly but equally, they can be engaging, activist, creative, artistic, critically social and self-reflective, forward looking, and innovative. They are useful and they are valuable to do.

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SECTION ONE: EDUCATIONAL ACTIVITIES AND METHODS

PART I

- PROGRAMME AND WORKSHOP DESIGN

PART II

- CURRICULUM AND EXPERIENTIAL LEARNING DESIGNS

PART III

- MAPPING PROJECTS

The constant change in our societies and learning needs requires us to continue to create new educational activities and opportunities. Section One focusses on diverse areas of educational design. In Part I, authors outline considerations of programme design and means to develop diverse types of educational workshops around diverse topics. Part II shares expanded, re-created or re-imagined curriculum designs and diverse types of experiential learning activities. In Part III the authors outline three types of mapping projects, two which are participatory and a third that takes advantage of technology.

2. Thuythut Tseep Kwus Syaays Tse: Be prepared for the work to come

DOROTHEA HARRIS

Uy' skweyul (Good day). My name is Dorothea Harris. My parents are Sandra and William Good from Snuneymuxw First Nation. I was raised and taught in Snuneymuxw territory, one of several Coast Salish Nations on Vancouver Island. I am currently a guest on Sc'ianew, Lekwungen and W̱SÁNEĆ territory, in Victoria, B.C., Canada, where I live and work. I give thanks to these Nations for allowing me onto their territory and I give thanks to the Elders and Knowledge Keepers who have given me permission to share their teachings.

I am a mother and grandmother, a PhD candidate in Leadership Studies at the University of Victoria (UVic), and the Project Manager for the Associate Vice-President Indigenous (AVPI) at UVic. My undergraduate degree is in social work with an Indigenous specialization, and I have spent twenty years working for non-profit agencies and Indigenous communities, coordinating and facilitating health, wellness and education programmes. I have training in anti-oppressive practice (Dominelli, 1998; Brown & Strega, 2015), trauma-informed practice (Levenson, 2017), non-violent communication (Rosenburg, 2003) and non-violent intervention, somatic work (Rothschild, 2000) and cultural safety (Greenwood et al., 2017; Richardson et al., 2017), to name some of the theoretical underpinnings of my praxis. While this sounds like an impressive list of credentials and training, it has really been teachings from Indigenous Elders, Knowledge Keepers, academics, community members and my family that have guided me.

As Ormiston (2012) explains, "Indigenous pedagogy is one that emerges out of the local context of praxis and, more significantly, among those who use it, there is a sense of ownership: it is our pedagogy because we have shaped it to suit our aims and goals" (p. 43). Over the years, the programmes, projects and workshops that I have run were borne out of the local context, out of the needs of the community, and they reflected the knowledge and teachings of the communities that I was working with. As such, they required a considerable amount of guidance, preparation, and *uy'skwuluwun* – "to be of a good mind and a good heart" (Thomas, 2015, p. 192).

My work in programme development with urban Indigenous communities, on and off reserve, required methods and principles that potentially have a broad application to community-based projects with Indigenous participants in an urban setting, or in an Indigenous community. There are similarities to the methods and principles employed in community action research (CAR) methodology, as described by Holder (2015), whose CAR project was "directed from the community, for the community, and with intensive community participation" (p. 101), with a focus on a social change agenda, a commitment to social justice and the use of a consensus model "as a framework for communication and decision-making" (p. 102). Where Indigenous methodologies differ is in the "centrality of Indigenous cultural paradigms… to serve Indigenous knowledge systems there must be ethical, epistemological, and methodological inclusion of Indigenous voice, understandings and practices" (Kovach, 2015, p. 50). In the context of community-based projects, Indigenous methodologies extend the accountability of the researcher or project facilitator beyond the immediate community that one is working with and for, to the Indigenous peoples or Nations on whose territory the work is being done, and the Indigenous ways of knowing and being, or cultural teachings and laws, that are practiced on that territory.

In practice, developing a community-based programme in and with Indigenous communities begins with learning about the territories that we are on (which extends far beyond territorial acknowledgements) and relationship building. Learning about the local

territories and the Nations that occupy them is both respectful and necessary because "Indigenous cultures and traditions are very diverse and not necessarily transferable from culture to culture" (Thomas, 2018, p. 112). Respect is demonstrated through relationship building with Elders and community members from the local Nations and with prospective participants in our projects. According to Robina Thomas (2018), "Relationship building is the beginning of what makes our work rooted in traditional ways of knowing and being" (p. 49). Learning about the local territories and relationship building can be challenging for people who are working in an urban setting or who are new to a community. It often requires a substantial amount of time and a sincere effort to develop meaningful long-lasting relationships. Neither research, nor research projects, with Indigenous communities or community members, should be considered short term endeavours. "When we build relationships with other folks, build them believing they will be lifelong relationships. This way, we always treat everyone we meet with dignity and respect" (p. 50).

Several years ago, I worked as the Programme Coordinator for Our Place Society, a non-profit agency dedicated to serving the needs of those struggling with homelessness, poverty, addiction and mental health issues, and approximately one third of those using the services were Indigenous. The Director asked me to host a potlatch, which I was reticent to do because this was something that would typically be done in a First Nations' community, hosted by a family, and it would take years to make preparations and gather the necessary resources, e.g., finances, food, gifts, etc. I had never seen a potlatch hosted by an agency, particularly a non-Indigenous one, and I had no team to work with me as the "family" to prepare. I also didn't think that I had enough time to ensure that I followed the cultural protocols that would be necessary. There is a Coast Salish teaching, *lal'um'uthut* -- to be careful. Ironically, my concerns and fears about doing the potlatch properly actually served me, as I was very careful in how I approached the preparations.

I had been working at the agency for a few years, and I knew there were several Elders and local Indigenous community members who frequented the Our Place Society drop-in centre. I began my preparations by personally inviting a number of Elders and community members to a planning meeting, as one of our teachings is that invitations should always be done in person. I didn't know all of them, so I would sit down in the drop-in centre, introduce myself – who I am and where I am from, have coffee and chat with them, letting them know about the project. Then I invited them to a planning meeting and asked them if there was anyone else that they thought should be invited. I followed up with each recommendation. Eventually, I managed to gather a substantial group of Elders and a few local Indigenous community members to the first meeting.

The first meeting served as both an opportunity for further relationship-building between myself and the group, and the beginning of the consultation process. When planning a project in and with Indigenous communities, relationship building and consultation often work in tandem – one can't take place without the other. The consultation process is also about receiving permission to proceed with the project; the community must be supportive before we proceed.

At the meeting I provided food, "as we are taught to never send a guest home hungry" (Thomas, 2018, p. 80), which is a practice that I would recommend for all community projects. It is also important to provide a gift, or honorarium, particularly with Elders and Knowledge Keepers, to thank them for providing their wisdom and guidance. After the food was served, we went around the room and introduced ourselves – who we are and where we are from, and then I asked the Director to share his vision about the potlatch. Then, one by

one, the Elders gave feedback, telling stories about how potlaches are held in their communities. Knowledge is often shared through storytelling in Indigenous cultures, so we must listen for understanding. “Our stories were part of articulating our world, understanding our knowledge systems” (Archibald et al., 2019, p. 5). One Elder explained that in his community it takes four years to plan and save for a potlatch, and it costs a minimum of ten thousand dollars. Another Elder asked what the potlatch was for, as they always have a purpose, such as giving someone a traditional name or a memorial for someone who has passed on. After much discussion, the group decided that this potlatch would be a memorial for the people who had passed away on the streets since the founding organizations of Our Place Society, the Upper Room and the Open Door, started.

The warning from the Elders that the potlatch would be costly and time consuming was daunting and confirmed my fears; it would require many people and substantial resources to be successful. Another teaching, *thuythut tseep kwus syaays tse* -- be prepared for the work to come (Thomas, 2018, p. 72), teaches us to carefully and studiously make preparations, not cutting any corners. This begins with following cultural protocols. As Thomas (2018) explains, “In every community we enter and with every person we work with, we must follow and respect their cultural protocols... following protocol, we will always produce ethical work because it is done with a good mind and spirit” (p. 51). I had followed Coast Salish protocol by personally inviting and consulting with the Elders, providing food and gifts, but the protocol necessary to host a memorial potlatch was beyond my cultural expertise. I was also in a further dilemma, as many of the Elders came from different Nations and were advising that different cultural protocols be followed. This is where it was important to know whose territory we were on and have relationships with local community members, who advised me to hire a traditional Speaker from the local territory to guide me in the protocols. “Indigenous folks who are truly rooted in their teachings will tell you when they believe you should consult with others and when they believe they can speak for the community” (p. 112).

The Speaker acted as a cultural adviser and gave me instructions regarding how many people were needed, what tasks they would have and what physical resources that we would need. I continued meeting weekly with the Elders, Knowledge Keepers and community members, with each of us reaching out to people that we knew in the community for help with the event. There were cultural protocols involved with the memorial potlatch that had spiritual significance and required specific community members to help who knew what needed to be prepared. Then there were logistical considerations, such as inviting the local Nations, feeding the guests, gifting them, and celebrating afterward with singing and dancing from each of the Nation groups on Vancouver Island, as a sign of respect for all the Island Nations, and to lift everyone’s spirits. This required our planning group to reach out to many people to volunteer with the cultural or logistical work, and/or donate food or gift items. It also required that the Director and I access grants and financial donations to pay the people who would be doing the work of the potlatch. In Coast Salish communities protocol requires that everyone who contributes to cultural or community work, such as the Speaker, Elders or Knowledge Keepers, singers and dancers, witnesses, cooks, ushers, parking attendants, or any other workers, receive remuneration in the form of gifts, payment and/or honoraria, in the spirit of reciprocity.

I also worked with the Speaker to ensure that the physical space was spiritually cleansed in preparation for the event, and I prepared myself spiritually, so that I was doing the work with a good mind and heart. “Spirituality is inherent in Indigenous epistemology, which sees everything in relation to Creation and recognizes that all life has Spirit and is

sacred" (Absolon, 2011, p. 61). In Coast Salish communities the spiritual nature of the people is "the foundation of our laws, and our teachings… In a modern context, this way of life is now referred to as the "culture" of our people" (Brown, 2016, p. 28). Planning and organizing a project or event in Indigenous communities requires that the facilitator be spiritually grounded themselves, following their own spiritual practices, and is respectful of the spiritual practices of the people that they will be working with. This often means opening events and meetings with a prayer, praying over food that is shared and praying when the eating or event has done, thus closing the table or the event, and gifting the Elder or Keeper Knowledge for saying the prayer. It can also include doing a spiritual cleansing, before or after an event, through practices such as smudging or cedar brushing, depending on the territory that you are on and the local practices.

Despite my concerns about the potlatch at the beginning, when the day came everything went perfectly. More than four hundred people who had passed on the streets were honoured respectfully, in a traditional memorial ceremony; over 2400 plates of food were served at our feast; our spirits were lifted by singing and dancing from the three tribal groups on Vancouver Island – Coast Salish, Nuu-chah-nulth and Kwakwaka'wakw -- and more than a thousand gifts that were donated were given away. What really blessed me, though, was the family member of one of the people who were memorialized, who contacted me afterwards to thank me for honouring their relative and doing a memorial for them in a good way, following cultural protocols.

While the story of the Our Place potlatch might not seem relevant to the average community-based project, many of the principles and teachings that framed this work helped me throughout my career as a social worker and educator, working on many projects with Indigenous communities and community members in diverse settings. To summarize, the principles are: 1) Relationship building; 2) Consultation and permission, with Elders and community leaders; 3) Respect of cultural protocols; 4) Engage the community; 5) Provide food; 6) Reciprocity, through gifts, payment and/or honoraria; 7) Spirituality, include the community's spiritual practices in the work. These principles will need to be adapted to each community, but there are similar principles in many Indigenous communities. The Coast Salish teachings that guided my work are: *Uy'skwuluwun*, to be of a good mind and a good heart; *Lal'um'uthut*, to be careful; and *Thuythut tseep kwus syaays tse*, be prepared for the work to come.

*Note – Coast Salish is an anthropological term that includes several First Nations on Southern Vancouver Island, B.C., Canada. "Though each Salish community has its own traditions, many of the teachings are commonly held among them" (Tepper et al., 2017, p. xx). The words that I have shared in italics are in Hul'q'umin'um, one of twenty-three Salishan languages.

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3. Designing decolonizing workshops for white settlers: A practical approach

CORTNEY BALDWIN

Adult education is a vast subject with innumerable approaches one can lean on to create a beautiful final project for a Masters of Education (MEd). For some people, the subject and form of their project is already determined before they enter the university. For others, the subject and project develop over the exploration of their course work. I landed between the two, in that I understood what I wanted to focus on, but what that would look like and the process I would use was unknown to me. Using my experience in my MEd, I guide you in this chapter through the journey I took to develop decolonizing spaces facilitated by and for white settlers (Baldwin, 2019). My hope is that in telling you my journey, I can help you on yours. But before I tell you too much about *what* I did, I need to tell you *why* I decided to do it in the first place.

Starting with the *why*

I grew up in Calgary, Alberta, which is the traditional territories of the Blackfoot Confederacy, including the Siksika, Piikani and Kainai Nations; the Stoney-Nakoda, including the Chiniki, Bearspaw and Wesley Nations; and the Tsuut'ina Nation. The society around me was predominately and unabashedly white, conservative, heteronormative, and oh so patriarchal. Looking back, as a cis-gender white woman I think I could have been assimilated into that way of thinking had it not been for my upbringing. When my mom came out as a lesbian in 1991, in a short period of time I went from experiencing a typical white hetero-normative suburban upbringing to being raised in a cis-gendered, white, settler, lesbian-led, feminist, activist, working-class household. I witnessed marginalization in very clear ways by how my family was treated differently after my mom came out. I understood (even though I didn't have the language to describe it like I do now) that in society some identities were marginalized, stereotyped, discriminated against, and targeted. I also understood other identities were privileged in a way they didn't earn or deserve, and at the expense of the marginalized communities. It was a system of privileged and oppressed identities, designed to keep those with privilege (white, male, rich, heterosexual, etc.) at the top, and those who were oppressed (not white, not male, not heterosexual, etc.) at the bottom.

The key for my *why* was this: My mom coming out made me realize that I had been blind to the many forms of oppression present in society until I experienced them. That led me to question what we knew about these systems of oppression, and how we could effectively educate folks with privilege about it. So, in a more circuitous route than I have room to explain, I went to university to learn more. I deliberately sought out courses and professors who could help me understand the larger history of what I had experienced. I learned how deliberate and self-sustaining systems of oppression are (Johnson, 2018; Harro, 2018). I learned about the history of feminism through the eyes of early white writers (Wollstonecraft, 1996; Woolf, 2000). I was able to delve into material that helped me understand how my white privilege intersected with (and mitigated) my own marginalization as a white woman (Davis, 1983; Collins, 2001; Devine, 2004, Simpson, 2013;).

I continued to seek out and learn from professors, scholars and authors of colour who helpe to open my mind to different perspectives (Baldwin, 1992; Davis, 1983; Devine, 2004; Simpson 2013). I began to understand the importance of using an intersectional lens in all work I do and read about those outside of academia who have done so (Batacharya & Wong, 2018; Kinew, 2015; King, 2013). Near the end of my undergraduate career, I realised that we as white educators must rightly shoulder the responsibility of educating our community

regarding the systems of oppression and privilege in colonial structures, including the damage it causes, if we are to identify and dismantle these systems we benefit from.

Armed with the passion for social justice, and a basic understanding of my white privilege, I moved to Victoria, B.C which is on land traditionally stewarded by the lək̓ʷəŋən and W̱SÁNEĆ nations whose rights, title, and relationship with the land continue to this day. I enrolled in graduate school in the Faculty of Education at the University of Victoria with the goal of understanding colonial oppression in an intersectional way so I could help myself and other dismantle it. That was a tall order, and one that I struggled with. I think part of the reason I survived the journey was that I was very clear on my *why* early on in my program. My first suggestion would be that you discover your *why* as soon as you can, before you move on to the *what.*

Figuring out the *what*

I wanted to look for and if necessary, build spaces and places where white settlers could begin the journey of speaking to, and learning about colonial and decolonial practices. More specifically, I wanted to use my project to help myself and others build and improve upon spaces where white settler folks could begin to talk about the tools, processes, and lived experiences of identifying as well as evaluating, rethinking, and deliberately changing parts of us and society in which privileged and oppressed identities hinder our progress to an inclusive, sustainable, and relational way of being. This became my basic understanding for what white settler decolonizing pedagogy should embody.

Because I knew at the beginning of my program what I was interested in, I was able to work with my supervisor, instructors, and staff within my program to tailor by graduate programme work as much as possible to researching, wrestling with, and unpacking different aspects of white settler decolonization, which as a concept is nuanced and constantly evolving. I used the work I was required to do in courses to explore what was needed for spaces that would support my white settler community to engage in decolonizing work. Through my exploration in my courses my project question evolved into: What are the necessary and recommended components and delivery methods required to create transformative space where white settler Canadians can learn about, speak to, and begin/continue the process of decolonizing? I had the question, the starting point that would guide my research, and was ready for the next stage.

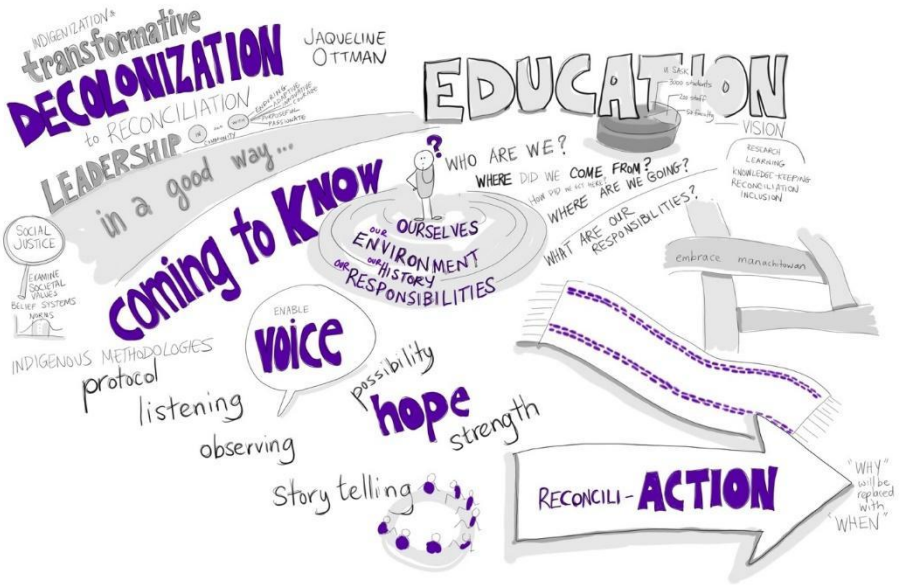

Figure 3.1. Transformative decolonization (Giulia Forsythe, 2018)

***Where* your work gets situated: Literature review**

In order to figure out how my project was going to take shape it was important to get really clear on the theoretical and practical aspects of the work. Although I had used course work in my program to start this process, I needed a methodical and thorough understanding on: (a) what theoretical research was being done on the topic of decolonizing pedagogy for a white settler perspective, (b) how the topic of white settler decolonization was being taken up in practical terms, and (c) where the theoretical and practical gaps were. To give you an example of what that looks like, one of my courses included the edited book *Readings for Diversity and Social Justice* (Adams et al., 2018). Through that book, I learned, from a theoretical perspective about the current systems and practices of colonialism that perpetuate and uphold oppression in our social practices, systems, and institutions. I read about lived experiences from all sides of oppression, marginalization, and privilege, and really started to grapple with intersectionality within decolonizing pedagogy.

I also began to wonder where white settler decolonizing pedagogy fit in to the social justice narrative. When I researched decolonizing pedagogy, Reyes (2019), Tuck and Yang (2012), Regan (2010), and Walia (2012) all spoke to how decolonizing pedagogy goes beyond a social justice narrative and is something other. Knowing what I was looking for seemed to be beyond an addition to social justice, I read all the theoretical research and practical experience I could find decolonizing pedagogy and approaches. I worked methodically and intentionally to develop a strong understanding of how decolonizing space and pedagogy for white settlers was being thought about, and if it was being taken up in academic and community settings. What I took from the literature is that the work of white Canadians learning about and dismantling colonial systems must include Indigenous voices, but white settler Canadians need to deprogram our own assumptions, stereotypes, and learned attitudes of settler colonial ideology, and that work can, and should, be shouldered by white settler educators (Lowman & Barker, 2015; Regan, 2010).

My final research around decolonizing spaces and pedagogy for white settlers involved attending workshops and speaking to Indigenous and non-Indigenous educators and Elders grappling with and creating space for decolonizing pedagogy. I attended events advertised on Facebook, worked with and learned from Indigenous and non-Indigenous

community organizers working on an international teaching initiative through the IAF Northwest (2022), and speaking to academics like Shauneen Pete and Elders like Skip Dick. This helped me get a holistic perspective of my topic and bring my understanding together in practical terms. What I identified from all this research and learning was very little research in the theoretical understanding of white settler decolonizing pedagogy, and a general lack of practical applications needed to create effective spaces for white settlers to grapple with colonial and decolonial conversations. The literature review was the vehicle I used to help identify, articulate, and call attention to that need for this research, and contribute to the conversation. Armed with this knowledge, understanding and research on the topic, I was able to shift to the creation aspect of my project.

Building the *what:* Conceptual framework

Although I had mountains of literature, I narrowed my literature review to a few dozen references. From there, I narrowed down the key works that either focused on or included necessary aspects of, effective white settler decolonizing pedagogy. These were the key pieces of work that tied together theory and practice, focused on intersectionality, and incorporated inclusive and action-oriented pedagogy needed to build a theoretical framework for effective white settler decolonizing spaces and pedagogy. This framework was the key to my project, and I spent significant time and thought making sure it was solid. Then I showed it to anyone who would look at it for feedback. My framework became my guide and my compass to the rest of my project, and to this day guides me in my decolonizing work.

Deciding on the *how:* Delivery

> Education is not simply about the transfer of knowledge, but it is a transformative experiential learning that empowers people to make changes in the world
>
> Regan, 2010, p. 23

As I searched for my delivery method to create space for decolonization pedagogy, using my framework as a guide, I made sure to incorporate the understanding I had learnt from the research. Additionally, I wanted to ensure I had the freedom to use many decolonizing methods I learned about including written, oral, experiential and art based. I also needed a format that could include different methods, ways of learning, and be adapted and tailored to where participants were at in their decolonizing journey. Finally, I wanted to include and experiment with different scientific delivery methods (Shenck & Cruickshank, 2015; Visano & Jakubowski, 2002).

After research, many conversations, staring into space thinking, and attending different formats of pedagogical delivery, I landed on issue-based workshops. Issue-based workshops view issues from various standpoints, use settings in the community to enhance learning, create space where participants can take risks and challenge/reflect on assumptions, and collectively develop plans for action. This comes from the work of Clover et al., (2013). Their approach works for issues that range from misogyny to ecological justice and I adapted their practices and ideas to my decolonizing workshop.

Putting it all together

Once you have your *why*, *what*, and *how*, you are ready to bring it all together in a beautiful project that you can be proud of. You will spend hours writing and revising, procrastinating and hyper-focusing. You will have days where you write for hours on end, and days where the thought of writing makes you shudder. This is part of the journey. I took all that I had researched, written, and created throughout my programme and started to create a cohesive project that could be utilized by academics and community educators alike. When

my brain felt mushy, I worked on the structure and format. When I was inspired, I wrote furiously and went back later to edit and format the work. Sometimes I procrastinated hard. But I wrote, and eventually it came together in the project that signalled the completion of my MEd degree. Out of the completed project has come multiple publications in journals and books contributing to the theoretical gap I had identified in the research, as well as employing and sharing the workshops I built for white settlers to engage in decolonizing work.

Final thoughts: Do not do it alone

I will leave you with a couple final thoughts. First, find an amazing librarian who you can work with in your subject area. Second, I think one of the key reasons I was successful in my programme was because I became involved in graduate student life through faculty student associations and university-wide graduate societies. I was close to my cohort as well, but the other aspects of graduate student life allowed me to learn from other students in different programmes and at different stages in their graduate careers. I was able to get support, ask questions, take advantage of unique opportunities, and be motivated to finish strong. The reality is graduate school is hard. It is meant to be that way. But I didn't feel isolated or that I was struggling alone, because I had all the folks within the student society who understood how simultaneously challenging and rewarding it was to be a graduate student. I hope you are able to build your circle of support and lean into this amazing journey!

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4. Designing a workshop to improve parents' mathematics self-efficacy as student support

ADRIAN HERLAAR

My experience teaching students and discussing mathematics, defined as the study of logical reasoning and quantitative calculation (e.g., Berggren et al., 2020), with friends, family and parents has shown me that it is a contentious subject. Maths can encourage curiosity and many people do like it; however, far more often and for far too many, the very thought of mathematics creates feelings of discomfort, fear or even resentment. As a lover and teacher of math, I believe there exist, and wanted to create strategies to alleviate some of these negative feelings. One is to touch the affective domain or what Ozkal (2019) refers to as self-efficacy, because this not only influences how we feel about a particular subject but can be improved to enable us to succeed or at least come to different terms with something we once feared. Indeed, current studies show the importance of the affective domain and self-efficacy in learning mathematics (e.g., Di Martino & Zan, 2011; Hannula et al., 2019; Ozkal, 2019). Teaching maths (mathematics is plural) as an approachable discipline, where mistakes are learning opportunities and not punished, should be the primary focus for children and schools. However, equally important is the role parents play in the mathematics achievements of their children (Gonzalez & Wolters, 2006; Niklas & Schneider, 2013). For Casad et al. (2015), "parents' anxiety plays a role in children's math anxiety and the variables interact to predict several math education outcomes [for the children] including math self-efficacy, math GPA, math behavioural intentions, math attitudes, and math devaluing" (p. 18).

For me, this called for interventions beyond my classroom, for means to tackle parents' math anxieties and enhance their own self-efficacy which in turn has implications for their children's learning and enjoyment of maths. The question that guided my Master project was: How can we improve the self-efficacy of adults that had a negative experience with mathematics but wants to support young learners? This chapter focuses on a workshop I designed for parents to build their confidence and knowledge around maths, to show its efficacy in their own lives and to change their relationship to mathematics for their own well-being as well as that of their children (see Herlaar, 2014).

Why a Workshop?

Workshops are effective mediums of non-formal adult education and learning (Clover et al., 2013). They are intensive, relatively short, (one-hour to three days) learning experiences that "incorporate an extraordinary array of diverse activities" (Clover, et al., 2013, p. 29). The overarching goal of any workshop is to engage a group actively in a specific topic. According to Clover et al, effective workshops "motivate, inspire, and empower those involved" if they are designed with care and attention to ideas of participation, research, voice and mutual learning and teaching (p. 32). These types of teaching and learning spaces are particularly useful to delve into social or ecological topics and issues, but they can also be based on developing self-efficacy and confidence through a new awareness of something that may be happening which is problematic (Brooks-Harris & Stock-Ward, 1999). In my case, this was the transference of fears and hatreds of maths from the parent or teacher to the child. I wanted the parents to do more than experience how to problem solve and reason

logically because, as noted above, that is not all there is to mathematics. I wanted to transform their feelings of frustration and resentment toward math learning into confidence and curiosity. My workshop introduced parents to fun yet challenging problem-solving activities, which I discuss more below, that explicitly and implicitly incorporated reasoning and calculation as something we do every day (see Herlaar, 2014).

Essential elements

Active participation and facilitation

Perhaps the most essential element of any workshop is active participation (e.g., Clover et al., 2013; Drinkwater, 2020). Without active participant engagement a workshop becomes a lecture, a way of sharing bur not engaging with information. For Brooks-Harris and Stock-Ward (1999) active participation is first and foremost about "experiential learning" which often means using "a variety of learning activities to meet the needs of diverse learners" (p. 6). Active participation has implications for facilitator(s). Their role becomes very important in terms of designing the workshops, moving things along, and supporting learning whilst also keeping out of the way of learning (Clover et al., 2013) and I discuss this a bit more throughout the chapter.

Territorial acknowledgement

In Canada, it is critical to begin every workshop with a Territorial Acknowledgment for several reasons. The first is because it brings awareness to the history of Canada as a colonial nation. The second is because it makes visible the existence of Indigenous peoples as the "original caretakers of these lands and who continue to live on these lands." (Campbell, 2019, p. 1). Thirdly, although they are only a start, territorial acknowledgments contribute to truth, reconciliation, and the decolonization of education and society.

Pro-active planning for transformation

Creating an interactive and engaging learning experience, intertwined with participant collaboration and reflection on personal experiences, creates opportunities for deeper learning and engagement (Brooks-Harris & Stock-Ward, 1999). Planning breaks, refreshments, and appropriately scheduling activities to maintain energy levels (Pavelin et al., 2014), and "creat[ing] an atmosphere of trust, safety, comfort and importantly, respect" (Clover et al., 2013, p. 33) were all mainstays in effectively designing my workshop. My workshop design sought to transform adults' feelings/beliefs toward math learning, so they can support their young learners confidently and effectively. It would not function without the participants, so their involvement was paramount. Proactive planning included creating a survey for participants prior to the workshops, which ensured I was aware of any concerns or information they wished to highlight (Drinkwater, 2020).

Knowing your audience

Building on the above, knowing your audience has a major affect on how you plan your workshops, the information and content that will be discussed, and how you shape the tone of the overall experience (Clover et al., 2013). As many parents work during the day, I designed my workshop as a three-hour, three-evening workshop to suit their schedules. I designed my workshop for parents of the children I knew,

because I wanted to get to a root cause of the low student self-efficacy I was witnessing and as noted above, adults play such a significant role in their children's home and life learning yet all too often, lack the confidence to help them in the area of mathematics (e.g., Warren & Young, 2002). This lack of confidence comes from past experiences with maths in school but also because parents are neither familiar nor use regularly many of the higher forms of mathematics their children may be learning. Even as a mathematics teacher, I often require a brush-up on concepts I have not addressed in a few years, particularly in areas such as calculus. Expecting parents to remember the intricacies of factoring polynomials or graphing non-linear equations is absurd. This was reflected in the opening message at the workshop to parents; "It is not the precise mathematical concepts that will be of focus, but the promotion and encouragement that reason, logic, and critical thought ground mathematics learning."

Importance of a safe and enjoyable environment

While no learning environment can ever be totally safe (e.g., Clover et al., 2013), another key element of workshops is to make them as void of judgement or critique as possible. This does not mean you do not challenge problematic assumptions or offensive comments. Indeed, workshops are places where assumptions can be aired, reflected upon, challenged, and discussed. In designing my workshop my first concern was how to get people through the door. If the topic, such as mathematics, is seen to be 'difficult' --- combative or accusatory -- parents may not come, and the whole workshop plan falls apart. My workshop was not about shaming participants, insinuating they did not care, or to make them feel inadequate mathematically, or in any other way. Studies show that many adults "already feel intimidated by school personnel, especially if principals or teachers use a condescending tone when speaking to the parents" (Steinhauer, 2012, p. 73). My workshop was a space of safety for connection, learning, sharing and having fun together.

The power of emotion

My workshop was also a safe 'emotional' space. Learning can involve confronting experiences that have emotional underpinnings and therefore, emotions may materialize (DiStefano et al., 2020). Problematically, "traditional education has often stifled or ignored emotions" (Clover et al., 2013, p. 38), so allowing for parents to 'feel' and speak to fears and anxieties was central to my workshop. The very first session therefore, was an exercise in vulnerability. We began with a mindfulness exercise, where we explored together our individual past experiences with mathematics, and in small groups, used these to shape what parents hoped to get out of the workshop series. I also introduced my facilitators and myself with an open and honest statement of our philosophy of learning and our aims and objectives of the workshop. The first evening was, therefore, an exercise in building trust. The facilitators I had chosen had experience with trauma informed practice, although the workshop was not a professional counselling or therapeutic session, but rather, a deep and engaging experience amongst likeminded individuals. In her *Unlocking Us* podcast, Brené Brown (2020) discussed that regardless of the excitement or level of commitment one has to transformation, when trying something new there comes a feeling of vulnerability. Asking workshop participants to be vulnerable, to share experiences, reflect, and initiate the process of growth is a big ask, one that requires care and support. My workshop involved a group of adults sharing, collaborating, and being vulnerable together, so keeping the group small allowed for a more intimate

setting where time could be spent getting to know one another and opening up. Having a workshop of adult learners created a situation where there was no power imbalance in the caring relation; carer and cared-for roles regularly exchanged positions and created a feeling of mutuality (Noddings, 2012). Over the following two evenings, we explored several logic and reasoning puzzles and real-world mathematics scenarios. Each session ended with a reflection of the evening and feedback for the facilitators. This debrief and wrap-up allowed us to gather information and reflect on how we can grow and evolve our approach as well; learning never stops. Your workshop may not involve the explicit transformative learning process included in my workshop but consider how your workshop may bring out feelings of vulnerability in your participants; create a comfortable atmosphere from the beginning and debrief at the end to acknowledge the progress that has been made.

Structured activities

My workshop focused on building confidence through games, riddles, and puzzles that involve reasoning and deeper thought with a minor arithmetic component but were grounded in logic and critical thinking. Each session was organised into structured segments around themes although flexibility was incorporated to allow for authentic conversation and exploration. For the second session, we began with an introduction of the agenda, some housekeeping items, and introduction/re-introduction of myself and the facilitators for the evening. The introduction was followed by a mindfulness exercise that aimed to calm, ground, and centre the participants in the present moment. The next two activities included a logic puzzle and a contextualized scenario involving operations with fractions. The logic puzzle was a thinking exercise because mathematics learning is more than arriving at the correct solution, it is an exercise in trial-and-error reasoning. The fraction activity demonstrated the importance of learning mathematics, particularly with an arithmetic focus, in context. After a debrief of the first two activities we took a snack/coffee break and then finished the evening with another logic puzzle. The last puzzle included some basic arithmetic, but the emphasis was placed on logic, reasoning, trial and error, patience, and critical thinking. We finished the evening with a debrief and reflection, tidied up the space, and previewed the events planned for the culminating evening. Each session was planned to provide engagement and collaboration where participants could forge relationships and establish a cohort to support one another in the months and years to come.

Final Thoughts

I chose a workshop design for my project to allow for social connection and in-person development and transformation of held beliefs and attitudes toward mathematics. If the Covid-19 pandemic brought anything to light, it was the human need for social connections. Creating a workshop series offered to a small number of participants facilitated the development of trust within the group. Your workshop should be approachable, engaging, and have a confident flow. Keep in mind some of the *Ten Simple Rules for Running Effective Workshops* from Pavelin et al. (2014) which state to decide whether a workshop is the right choice for you, choose participants carefully, identify suitable activities, identify facilitators and brief them (if necessary), consider location and logistics, plan the agenda (but be flexible), get the best from your participants, and importantly, follow up with facilitators and participants in the short and long term. This may seem like a daunting task but embracing lifelong learning for me, means taking risks. If your workshop does not go as planned, reflect, refine, and grow. I encourage you to throw yourself into something new as a project, and enjoy the experience.

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5. Graffiti art workshops as a pedagogy of possible dreams

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Often linked with other forms of street art and embodied practices such as hip-hop (Recollet, 2015; Ross et al., 2017; Sitas, 2020), graffiti art is "public–and often unauthorised–creative art pieces in urban spaces that are produced by self-motivated individuals or collectives" (Fransberg et al., 2021, p. 1). Derived from the Italian word *graffito* (scratch, scribble) or the Greek *graphein* (γράφειν) (to scratch, to draw, to write), graffiti consists of words and/or images on public surfaces that are produced using spray paint or sharp instruments (Waldner & Dobratz, 2013).

Ross et al. (2017) have observed a longstanding resistance to graffiti scholarship because it is often linked to notions of graffiti as being deviant, rebellious, transgressive, and uncomfortable to the eyes of mainstream society. Depending on whom you ask, graffiti is in perpetual crisis. From people who are concerned about graffiti to the artists that produce it, scholars who teach and research it, and fans of this genre, there is constant debate surrounding its traditions, political and pedagogical potential, and its power.

In this chapter, I look specifically at one aspect of graffiti art – its function in the realm of critical pedagogy. I outline the steps to design a graffiti workshop that can be adapted to different contexts and with no professional art training required.

Graffiti art and critical pedagogy

An increasing body of research has challenged the views of graffiti as acts of vandalism or violation of social taboos, rather portraying it as legitimate creative expressions, political participation, and pedagogical sites. Graffiti can, in fact, foster the types of dialogical and dialectical spaces that Freire (1978) and Giroux, 2020) call for. That is because graffiti art is perceived as interactions within public spaces as a way to reveal one's agency, identity, culture, thoughts and emotions (e.g., Fransberg et al., 2021; Lamprou & Kandylaki, 2021). It also acts as public intervention, a means to challenge oppression, and tactics of resistance to challenge power relations (Fransberg et al., 2021; Sitas, 2020; Tas, 2017; Waldner & Dobratz, 2013; Zaccaria, 2017). Challenging unbalanced power dynamics and the hegemonic *status quo* that (re)produces oppression and instead focuses on education for individual and collective liberation and emancipation is the core of critical pedagogy (e.g., Giroux, 2020).

To illustrate this, Sitas (2020) explored how a culture-led graffiti project conducted in a rural town in South Africa, grounded in participatory practices functioned to challenge normative processes of regeneration. The artists transformed neighbourhoods that seemed to be failing into vibrant and renewed ones. The project, thus, functioned as a public pedagogy in which "the instrumentalization of culture was harnessed for a citizen-centric as opposed to an elitist agenda" (Sitas, 2020, p. 10). Similarly, Tas (2017) observed that graffiti "makes space for alternative re-framings and narrations otherwise regarded as marginal" (p. 808). The author explored how cities in Egypt and Turkey became sites of contestation through graffiti practices in the 2011 Tahrir Revolution and the 2013 Gezi Protests. The artists on those occasions used graffiti as public expressions, or 'visual utterances', of their opposition to the government's movements and gained attention world-wide through internet sharing, thus playing a major role in the outcomes of those uprisings.

Other ways in which graffiti can be instrumental in marking and reclaiming public spaces can also be observed among Indigenous resistance movements. Kato (2018), for example, outlines how graffiti serves as an aesthetic and symbolic response to the latest forms of the colonization and hostile occupation in Hawaii. Through aerosol writings, graffiti challenges the prolonged colonial and military occupation of the island of O'ahu, which are accompanied by a myriad of contested issues of jurisdiction, sovereignty, property claims, and ecological integrity (Kato, 2018). For Kato, graffiti operates as a decolonial tool through Indigenous practices. In downtown Toronto, it has also been widely used as part of Indigenous resistance movements and as sites of knowledge generation. Recollet (2015) showed how spatial tags have been strategically created in support of both #IdleNoMore and #MMIWG2P (missing and murdered Indigenous women, girls and two spirited people). Linked to supporting movements, graffiti serves as a counter-space, whereby it lifts ghetto inhabitants out of "invisibility, reaffirming the existence of the silenced ghetto residents by making their voices physical and concrete on the urban landscape" (p. 131).

Due to its complex and controversial nature, teaching courses on graffiti can generate discomfort amongst students, but it can also be used to create awareness about misperceptions of the artwork and the people who use it (e.g., Ross et al., 2017). Lamprou and Kandylaki (2021), for example, describe a project conducted with graduate and undergraduate students in Greece, where participants were asked to use graffiti to "sensitize the university community on equality and respect for diversity and thus contribute to social change" (p. 354). The creation of graffiti murals not only led those participating students to become more engaged with their studies but also enhanced their critical thinking, especially on matters of social inclusion, human and social rights, women and children's rights, sexism, ageism and social racism.

Al-Khawaldeh et al. (2017) conducted a discourse/visual analysis study of selected graffiti arts displayed at two universities in Jordan. The researchers collected samples from public toilets and conducted a systematic analysis (functional, lexical, and syntactic) to capture and retain the message intended by the graffitist. Thematic findings included a mixture of personal statements (individuality) as well as social and national, religious, political, and taboo topics. They found that, although in many ways graffiti is a 'silent' form of communication, it aims for visibility of emancipation and liberation.

There are numerous ways of analysing but also, of producing graffiti. In traditional graffiti, for instance, the artist often sketches out the composition on a small paper before transferring (using a projector or copying freehand the sketch onto the wall) using artist quality spray paint. Contemporary graffiti welcomes more diverse mediums, such as acrylic or construction paint, felted pens, crayons and stencils. While some traditional graffiti artists contest these new forms, they are seen by a growing number as more inclusive and accessible. They require no drawing skills, are low-cost, and can be reproduced as many times as the artist desires.

Graffiti art workshop

In this section, I invite you to participate in my graffiti art workshop. My first intention is to demonstrate the graffiti stencil technique I have developed in the past to produce powerful images that can be done on walls and reproduced on posters and T-shirts. This is very useful in acts of protest or social movement contexts because images can be easily created and quickly reproduced and spread around. My second intention is to suggest a stencil graffiti workshop that can be adapted to different contexts aiming for the co–

construction and mobilization of new knowledge. It can also be used as a space for data collection in arts–community–based research and to engage participants in conversation about social justice, and graffiti work as pedagogical sites encouraging dialogical and dialectical spaces. I often begin the graffiti workshop with conversations with participants to decide the theme of the stencils, followed by instructions on how to properly and safely cut the stencils out, and how to apply the paint on the wall or on a canvas if we do not have an available wall. I then demonstrate how to create stencils on t-shirts, often ending the workshop with a gallery walk, where participants can contemplate each other's artwork and engage in conversations about the process and the final product. I lead this final conversation according to the purpose of the workshop. For instance, if I am using the workshop as a space for research purposes, (i.e., data collection), I would prompt questions about meaning and individual perceptions and personal stories. I make audio and visual recordings of the whole process and use the recorded material as my primary data sources, with the artwork itself being the secondary data source.

Time: Depending on the facilitator's intention, this workshop can be done in 2 hours, or extended hours or even split over different days.

Materials: (available in most art supplies store):

- Spray cans for graffiti in a variety of colors. It is important to use graffiti artist quality, otherwise it will not work on the t-shirts. Participants in the workshop can share the paint to lower the costs of the workshop
- Craft paper to use as the base of the stencil
- Pencils to draw the images
- A4 white paper sheet to draw freehand images, or to print images out of a computer
- Computer connected to the internet if participants would rather print an already existing image from the internet
- Exacto knife to cut out the stencils
- Cutting board to help cut the stencils and avoid damaging your table
- Tulle netting to hold the stencil together
- White glue to prime the stencils and apply the tulle netting
- Small paint brushes to apply the white glue
- T–shirts to apply the stencils on
- One can of liquid adhesive spray to hold the stencil tight to the surface before applying the paint
- A wall or a large primed unstretched canvas to apply the stencils on

What to do

Once you have the above supplies in hand and have gathered your participants for the workshop, decide with them a social issue they want to visually explore in their graffiti art. In the past, I have facilitated this workshop with 10, 20 and 35 participants, and their chosen themes have included local recycling cooperatives, urban vegetable gardens, #idlenomore and #blacklivematters and conflict resolution. Next, ask participants to draw with their pencils, a silhouette of an image they think best illustrates their chosen theme onto their A4 paper sheet, as illustrated in Figure 5.1.

Figure 5.1. Overview of the graffiti workshop (details of the silhouettes of images and stencils already cut out)

The urban vegetable garden group printed illustrations of hands holding carrots, while a conflict resolution group printed Mahatma Gandhi's portrait. Participants are encouraged to be as creative as possible. Alternatively, if they feel intimidated when asked to draw - and most of them will feel this way - ask them to print their silhouettes off a computer. To do so, in any internet image search, type key words such as: "black power silhouette" or "tree of life silhouette" and an infinite array of images related to those words will come up. Suggest they choose their favourite and print it out.

Then, using their paint brush, have participants cover the entire back of the A4 paper sheet with glue (it is the back of their images). Slowly, to avoid the formation of air bubbles, glue the A4 paper sheet onto the craft paper. Make sure the craft paper is approximately 10 cm all around bigger than the A4 sheet. Leave it in plain air to dry or use a hair dryer to speed up the drying process. Next, cover the entire A4 sheet (on the side of the drawing) that is now glued to the craft paper with white glue. Let it dry in plain air or use a hair dryer again to dry it out. This process is finished when you feel your drawing is completely dried and the paper feels 'crispy'.

Next, placing the dried paper onto the cutting board, use the exacto knife to cut out the image, following the outline of the silhouette, as shown in Figure 5.1.

Tips:

- When in doubt about what parts to cut out, always follow the silhouette outline; the black portions or the inside of the drawing is where the paint will go through when you spray it, so this part should be cut out
- To avoid any accidents, never slide the knife onto the paper facing your finger
- Keep the knife as parallel to the paper as possible to facilitate the cutting

Then, using the paint brush and the white glue, apply the tulle netting covering the whole stencil. This will prevent the stencil from rolling up and dissolving with the paint, which is liquid, and you will be able to keep your stencil for many years.

The last part of the workshop is to apply the paint. To do so, shake the can for 1 minute with one hand, and hold your stencil against the wall with the other hand. Always keeping the can upright, release the paint by pressing the cap of the can. After covering the stencil with

paint, remove the stencil and contemplate your work, which will take approximately 5 minutes to completely dry. If you are not authorized to work on a wall, hang the unstretched primed canvas against the wall instead.

Tips:

- Apply the paint slowly and consistently, following first the outline of the silhouette and then the centre of the drawing
- Hold the stencil very tightly to the wall to avoid paint leaking underneath the stencil
- Keeping the can in the upright position will prevent it from releasing paint underneath the paper and jeopardising the final image
- Mix the paint to make it more colourful

To make the t-shirts as shown in Figure 5.2 below, spread the t-shirt evenly onto a flat surface, and add a blank paper inside the t-shirt. The blank paper will prevent the paint from leaking through the fabric and staining the back of the shirt. Apply the liquid adhesive on the back of the stencil and place the stencil onto the shirt. The liquid adhesive will stick the stencil to the fabric and will prevent the paint from leaking underneath the paper and damaging the final image. Apply the paint in the same manner as you did for the wall as described above.

Figure 5.2. Overview of the painting phase of the workshop. Stencils being applied on a canvas and on T-shirts

Tips:

- Once the t-shirt is painted, spread it onto an ironing board with the drawing facing up, then over it with another fabric and iron it. The heat from the iron will melt the paint into the threads of the fabric. This process will hold the drawing intact when washing the shirt

Conclusion

While graffiti might be seen as art or crime, it is much more than that and is, in fact, an indicator of important groups and subcultures that operate amongst us on a daily and ever-increasing basis. Moreover, graffiti, itself, demonstrates the irreconcilability of differences that can occur amongst people, as well as the difficulty of meeting the needs and demands of

people who hold radically opposing perspectives and beliefs, yet are responsible for youth socialization. Graffiti is much more than just art; it is a lightning rod for opinions about the very beliefs that we cherish in Canadian society, namely our rights to private property, good governance, and freedom of expression.

Having citizens with no professional training in the arts, working together in a graffiti workshop creates spaces for dialogue about social issues that matter to them. This process helps participants to establish strong relationships with each other, while collectively imagining an alternative reality for themselves. Once participants experience this new way of operating in the world, they are left with two possibilities. They either stay where they are and continue contributing and participating in systems of oppression that keep them on the margins, or they seek this alternative reality that they now know is possible. This process is what Freire (2001) identified as the pedagogy of possible dreams.

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6. An experiential course design process: Toward a humanizing curriculum

DEBBIE PUSHOR AND MOMINA KHAN

The educational landscape and curriculum are shifting tremendously as educators attempt to grapple with systemic and global issues, institutional and political violence, racial and religious injustices, and righteous and dangerous resistance which are surfacing during these intense times brought forth by the COVID-19 pandemic. Presently, educators in universities face many frustrations and disappointments whereby working to create needed change becomes inevitable. Theoretically, there has been much talk and research conducted on injustice, inequality, dehumanization, and discrimination; however, at this time, people taking to the streets in mass protest, raising their voices for justice causes, and promoting the need for open activism, often at the cost of their lives, signifies the substantial gap or institutional void that exists between theory and practice. Breaking the silence has become part of a greater effort to restore agency to the historically marginalized while challenging narratives of White hegemony and racial supremacy.

We designed *Teaching and Learning in Community Education* as an experiential learning course for Bachelor of Education students. The purpose of our course, and the focus of this chapter, was to take undergraduate students on-site and into diverse communities in order to understand racial/religious/historical relations and humanize long-standing issues. Through sharing, engaging, listening, and learning from, with, and alongside one another, we foreground the notion that we are not only members of a shared country as Canadians, but more importantly, of a shared humanity as human beings. Activities included participating in an Indigenous Sweatlodge, having lunch with local guests in a core community meal centre, learning about poverty and food security at the Food Bank, and a visit to the *Saskatoon Misbah School* and *Mosque*. In this chapter, we draw on this latter experience to illuminate core elements of our course design process.

Experiential learning course design elements

Our course design process was situated in Dewey's (1938) foundational premise that experience is education. As experiential learning engages students physically, spiritually, emotionally, and intellectually, it has the potential to influence their disposition about others who are different from them, whether that difference is one of race, religion, geographic location, or socioeconomic status. Typically, the word disposition is thought of as a thing, as a trait a person possesses – a characteristics attitude," a "state of mind," an "inclination" (http://dictionary.reference.com/browse/disposition). In our work together, we also consider disposition as an action, as a conscious act to "dis-"/position – to move apart or "away from" (http://dictionary.reference.com/browse/dis-) a usual "position," a usual stance. In Vinz's (1997) writing, she asserted that "dis-positioning" calls for engagement in continual processes of learning to "un-know" and "not-know" (as cited in Pushor, 2011, p. 22)
Our work as course designers was to build elements into the course that encouraged processes of learning to "un-know" and "not-know." There are five key elements to this process essential to achieve this outcome of learning to "un-know" and "not-know."

Working within a 'community of conscience'

An experiential learning course requires openness, vulnerability, and risk-taking on the part of students and instructors (Pushor, 2013). To this end, we begin our course by co-constructing a "community of conscience" (Hilliard & Pine, as cited in Christensen, 2009, p. 6) with the intention that all members of our community feel "significant and cared about by the teacher and by each other" (Au, Bigelow, & Karp, as cited in Christensen, 2009, p. 5). As

we brainstorm and chart together, we ask, for each item added, “What would that look like in lived action?” or “What would I hear you saying/see you doing if …?”

We ensure that their contributions are true commitments by asking students to review the community of conscience each class, setting their intention for that day. We then ask them to reflect at the end of class, noting personal thoughts about their interactions in the learning or thanking someone for a way in which they supported their learning that day. As instructors, we use the community of conscience to problem solve with students, if issues arise, and to celebrate the growth of our community over time.

What the community of conscience does is lay the foundation for the dis/positioning work that is to come. It asks students to be wide awake to who they are in community and to how their words and actions reify or interrupt taken-for-granted positioning. It provides solid ground on which to stand as they engage in processes of “un-knowing” and “not-knowing.”

Figure 6.1. New interactions in a Muslim community

Experiencing theory

Foundationally, in a course it is typical to provide students with opportunities to gain new or refined theoretical understandings of key course concepts. Those opportunities most frequently come through a careful selection of current and provocative course readings and materials, as well as thoughtfully designed lectures and discussions. Pairing these theoretical concepts with an array of lived experiences creates intensified educational potentialities.

Example: Students read the Misbah School’s teacher orientation package before our visit, as well as articles by Khokar (2019), *The power of stories: Learning from complex characters to counter Islamaphobia,* and Khan (2019), *Lectio divina: A call for Salah and poetic being*. At the Saskatoon Misbah School, students were welcomed by the principal, Brother Hajinoor, and shown ablutions, the act of washing that takes place prior to entering the mosque and engaging in prayer. In the mosque, students observed the prayers of the children, staff, and attending community members. One group then toured the school and met teachers and children in classes while the other group met with the Imam on the carpeted floor of the mosque. After a switch in roles, everyone gathered together to share in coffee and homemade cake brought by the principal, and to ask questions, express wonders, and share thoughts and feelings evoked by their visit.

We have found over the years of our work that touching students’ hearts with an experience creates a greater openness in their minds for new learning. Situating theory and experience alongside one another evokes affective, embodied, and intellectual engagement

with course content. Amidst such engagement, students work to ‘un-know’, which, in our example, was to let go of previously held beliefs or assumptions about Muslim people as they entered a new space as a listener, observer, and learner, and to ‘not-know’, as they wrestled with moments of ambiguity and uncertainty in the unfolding of a welcoming experience hosted by people whom they may have feared or avoided in the past.

Figure 6.2. Observing students during afternoon prayer (Zuhr)

Learning with ‘the other’

It is also typical in a course for students to learn *about* the “other,” distanced from them. They gain knowledge in the relative safety and familiarity of a university classroom, shaping and reshaping their beliefs, assumptions, and understandings with the support of the course instructor and materials. Key to an experiential course design is the creation of opportunities for students to learn with and from the individuals central to the course foci. It is in the up close and personal, in the stories people choose to talk about themselves, that doorways to new learning are opened.

Example: Both the Imam and principal encouraged students to “ask anything” and assured them all questions would be answered with full openness.

Student reflection (2021): “I know I personally never truly understood the reasoning behind the hijab but from this experience I definitely emerged with newfound knowledge, understanding, and respect for the high regard Muslim people hold their women in. This experience offered that opportunity for me to learn, listen, and ask questions, as well as for the brief time in the mosque, be put into the shoes of Muslim students… I feel that this experience has strengthened my knowledge and understanding of Muslims and their practices. I know this knowledge will help me relate to students, parents, and other members of the community as well as in life. I could not have asked for a better way to learn, ask the ‘tough’ questions, and see their practices firsthand than from the Misbah School.”

It is in sitting side by side, speaking with one another, sharing cake and coffee, that understanding deepens in ways not possible through any other means. In this human exchange, a process of ‘un-knowing’ stereotypes, biases, and misconceptions occurs and, in our example, a process of ‘not-knowing’ what Muslim people believe, or think is acknowledged until their stories are told and their voices heard.

Figure 6.3. Introduction at the Saskatoon Misbah School, Islamic Association of Saskatchewan (IAS)

Sustaining relationships

Another key experiential learning design element in our course development process attends to sustaining relationships. While trust and relationships are critical to risk-taking and vulnerability, they take time and continuous contact to develop. Along with the sequence of encounters during classes in which students 'experience theory' and 'learn with the other,' we design a further course element in which students locate themselves in one context for 20 hours over the term, to build a personal, sustained, and contextualized relationship of their own. By hosting community partners for a meal, students have opportunities to meet leaders, learn about their organizations, and interact with them personally. They then determine where they would like to build a sustained relationship and mutually determine with their community partner what they will participate in and contribute to during their time with them.

Student Reflection on Community Hours: I was drawn to the Misbah school because I was curious to see how the religious aspect impacted the school atmosphere and classroom practices. I recognized a huge hole in my understanding of the Muslim religion and culture and would have no idea of how I as a teacher could make my classroom the most welcoming to Muslim students. I was raised in a family that believed the Muslim religion was quite stifling of its women, mainly due to media, and I wanted to see if that was true or not. I was very happy to see that the belief my family held about the religion being repressive of woman was wrong. I was ashamed that I once held that belief myself. As I went into the school, I was nervous because as a white woman I am rarely ever the minority. As the volunteering went on, I built a relationship with the Grade 1 teacher. It took me the better part of my volunteering to start to understand more of Muslim religious practices. As a teacher I would want to make sure my students had a space to pray and that the classroom celebrated their religion instead of judged it or ignored it. Overall, I feel that this experience really allowed me to understand the beauty and the kindness of the Muslim religion and community.

In her reflection, this student makes her dis/positioning evident. She expresses how she shifted from "not-knowing" how to welcome Muslim children and families into her prospective classroom to "un-knowing" biased understandings of Muslim women and to a desire to create a classroom where Muslim children and families are centered and celebrated. We see the importance of time and relationship in this process of dis/positioning.

Figure 6.4. Meeting students in an alternative context

Investing personally

Experiences with self are as important as experiences with others. Another element of our course design is to ask our students to tell stories of their experiences in which they "look inward" (Pushor & Ruitenberg, 2005), consider who they are, what understandings they hold, and where/how those understandings have been shaped. As they see themselves anew, within carefully structured course assignments, the most significant learning that happens for them is not as much about the other as it is about themselves.

Keeping a Narrative Inquiry Journal: Clandinin and Connelly (2000) wrote that we live storied lives, we tell stories of our lives, and, in that telling, we gain the opportunity to deepen our understanding and to retell our stories in order to live them in the future with new possibility. As students engage with others in community contexts, they are living stories of experience. In one course assignment, we ask them to write stories of these experiences that have touched them personally and profoundly, and then unpack those stories – sharing the "So what?" Why is this story important? What did I learn from it? We also ask them to invest personally as they consider the "Now what?" What future possibilities do I imagine for who I may be and for how I might live that out?

Bringing the learning close, investing in going inward, risking honesty and vulnerability, requires a process of not-knowing self, to interrogate internal thoughts and feelings in ways that open oneself to newly educative and illuminating insights. Students are challenged to un-know or unlearn the human tendency to look outwards at others to look inward at self. This design element, through scaffolded unpacking of lived experience, intends to have students realize that they change the world by changing themselves.

Building relationships with community partners

An experiential learning course also requires much advance work – often over weeks, months, and even years. To take students into community, it is important that instructors have invested time to build trusting and reciprocal relationships. As you determine what you and your students will gain from these relationships, it is also important to ask what your partners will gain from their relationship with you and your students. Multiple visits on site spent getting to know one another and exploring educational potentialities for you and your partner, build their trust in you, their support of your course goals, their sense of their role in

achieving those goals, and their sense of your, and your students' contribution to their mission and purpose.

Through advance visits, you gain increasing familiarity and comfort with the site, deepen your learning and relationships, and enhance your ability to prepare your students well for the experience; facilitate their learning before, during, and after; support them in their risk-taking and vulnerability; and respond to their questions and wonders.

As educational, social, and cultural foci shift within your community, you continue to add new partnerships, perhaps part from others, and work in new ways with established partners. The relationship-building foundation of an experiential course, then, is ongoing.

Figure 6.5. Because we are connected

Co-teaching and co-existing by example

In courses with the purpose of dis/positioning students, we recommend co-instruction. Just as one of the core course design elements is learning with, not about, we equally promote teaching with, and not about. When White educators engage interdependently with educators of color who identify as cultural insiders, undergraduate students are better acquainted with the inner workings of diverse communities, their lived experiences, and their knowledges.

Figure 6.6. Co-teaching and co-existing by example

In our example, as White and Muslim educators, our co-teaching as instructors and coexistence as sisters serves as a model for students on how to build deep and caring reciprocal relationships for the purpose of effective engagement and communication as well as experiential learning.

Figure 6.7. As both instructors and sisters

Closing thoughts

When our intent is to prepare students for engagement with critical subjects like equity and social justice and to challenge contentious realities of systemic racism, exclusion, and marginalization, it is critical that we create a "generative space [where] actions and encounters, [responses and delivery] are juxtaposed" (Fels, 2013, p. 40). Using the five elements of course design to create an experiential learning course, we offer students a contextual space where they can develop authentic and meaningful lived understandings of diversity, see that change can take place, and make a commitment to be a change agent toward such transformation.

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7. Transforming an introductory educational psychology online course: design, consultation, and implementation

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Although there are negatives, one of the positive aspects of online education is its flexibility. Students can receive instructions anywhere with an Internet connection. Successful online education courses have several important characteristics, such as quality of materials, availability of faculty members, and support for enrolled students. Due to its less interactive nature, asynchronous courses, where students control the time that they spend in digesting course materials, have posed instructional challenges (i.e., student motivation) for course designers (Hollenbeck, 2020; Hrastinski, 2008).

Originally the Centre of Distance Education (CODE) at Simon Fraser University managed all disciplinary distance education course delivery. A decision was then taken to have each disciplinary department manage its own online courses for quality assurance and budgetary reasons. Our Faculty of Education established an Online Hub program responsible for designing and delivering model online learning courses to our students in response to this administrative change. The Online-Hub Team oversees online course development by collaborating with existing experienced Faculty members and several contract-based lecturers. The first author was invited to be part of the pilot Online Hub Team to work on transforming the existing CODE educational psychology (EdPsyc) course for the new online learning (OL) courses. The second author is an experienced teaching assistant for some of the Faculty's OL courses. We worked together in finalizing the steps for course design and some conceptual development of the course. In this chapter, we will describe the process of re-designing the online EdPsyc course and some ideas and challenges that we have encountered during this re-designing process.

Context

In our Faculty, EdPsyc is the prerequisite to other higher-level education courses or other credential requirements. In the traditional face-to-face EdPsyc course, the instructor meets with the students twice a week for 1 hour per lecture. The course teaching assistant meets with the students once a week, supplementing the instructor's lectures. The main course objective is to help students master the disciplinary terminologies in education. Topics covered in the course include a) developmental views of learning; b) diversity culture and multilingualism; c) the complex cognitive process of learning; and d) assessments. Our institution has a 13-week tri-semester system. The assessment used in this face-to-face course included two exams, chapter quizzes, one reflection essay, and one final essay. Different instructors place different weights on these graded components.

The CODE version of the EdPsyc course, on the other hand, is completely asynchronous. Students study the textbook for weekly learning and pre-written instructional notes from the learning management system (LMS). The instructional notes intend to supplement information not provided by the textbook. Students also participate asynchronously in graded online discussion forums that advance their understanding of the course materials. Assessments include weekly vocabulary quizzes, a final essay, and on-campus exams.

Step One: Course concept mapping

A course concept mapping approach was adopted to conceptualize our ideas of course design (Amundsen et al 2008; Robin, 2014; Sherborne, 2008). The use of concept mapping intends to support the course design process, allowing course designers to visually reveal

personal understanding of the course, to make instructional decisions, to understand the "knowledge development within a specific course" (Amundsen et al., 2008, p. 633).

In our case, the first author was prompted to create a course concept map that visualizes topics and concepts to be taught in the EdPsyc class. Following suggestions in the literature, we identified the potential key concepts in the EdPsyc course (e.g., Amundsen et al., 2008; Simon, 2010). Although identification of key course topics was a straightforward process, one problem was that students felt that these topics are discontinuous or discreet. Concept mapping thus allowed us to focus on visualizing relationships of each topic and further refine the structure of this course (Plotnick, 2001).

As in Figure 7.1 below, the core concepts are: a) learning how to learn and b) learning the disciplinary genre/register in education. These two concepts are centred in the concept map, namely metacognitive awareness. We carefully examined the key course themes in the textbook and anchored these themes according to the three big areas in academia (theory, research and practice). In this course, students will be exposed to different, interconnected educational theoretical frameworks, research findings and educational practice. A theory is developed out of research and practice; research can be used to inform practice, or practice can be used to motivate research and theorization. So, the three act as the anchors guiding the course concepts and themes. For example, information processing theories in cognitive development often guide testing in various contexts such as multiple-choice tests that test recall and recognition in English learning contexts. This shows that EdPsyc theories may guide a school's testing styles and policy for admission scores. The learning outcomes for this course thus focus on enabling students to navigate between the big three areas with the course themes. In addition to explaining the key theories and research findings in education, students also need to develop their awareness and sensitivity to the emerging educational issues by developing an argument, participating in online discussions, and synthesizing various perspectives pertaining to theories, research findings, and practice.

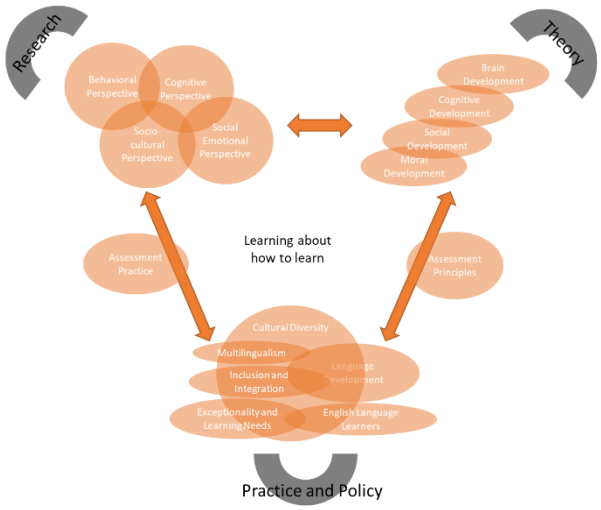

Figure 7.1. Concept Map for Introductory Educational Psychology

Step Two: Obtaining faculty input & re-thinking course delivery structure

The concept map developed in the first step creates the skeleton of the course. The design of this course heavily relies on the first author's personal view of how this course should be structured and taught. Robin (2014) states that successful online course development requires multiple stakeholders' input and endeavours. While instructional

designers are not always available in course development, obtaining feedback from experienced faculty members who have taught the similar courses is an important step. Unlike the traditional one-says-all course development approach, the team-based course development model has emphasized the contributions of the disciplinary area experts' input and feedback (i.e., Crowley et al, 2018; Oblinger & Hawkins, 2006; Puzziferro & Shelton, 2008; Xu & Morris, 2007). Some, however, reported challenges working collaboratively in online course development. Some instructors are professional in their knowledge domain, but they resist changes of delivering courses online or they are unaware of how the institutional instructional designer can support the course development (e.g., Brigance, 2011; Hsu, 2020).

In the first author's consultation with several faculty members and instructional designers about this EdPsyc course, the experienced faculty member determined the non-negotiable course topics, meaning that there are themes and topics which should be important to further learning. Therefore, we ensured that these topics are addressed in the course as they will be re-addressed in depth in the upper-level education courses. Interestingly, during the consultation process, we also discussed ways to decolonize EdPsyc, a field mostly dominated by Eurocentric knowledge. When teaching the synchronous online EdPsyc course, one faculty member used critical questions to guide the progression of the course themes to decolonize EdPsyc, such as:

> By whom was this theory developed? What was the social positionality? What might their blind spots have been? How has this theory changed over time? What assumptions does this theory make about what is 'normal' and what is 'good'? How has this theory been used by researchers, teachers, parents to further cause of justice and equity or hinder them? (Ilten-gee, 2021).

She also aligned First Peoples Principles of Learning (**FPPL**) with the course themes (First Nations Education Steering Committee, 2021), guiding students to reflect on how Indigenous ways of learning and Eurocentric educational psychology can work together to create cultural allyship. This decolonizing effort is also reflected in the newly designed online course in the form of online discussion forums, which allow students to critically question the EdPsyc theories, such as attachment theory and teaching students with special needs.

In addition, our experience as the graduate teaching assistants for this undergraduate course taught us that struggling students tend to have issues with understanding of the course material or motivation to keep up with the course work week by week. Thus, setting up deadlines, offering an online space for questions (visible to other students), giving opportunities for private appointments, or providing optional video resources that explain the course concept might help struggling students keeping up with the course work.

What is beneficial in this team course development process is feedback from the original course designer and the Online Hub administration team members, who taught different courses previously and oversee the whole developmental process. They challenged the weekly course delivery model and pushed our thinking towards modularized structure of course content presentation. In the scholarship of curriculum design, a modularized approach has been applied in various fields of study, such as computer technology education (Zahorian et al, 2000), and information literacy curriculum (Moulaison, 2012). We suggest that in course development, it is important to avoid sequential weekly progression of course topics. Weekly progression of course topics, as suggested by Amundsen et al. (2008), may result in students having an impression that these topics are discrete. Therefore, based on the textbook, we created five major learning modules. In each module, students need to spend time reading, understanding and synthesizing information from the textbook. Students need to spend

roughly 2~3 weeks on each module, allowing them to manage their own course workload and read the textbook materials, as detailed in the table 7.1 below.

Table 7.1. Five learning modules

Modules	Theme	Time
Module 1	Basic Research Methods and Developmental Views of Learning	3 weeks
Module 2	Language Development, Culture, Diversity, and Equity	2 weeks
Module 3	Behavioural and Cognitive Views of Learning and Teaching	3 weeks
Module 4	Constructivist Approaches to Learning and Teaching and Social Cognitive Views of Learning	3 weeks
Module 5	Instructional Objectives & Assessments	2 weeks

This approach does offer some flexibility for students and ensures proportional coverage of theory units, research findings, and educational policies and practices. This online course modularized approach captures the dynamics of the course topics; meanwhile, this approach embodies the asynchronous nature of online course, where students are given flexibility and opportunities to engage online yet maintaining a more coherent manner of the course.

Step Three: Implementation and academic integrity

Lastly, the implementation process includes: (a) recording introductory videos for each module, (b) preparing learning activities for each module (c) captioning videos for accessibility needs and (d) determining the due dates for course components. From the first author's experience, recording these course videos and learning activities took roughly two months (8 to 10 hours per week) before the September semester started.

One challenge that we have encountered during the implementation process is to solve academic integrity issues and grade inflation (Eaton, 2020). Academic integrity has been a known issue in online learning, as the absence of physical classroom interaction provides opportunities for students to outsource inappropriate support online (Moten et al, 2013; Underwood & Szabo, 2003). Departing from traditional beliefs in dealing with academic misconduct, Chang (2018) urges post-secondary institutions to re-think the learning needs of students while handling academic misconducts; the determining factor of contract cheating comes from students' learned helplessness. Gedajlovic & Wielemaker (2020) also proposes a duty-of-care framework that urges instructors to seriously consider academic misconduct as an existing issue in learning and recognize that combating academic misconduct is the shared responsibilities of educators and all stakeholders. Following our institution's suggestion on handling academic integrity issues, we have set the module assessment quizzes according to the following guidelines:

1. Each module quiz assessment can be attempted twice.
2. Questions are displayed one at a time, and writers cannot return to the previous questions.
3. Each concept tested has alternative two or more questions.
4. Each module assessment is timed roughly 40 minutes to 90 minutes depending on content.

5. Before they attempt the module quiz, add a confirmation statement that they will not copy the questions, sell the questions or work with others. The exam questions are the SFU's intellectual properties.
6. If grades are not satisfied, students can obtain feedback from the instructor for suggestions on what to study and where the mistakes are located.

Such assessment setup, however, makes the quizzes more difficult, as students need to take the quizzes within a set range of time frame, and they are not able to re-do a question once they proceed to the next question. However, from the midterm course feedback, the students generally understand the situation of online assessment and academic integrity issues.

Concluding thoughts

The process of redesigning an online course took roughly about 12 weeks to complete. Completion means that the course is ready to be published on the LMS, yet the course still needs to undergo another iteration and maintenance. These maintenance tasks include getting student feedback and adjust some of the course structures, identifying in-depth ways to decolonize the whole course and/or adding more quiz/test items that expand the repository of test banks. In this chapter, we have described the three steps of re-designing the online EdPsyc course: course concept mapping, faculty input and implementation. Drawing on existing literature in e-learning and course development research, we illustrate the online course design process and our reflective rationales for the course design. As many have indicated in course development scholarship, course development is not a linear process, yet online course development needs to be negotiated rigorously and collaboratively to achieve its quality delivery.

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Additional Resources

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8. Designing an experiential field trip

BRADY DOLAND

As we move further into the 21st century, teachers are adapting to a constantly changing world (and curriculum with it) by discovering or designing new, creative ways to teach academic subjects that enable students to acquire knowledge and skills that will help them to thrive academically, but equally importantly, socially. Traditional practices of classroom instruction are for many, receding in favour of new experiential learning "opportunities for learning that are not available within the four walls of a classroom" (Myers & Jones, 2004, p. 1). Experiential learning is learning in situ, in a workplace, organization, community or outdoor setting. It offers opportunity to apply academic learning to real-world problems in diverse situations (Wurdinger & Carlson, 2010).

My goal as a teacher is to prepare my students for the world in which they currently live and will shape in future. I help them to gain new understandings of the most important issues and problems in society but also, the opportunities available to them. I want to see them become active and knowledgeable citizens, agents of change in their communities and in the world. My objective in this chapter is to share why I think field trips are important ways of teaching and learning and how I designed an experiential learning field trip as my major academic project (Doland, 2017).

Why experiential field trips are important

Research shows that field trip experiences are important because they allow previous learning to be utilized in a 'real world' context that can enable deeper and more meaningful relationships with the environment, society, other people and cultures and even, oneself (e.g., Mahgoub & Alawad, 2014; Myers & Jones, 2014). For Mahgoub and Alawad (2014) field trips expose students to new and diverse situations and contexts or re-introduce them in new ways to the 'familiar', and this enhances knowledge as well as practices of communication and engagement.

As a physical education and experiential learning teacher at St. Michaels University School in Victoria, British Columbia, I have designed numerous field trips in national and international settings. These have ranged from re-building an automobile to leading a group of grade eight students on a twelve-day journey through Greece to explore its rich history (Doland, 2017).

Dewey (1938), a founding voice of experiential education, discusses the many benefits of this practice. He notes that

> As an individual passes from one situation to another, his [sic] world, his (sic) environment, expands or contracts. He (sic) does not find himself living in another world but in a different part or aspect of one and the same world. What he (sic) has learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing effectively with the situations which follow. The process goes on as long as life and learning continue. (p. 34)

My experience of facilitating experiential learning field trips has shown me that all students, but particularly those who did not excel in academics or were shy and hesitant to put themselves forward, embody these types of experiences and flourish. As their confidence builds, their attitude towards learning improves. When students are engaged in learning experiences where they see a purpose and can apply their skills, the outcome has greater significance than simply striving to earn a better grade. Students become motivated to learn, and as a result, there is an increase in "factual knowledge and conceptual understanding" (Myers & Jones, 2014, p.1; see also Mahgoub & Alawad, 2014). I have witnessed many

times students discovering things for which they never knew they had a passion and "ah hah" moments where new understandings around concepts and ideas that were difficult in the past become clear. Moreover, as Dewey (1938) reminds us, knowledge gained in one situation can benefit in another. The crux of the learning also often occurs during the reflective process where students evaluate their decisions consider what worked, what did not and implications for other contexts.

You, the facilitator, also play a key role. Chapman, McPhee and Proudman (1992) argue that "if the teacher carries out the role properly, students will accomplish more than they ever could on their own" (p. 17). However, if the field trip design and facilitation are truly student-centred, students "may not be aware the teacher had a role at all" (p. 17).

Preparing for the Mout Everest Base Camp field trip

The development of this field trip design for my project reflected a need to create more experiential learning opportunities for hands-on learning, cross cultural engagement, outdoor education, and leadership. Below, I speak to the course structure, the objectives and then provide a snapshot of the activities we engaged in prior to going to Nepal.

Course structure

This course at St. Michaels University School will begin in a student's grade ten year and finish in the fall of their grade twelve year. To fulfill the programme requirements, students need to participate in several grade ten experiential pursuits including the final five-seven days experiential expedition in June that will launch students into the Rocky Mountain Alpine where they will journey on a multi-day hike and sleepover in tents/huts. Previous pursuit days will prepare them for this Rocky Mountain Trek. To fulfil the program requirements in their grade eleven year, students need to participate in a leadership and orientation training day, a winter term trip, a spring term trip, and the International Nepalese Everest Base Camp trip. In the fall of their grade twelve year, outdoor leadership students will be asked to take on the role of a student leader and apply their learning from their course experiences to be a supportive lead on a Senior or Middle School out-trip, Junior School outdoor days, or manage a student project.

Primary objectives

Beginning with the programme objectives is critical because it dictates the diverse activities. One of the primary objectives of the field trip was to develop 'character education'. Character education is a growing discipline with the deliberate attempt to optimize students' ethical behaviour (Berkowitz & Hoppe, 2009; Katilmis, Eksi, & Öztürk, 2011). This includes developing pivotal core ethical values such as caring, honesty, fairness, responsibility, citizenship, courage, patience, perseverance, respect, trustworthiness and respect for self and others. There were also a number of other critical objectives to my field trip. One was to encourage knowledge, appreciation, and concern for the natural environment and the effect of people's actions on it. We are in a climate crisis at this moment, and we need to do all we can as teachers in this area. The majority of the activities I developed were in the outdoors because, as Ford (1986) noted, outdoor education is about

> Commitment to human responsibility for stewardship of the land; belief in the importance of the interrelationship of all facets of the ecosystem; knowledge of the natural environment as a medium for leisure; and acknowledgment that outdoor education is a continual educational experience. (p. 8)

Improving physical fitness was also an important as was creating activities that could build resilience through the physical, social, and emotional challenges of taking risks together.

As noted above, I now outline the Day 1 itinerary for preparation for the field trip and how the various activities relate to key objectives laid out above.

Day 1: October 19 (Full Day)

What/Big Idea:

Today's pursuit will be focused on getting to know each other through team building games in the morning followed up with an afternoon hike up Mt. Finlayson, a challenging mountain in Victoria.

*Gr. 10 students that did not travel to the Summit School or Sea to Sky Hike then this pursuit trip is mandatory to gauge students hiking ability.

Why: This will give trip leaders a good idea of hiking ability and physical fitness. It will also provide a snapshot of student perseverance and who can push themselves physically, socially and emotionally. Although it is only a 2-hour hike it is more challenging (terrain wise) than any part of the Everest Base Camp (EBC) trail.

Details of the day:

- Teamwork and game in the morning (8:30-10:30)
- Brunch (10:30-11:30)
- Bus Departure: 11:30-12:00 (30-minute drive to Goldstream Provincial Park (trail head).
- 12:00-2:30 Hike Mt. Finlayson
- 2:30 Bus pickup
- 3:00 Back at school
- 3:30 Journal/Reflections

Extra Information

- Hike: Mt. Finlayson (4km) round trip
- Time: Approximately 1.5 hours
- Difficulty: Challenging
- Elevation: 410 meters

Located in Goldstream Provincial Park, the hike to Mount Finlayson is one of the steepest hikes as it climbs up and offers scenic views looking south towards the Langford area.

- At the beginning of the hike students will learn the different techniques of how to purify water (Goldstream river). They will have the opportunity to purify their own water and bring it with them on the hike for hydration. On the EBC students will rely on this water purification system as water on the trek is contaminated and is the only option to stay hydrated that is environmentally friendly. Students will not have the option to purchase bottled water in order to ensure that the leave-no-trace principles are followed.
- A teacher chaperone/guide will hike ahead of the group and prepare themselves to mock a fake injury (in this case a serious fall that has resulted in a broken leg). When students discover the fallen guide on the trail, they must use what skills they

already know to diagnose the situation and provide first-aid. This fake injury will happen close to the top on mountain so the group can reflect and discuss the scenario. This will be a lead into the next experiential pursuit day of survival skills.

Team Building Games/Challenge Initiatives:

Learning Objectives

Students will:

- Experience the concepts of 'character education'
- Practice these qualities during activities
- be able to define patience, respect, responsibility, and trustworthiness

Team Ski

Description: At St. Michaels University School, we have 5 sets of team skis. In groups of 5, students will position themselves on the skis with rope handles that are attached to the skis. The challenge is to traverse a specified distance without having a member of the group step off the skis. The first challenge will be traversing a straight line. After teams have crossed the finish line, they discuss how they can improve their effectiveness. The second challenge will include a course with turns and obstacles.

Stuck on a Mountain

Description: You are high on a mountain that has just experienced a major earthquake and crevices have opened up around you. There are three other mountains in sight, but you have got to navigate around the crevices. One mountain has people that are mute. One has people that are blind. One has people that are deaf. One has people that are unconscious. They have been struck by falling rocks. The people who are mute have the only antidote that will help them to regain consciousness. All groups have to work together to get across the crevices to save the knocked-out people. They only have three crates and one plank to get across. They may not stand in the crevices. The group that is blind have the crates and the plank.

Organization of the activity: Each group has to stand in or around their hoop (mountain); the mountains have to be built about five metres apart and set out in a square. The group who are blind will be blindfolded. The group who are deaf will block their ears. The mute group will not be allowed to say anything.

Focused reflection

The day concludes, as do all days, with a structured, focused reflection. This is in fact the most, for me, critical part of the field trip. It is where students make sense and meaning of their experiences, where they see the whole picture, where they challenge each other and where they describe together what was learned, valuable and challenging.

There are several ways I use to encourage this critical reflection on the experience. Firstly, I make sure that the activity encourages students to make connections between the learning they are doing and the world by encouraging the big picture perspective, allowing the experience to be generalized and personalized. Students should be able to reflect on their own learning, bringing 'the theory to life' and gaining insight into themselves and their

interactions with the world. Secondly, I ask the 'So what' question. Students are asked to reflect on what the purpose of the experience has been. Thirdly, I ask what new skills were learned. Below is a list of some of the questions I have used:

- What was the purpose behind these activities?
- What was the hardest thing for you to do?
- Describe something that someone in your group did that illustrated 'character education'
- What's the hardest thing for you to do in group work situations?
- Think about the person on each side of you and come up with a character quality that you think they have exhibited in these challenges/team building games.
- What did you like/dislike most about the hike?
- What did you hear, smell, or feel that surprised you?
- What was your initial reaction when you came across the "fake" injured guide? Did you immediately take charge or did you stand back?
- What would you have done differently to help the injured guide?

My takeaway

The benefits of field trips for experiential education can last a lifetime. They can serve as both motivators and ways through which the relevance of other academic subjects can be experienced. The development of this course for me reflects the need to incorporate and explore experiential learning activities that provides and integrates hands-on learning, cross cultural and service initiatives, outdoor education, and leadership opportunities. Today's leaders and educators require more global understanding, emotional intelligence, cooperative ability and an empowering, rather than overpowering approach. We need also to find ways to respond differently to our environment. This course took aim at all of this by providing students with the opportunity to acquire these competencies that they will need to thrive in a constantly changing world but equally, to be agents of change in that world.

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9. Historically hacking: Redesigning the field trip to search for underrepresented voices

MICKI VOELKEL AND SHELLI HENEHAN

According to Dictionary.com (2021), a field trip is a trip by students to gain firsthand knowledge away from the classroom, as to a museum, factory, geological area, or environment of certain plants and animals or a trip by a scholar or researcher to gather data firsthand, as to a geological, archaeological, anthropological, or other site. We have facilitated field trips in both ways over the years. For us, a field trip is any excursion beyond the traditional university classroom that has the intent of observing a phenomenon or process in situ.

More recently, we have begun to design field trips to help the groups involved look beyond the more obvious or normative narratives of historic sites and museums and to question these official narratives, and to look for the presence or absence of underrepresented groups. In particular, we have created a field trip method that combines the methodologies of photo elicitation (Harper, 2002) with feminism, and specifically, the feminist museum hack (Clover, 2020; Clover & Sanford, 2019, 2020) as a way to guide groups of students or adults through cultural sites with a critical eye.

Feminist pedagogy and the museum

Our field trips are grounded in critical feminist pedagogy, which, as English and Irving (2015) remind us, aims to foster a critical social analysis to support women's empowerment for gender and social change. The task of the feminist adult educator, they argue, is "to create the spaces where students, colleagues and participants can have open and critical discussion of power, class, gender and how these intersect" (p. 109). Critical feminist pedagogy is used by educators like us to focus on the stories that are told about women with the intent of unearthing stereotypes and misrepresentations that seep into our consciousness. The sites we have chosen for field trips, as noted in the introduction are historic sites museums. Central to critical feminist pedagogic strategies in museums is to explore both voice and silence. Feminist adult educator Clover (2020) tells us to ask: Whose voices are represented and whose are silenced? Who tells the tale and whose tales are told for them? These questions about stories are important because

> how we have chosen to tell our [social, historical and cultural] stories have affected our notions of ourselves, our field, and our possibilities for action. It has also affected how we have taught, what we have taught, and how we have viewed education—mainly as traditional passing on of knowledge (English & Irving, 2015, p. 106).

In museum exhibits women's stories are often excluded (or misrepresented) but there are also cases where that exclusion may represent a choice, meaning things are never straightforward. Field trips to museums, therefore, are important spaces where critical feminist discussions can happen because, as Clover and Sanford (2016) argue, museums are contact zones, "spaces of critique, possibility and potential for mutual learning, co-creation of knowledge and meaning, and re-radicalisation through feminist analysis" (p. 119). Specifically, by using museums and historic sites we question our own assumptions about what we see and know, what Alston (2016, p. 230) calls "invisible injustices" that perpetuate the visible injustice of gender violence and oppression.

Features of the feminist hack field trip

Clover, Taber and Sanford (2019) created an interventionist practice they call the *Feminist Museum Hack* (FMH*).* The FMH is an adaptable analytical and creative tool "to unmask, interrogate, deconstruct…patriarchy as an epistemology of mastery concealed in museums' practices of representation", their images, visuals, texts and even, where and how objects and artefacts are lighted and placed (Clover, 2019, p. 125). We have adapted the FMH into a field trip for pre-service teachers in elementary and secondary education. Our aim is to encourage critical reflection from this population, who in turn will teach their future students to question the points of view -- what feminists often call 'the masculine gaze' -- presented in museums and historic sites but also, other 'given' narratives as 'truth' (Clover & Sanford, 2016).

The major adaptation we have made to the FMH is to incorporate the technique of photo-elicitation. Photo-elicitation is using photos or other visual mediums to generate discussion and new ways of seeing the world (Harper, 2002).

The FMH Photo-elicitation field trip design

We turn now to our design of our FMH photo-elicitation field trips. The aim, as noted above is, to explore ways in which women's and other marginalized voices are represented, not represented or misrepresented in the sites we select. We ask hack participants to take photographs of exhibits, signage, images or placements that catch their attention and then write a brief reflection piece about why they chose. There are seven steps to this type of field trip design.

STEP 1: Choose a complex site

The aim of the FMH field trip is to encourage critical thinking about the world and to engage in new thinking about controversial or contested issues. Places that have a troubled history are therefore, best. For example, we took students on a FMH field trip to a visitors' centre/museum housed in a restored Victorian brothel to see how it portrayed/sanitized the women (see Voelkel & Henehan, 2016, 2018, 2019). Another field trip was to a national historic site situated along the Trail of Tears, a forced relocation of Native Americans in which more than 4,000 died of illness, starvation, and violence. Using a photo-elicitation method at a national historic jail site, students photographed an exhibit titled *Women Behind Bars*. Interesting was the fact that all the image showed was a group of men. The only woman in the photo was a blurry figure in the jail window. Historic sites like these stimulate much reflection and discussion amongst our preservice teachers, provide rich opportunities for diverse views and debates, for assumptions to be challenged, and for new ways of thinking.

STEP 2: Take a practice run

Once you have chosen a site, visit it before you take a group. Become familiar with the exhibits, signage, layout, and spaces at the site you have chosen. This pre-visit will give you ideas in terms of the questions you will ask your students to respond to and where specifically to take them. Use your mobile phone camera to capture images that represent a particular point of view or power structure for further exploration. Depending on the focus of your project (gender representation, LGBTQ+), pay particular attention to both images and texts. On one pre-visit to the historical site, we found many images and photos of women but none was named in the texts. We used these examples to craft questions for the students about the 'absent presence' of women.

STEP 3: Create a guiding document

The third step for us, as alluded to above, is to create a written guiding document to use during the field trip. Our guides have two sections. One section includes a set of guiding questions to provide direction for viewing. Questions can be everything from counting the number of artworks by women and by men (as a comparison), similarities and differences in how men and women are represented. Are there stereotypical descriptions of particular groups? A second section provides the purpose of the hack, clearly defined expectations such as the number of photos they should take, how many they will concentrate on in the writing assignment and the length of the assignment. Assignments can also be interviews, where in pairs students interview each other about their photos and experiences. Below is a full example of one of our guiding documents.

Women and non-white inclusion at the Fort Smith National Historic Site: Whose stories are we telling?

Guiding questions and steps

1. Choose one room in the National Historic Site visitor's building. Count how many photographs depict women as compared to how many photographs depict men.
2. Now look for photographs of non-white women. Count how many photographs depict white women as compared to women who are non-white.
3. Now look for photographs of non-white men. How many photographs depict non-white men as compared to women of any race or ethnicity?
4. In looking at the exhibits, who do you notice is identified by name? Is there a difference in how many women are identified by name as compared to men?
5. Compare women who are identified by name to women who are not identified by name. What differences do you observe?
6. What kinds of stories are told about women in the room you chose? What kind of stories are told about men? What kinds of stories are told about non-white men? What about non-white women?
7. What kinds of stories were missing from the exhibits? Were there voices that were not represented?

Actions

1. Using your cell-phone camera choose some exhibits to photograph that reflect how women and/or non-white people are depicted at the National Historic Site. Your choices can be from anywhere in the site—not just the room that you analyzed.
2. Choose a minimum of **three** of your photographs and write a response about your feelings and thoughts on how women are depicted for **each** photo. In other words, do not write one long narrative; write three short narratives—one for each photo.
3. Email the photos and narratives to Dr. Shelli Henehan

STEP 4: Recruit and prepare

Who will take the field trip with you and what should they do to prepare? We work primarily with pre-service teachers in an undergraduate education program so recruitment is easy, but we have also recruited participants from the community. For a photo-elicitation hack, participants need to come prepared. They need to be told to bring their cell phones or other equipment to photograph exhibits or paired up with someone who has one if they do not.

STEP 5: Take the field trip

Arrive early and greet participants at a designated meeting spot. Provide both a digital and printed copy of the guiding document. Go over this document, paying special attention

to the purpose and then provide a brief orientation to the historical site or museum. Either you can do this orientation or you can ask a member of the staff to do so. The latter is preferred, since staff often have more knowledge. Make sure that you set a healthy time limit for participants to be able to explore and experience the site and have a designated meeting time and place.

STEP 6: Reflective process

At the conclusion of the visit, or the following class if with students and depending on the time you have, ask each participant to share a specific number of their photographs (we usually request three). As noted earlier, you can have them write their reflections, or you can choose to ask them to share in the context of a group discussion. Create a mechanism for students to share their photos and reflections with you such as email, social media, or printed material.

STEP 7: Disrupt and display

A final aspect of the FMH is action. Participants create an alternate story from the stories/perspectives depicted in the official space. These alternate narratives can be displayed in an actual disruptive fashion through additions to the signage of the exhibit where it is visible to all visitors. It can also be shared only online. In our previous field visit we opted for a blog format: https://innfinitelyobscure.blogspot.com/p/the-research-study.html .

Challenges and things to consider

One challenge is around the instructions. During our first field trip with our undergraduate pre-service teachers, our instructions were not as clear as we intended, and this caused quite a bit of confusion. While the content of the photographs and reflections should not be dictated, we learned at that point to specify EXACTLY what we want our participants to do, how many pictures to take, what type of reflection was needed, and where the assignment should be sent or uploaded.

A second challenge we have encountered is the technological capabilities of students. In one of our groups of undergraduates many were first generation college students and who were on financial assistance. That meant they had no cell phones, cameras or even, simple web access. For one young woman, this caused an embarrassment we had never intended. Our School of Education has mobile cameras, and we should have checked this out beforehand. In addition, some students were unsure how to add images to a document. A handout with screenshots of how to add images and text would have been very helpful.

Another issue is using platforms students are reluctant to use. Once we had asked students to upload their images and reflections to a private Facebook group only to discover that many were skeptical of social media and fearful of having anything associated to them personally online, even though the site was locked down with privacy settings. We solved this problem by creating our own personal, inaccessible otherwise blog site and uploading the images and reflections ourselves. All the posts were anonymous, with no personal identifiers.

Final thoughts

Despite the challenges, FMH photo-elicitation field trips are important ways in which you can practice critical pedagogy. Historical sites and museums are important too because they draw hundreds of visitors. The field trip as an immersive critical practice enables students to question their own long-held assumptions and belief systems, as they see, often for the first time, how inequity is produced and reproduced through images and texts.

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10. Participatory mapping: A method to engage community on place-based issues

AYLA DE GRANDPRÉ, JON CORBETT, MAEVE LYDON, LOGAN COCHRANE AND MARY BUTTERFIELD

Participatory mapping is a collaborative map-making process that brings together community members as well as researchers, educators, governments, NGOs, Indigenous and other voluntary groups in making maps that visualize the physical, cultural and socio-economic aspects of a place (IFAD, 2009). As a field of both research and practice, community mapping has been used in multiple ways, including in urban planning, social justice, conservation, health sciences, and community learning (e.g., Brown, 2012; Lydon et al. 2018). The purpose of participatory mapping is, broadly, to engage non-experts in an inclusive process of recording and sharing local place-based knowledge (Chambers, 2006; Rambaldi et al, 2006). It can help empower individuals and communities, including the marginalized, by recognizing and recording their voice and giving them the resources to influence decision-making and advocate for change (Corbett & Keller, 2005).

The use of participatory mapping has spread rapidly over the past 25 years, giving rise to many different mapping approaches and tools (Cochrane & Corbett, 2020). These include Volunteered Geographic Information (VGI) (Goodchild, 2007), Participatory Geographic Information Systems (PGIS), Public Participation Geographic Information Systems (PPGIS), Community-based and Indigenous Mapping, Counter-cartography (Peluso, 1995), and more. Many of these terms are used interchangeably in the literature, however, each of them has developed in different contexts, to fulfill different applications and purposes. VGI is a mapping process in which individual "citizen-cartographers" volunteer to create, assemble and disseminate spatial information via "crowdsourcing" on web-based mapping platforms, such as OpenStreetMap or Green Map (Goodchild, 2007). PGIS and PPGIS refer broadly to the engagement of non-experts in creating and analyzing maps using geospatial technologies, to inform and influence decision-making from the bottom-up (Brown, 2012). Community mapping generally places more emphasis on the role of community in driving the mapping process, as well as the value of local knowledge, storytelling, and collaborative learning (Corbett & Lydon, 2014). Counter-cartography uses map-making to directly contest dominant power structures (e.g., "official" maps) and empower vulnerable groups (Peluso, 1995). Indigenous counter-mapping has been used by Indigenous People to demarcate and assert their presence on and rights to their traditional lands (Hunt and Stevenson, 2017).

Participatory mapping design

Choosing which type of mapping design is most appropriate for a given project is dependent upon multiple contextual factors. These include what is being mapped, the purpose of mapping, who will be the participants and how they will participate, the location in which the mapping will take place, and the availability of technology (Brown & Kyttä, 2014). Answering each of these questions will influence the process and product of the project, and, therefore, the possible impact.

What is being mapped?

Mapping allows people to capture both tangible features such as houses, rivers, and roads, as well as intangible, including symbolic ideas and relationships such as boundaries, political preferences, and landscape values (Brown & Kyttä, 2014). Choosing what can be

mapped depends on who is doing the mapping, what matters to them, and what type of knowledge they hold.

What is the purpose of participatory mapping?

The purpose of participatory mapping projects ranges widely from crime prevention in South Africa (e.g., Liebermann and Coulson, 2004) to resolving land-use conflicts between reindeer herders and foresters in Sweden (e.g. Sandström et al., 2012). Generally, the purpose of the project is connected to the intended use of the mapping products as well as the target audience (IFAD, 2009). The project designer(s) might ask, what is the problem? Whose problem is this? What are the intended outcomes? How will the map-making process and products impact the community and others?

Who are the mapping participants? How will they participate? Who decides?

When designing participatory mapping projects, it is also important to consider the identity of who is participating, the power dynamics within the community and whose problems, questions and perspectives will be represented and silenced through the mapping process. It is important to ask: Who will be involved? Who is represented and who is not? Who controls the process and its outputs?

Participation is a contested concept that is not understood homogeneously in participatory research (McCall & Dunn, 2012). Participation can range from "active" to "passive" or even exploitative. "Passive" participants may volunteer a limited amount of data for the use of experts, while "active" participants might be involved in all stages of the mapping and given authority and ownership over project decisions, mapping data, and products (Sieber, 2003).

Where is the mapping taking place and what technologies are available?

The location of mapping affects what kind of tools can be used and who is able to participate. The importance of enabling environments, not only in terms of physical space and accessibility, but also the political and cultural environment in which the map-making is embedded, cannot be understated (IFAD, 2009). For instance, if project facilitators unknowingly plan for community meetings to take place in a setting that is a men's-only space, this could create internal tensions and/or lead to poor representation of the broader community.

Participatory mapping tools

Participatory mapping projects use a broad range of tools to collect, assemble and analyze spatial information. The choice of tools depends on the purpose of the project, particularly the intended outcome, resources available, and community capacity.

Hands-on tools

There are many participatory mapping tools that require little to no digital inputs, such as ground mapping (mapping on the ground), sketch-mapping (sketching on large pieces of paper), scale and transect mapping (drawing onto existing paper maps), and Participatory 3-D Mapping (P3DM) (co-constructing a 3-dimensional georeferenced model using locally available materials) (Rambaldi & Manila, 2005). Hands-on mapping tools are often seen as more accessible due to their low cost and minimal training requirements (IFAD, 2009). They also tend to work within the capacities and resource constraints of the community and can

encourage social cohesion (Rambaldi & Manilla, 2005). The lack of digitization does come at the expense of map accuracy. This is an important consideration in projects that need locational precision (IFAD, 2019), such as establishing the boundary of a protected area.

Digital tools

Digital tools include Global Positioning Systems (GPS), aerial mapping, multimedia mapping, Geographic Information Systems (GIS) and the Geospatial Web. These tools improve the ability to capture spatial data using multiple media types, including images, video, and audio recordings, and facilitate the transfer of data. They also increase the authority of maps for advocacy or influencing decision-making (IFAD, 2009). While mapping technologies have become much more accessible in recent years, Chambers (2006) warns that there is a tendency for researchers to over-emphasize the methods at the expense of the process. Additionally, online mapping tools have increased the capacity of participation, but have not done so equitably. Access to, and knowledge of how to use these technologies cannot be taken for granted, and certain technologies can exclude the participation of marginalized individuals (Cochrane et al., 2014).

The participatory mapping process

There are many different approaches to participatory mapping, ranging from semi to highly structured. Generally, participatory mapping projects include some combination of coordination, communication, information gathering and synthesis, and production of a mapping product. Puri (2010) establishes the following general structure for researcher-organized participatory mapping projects.

Process structure for participatory mapping projects

1. **Community consultation:** Hold formal or informal gatherings with the community to co-design the project. Community members should understand what they want to map, how they want to do it, and the implications for their community. Facilitators will need to obtain the community's approval to move ahead to the next stages.
2. **Preparation:** Preparing a "base map" and legend may be required. This map may include reference features, such as roads and waterways, or be a remotely sensed image. All participants should be properly prepared and trained in advance of the mapping activities.
3. **Mapping:** Community members and facilitators meet and map data by placing spatial features on the map and/or connecting assets, visions and stories to the place. This can be done in many different ways, in different settings, as discussed above.
4. **Ground truthing:** In some settings, the map data needs to be validated. This can be done using a GPS to record the absolute location (e.g., latitude, longitude) of features, or a transect walk. Verification increases the legitimacy of maps, and thus, their acceptance. However, verification is not possible for all features, including those that are subjective (e.g., personal visions, landscape values) or transient (e.g. caribou populations).

Participatory mapping products

The two primary products of participatory mapping projects are maps and data. Maps can be presented in many different formats, including ground maps, paper maps and digital maps. It is important to note that the ways that local people understand and represent spatial

knowledge are not necessarily congruent with the cartographic medium (IFAD, 2009). For example, some cultures perceive space orally, through song and storytelling, rather than visually through a map. This does not mean that their spatial knowledge is any less legitimate. Reflecting on the map produced by a community in Fiji, Neef and Pauli (2020) note that, while the community kept an oral history of tsunamis, this knowledge was very similar to that found in tsunami modelling. Overall, communities need to be aware of what the final product(s) will look like, and how this might limit the map's usefulness within their community.

Distribution and ownership of mapping products

One of the most important aspects of any participatory mapping project is deciding who gets ownership of the map and its data, and how it will be distributed (Rambaldi et al., 2006). Extractive relationships can occur when outsiders have full access and ownership (Chambers 2006). The best practice is to give communities ownership and authority over the map and its data. Participatory maps may be intended exclusively for internal and external consumption. They may contain sensitive information, for example, the location of fishing grounds or sacred sites, which can influence if and how the maps are shared. The distribution of maps and data to "outsiders" introduces risks related to misinterpretation and misrepresentation (Dawkins & Young, 2020). At the same time, sharing local knowledge with outsiders can have an important impact by providing a medium to influence change.

The power of maps and mapping

Maps and the mapping process demonstrate the potential to empower and resolve disputes within communities, but also to create and perpetuate tensions (Chambers, 2006). The impacts of participatory mapping are not always positive. For instance, Dewi (2016) explores a case where three *adat* communities in Indonesia created maps to assert legal ownership of their traditional lands and stop land grabs. However, they found that asserting legal ownership increased the land buyouts and conflict between communities. It is hard to determine exactly how participatory mapping will impact communities. The community needs to understand this and the potential for other risks associated with their participation (Chambers, 2006). To assess the impact of participatory mapping, researchers and practitioners might ask: Who benefited and who lost as a result of this project and its outputs? Who is empowered and who is disempowered? What has changed and what impact does this have on the community and beyond? (Cochrane et al., 2014).

Ways to engage with existing participatory mapping data

While it is not possible to conduct participatory mapping without engaging with human subjects, there are several ways to engage with existing participatory mapping data and initiatives. Using the sections above, you may choose to critically analyze the design, process and/or products of an existing participatory mapping project. There are many open-source participatory mapping platforms, such as OpenStreetMap, the Green Map System and TerraStories, that can be used to view and analyze existing map data.

To sum up, ideas of ways to engage without collecting primary data include:

- Participating in a participatory mapping project and writing an autoethnographic account of the role, process and impact of participatory mapping.
- Analyzing how an existing project is designed, why it was designed that way, and what implications this had on the process and products of mapping.

- Exploring representativity in participatory mapping projects - analyzing whose voices are heard and whose are not, etc.
- Propose a theoretical participatory mapping project, specifying the processes and products.

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11. Thinking gender: Creating a feminist mapping process

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Across the globe, unequal gender relations continue to be reinforced in our homes, workplaces, organisations, agencies, corporations, sports, cultural practices and politics. Social power and control remain for the most part in the hands of men who use this power to advance their own social, cultural, economic, and political interests at the cost of the interest of others who are less powerful, such as women and those who self-define as women. In addition to these asymmetries of power, or perhaps a central element is violence by men against women be it domestic violence, trafficking or on social media which includes virulent attacks against feminism and feminists (Kelly & Radford, 2012; Shameen, 2020).

In India a very public practice of power and violence, and something that is simply part of the lives of almost every single woman, is lewd remarks, ogling, jeering, cat calls and wolf whistles. Be it on public transport, in the street, a movie theatre or the workplace, sexist behaviour by men is pervasive. But it does not stop there. Sexual assault and rape are also deeply rooted in Indian culture, so intricately woven into the fabric of women's (and men's) lives, women who are victimized accept it as their fate, simply ignore it, or keep quiet in order not to lose their jobs or standings in their family or community. Equally problematic is the fact that many women and girls tend to assume they themselves have done something to bring this harassment upon themselves (Farrell, 2013). The men who perpetuate this sexual power-violence feel justified by persistent social messaging that positions rape, battering, harassment, stalking, sexualized jeering and so forth are normative and thus, acceptable. Adding to this, socially constructed ideas of what it means to be a woman, man, girl, or boy remain mired in dominant one-dimensional concepts of masculinity and femininity, with the former representing power and agency and the latter, fragility, and obedience. The former is about presence and voice, the latter, absence, and silence. Gender nonconformity is simply not tolerated.

One of the challenges we face as feminist adult educators who work in diverse communities across India is how to design pedagogical strategies that could give women and girls a collective opportunity to speak about sexualized violence and to visualize and story how it affects their lives. In this chapter, we share how we design normative community mapping processes through a feminist lens to give women the power to reimagine cartographies of place and resistance and to create 'data' for discussion with the men, boys and the large community of decision makers.

Community mapping

To understand how this work has disrupted normative practices of community mapping, it is important to understand what community mapping is as we frame it. Throughout history, the practice of cartography, mapping, has been used problematically to "administer nations or cities, support colonial projects, reinforce property rights and underpin military operations" (Perkins, 2007, p. 128). Perkins goes on to say that "individuals in modern societies have, until recently, only rarely mapped [however] every human being can map [because] they have the tools to create their own maps" (p. 128). Community mapping, a process of collaboratively producing local maps by local communities, has evolved as a pedagogical and investigative tool to incorporate alternative local knowledge into the geography of place, and of course the politics of mapping. Creating community maps is important because it allows people to take back their communities and outline the features that most matter to them. They can also be fun, engaging and very informative as a group

collectively re-stories and re-illustrates their community landscapes. Jing (2018) refers to community maps as "visualized community knowledge [that includes] a mixture of experiences, feelings, and social, cultural, political, and ethnic understandings of neighbourhoods and communities, often with the future preferences of the community included" (p. 313). He goes on to say that knowledge "is produced through continuous engagement, and the interaction between the community and [their' visualized images" (p. 313). With the array of new digital technologies to hand, producing maps on the computer can certainly be done. However, for the most part, the community mapping experience still works in the realm of old technologies, of butcher paper, coloured pens, images from magazines and the like as what we continue to use. The process of mapping communities can be complex because it can be difficult to represent a full and accurate picture of the community. But from experience we can say that it is a powerful visual process of revisualizing and re-storying experiences of place and what matters. And yet it is how these experiences differ in terms of gender that is central to our practices of feminist community mapping.

Feminist community mapping

What we found in India is that while normative community mapping activities are based on 'equality' of engagement and voice the practice is often gendered and therefore, unequitable. How women and girls experience community and therefore, what their maps would look like, is often quite different to how men and boys experience them. We place this difference at the centre of how we design and undertake our community mapping activities and its gender change purposing. In many cases spaces that are neutral, accessible, and important to men or boys can be places where women and girls feel unwelcome and unsafe based on the experiences they have had, or stories they have been told, about particular places. In one community mapping exercise, for example, the girls remained silent while boys spoke excitedly about winning a cricket match in the park and enjoying sleeping under the shade of the trees. When asked separately, most of the girls talked about being stared or jeered at or followed in the same park. When public places are unsafe, they curb freedom of movement, and the right or ability to enjoy a place or to use it.

Feminism offers both a critique of the patriarchy (and our complicity in and with it) and its practices of exclusion and superiority, and a means to re-centre and legitimize women's knowledge and experiences of the world. Based on this, we adapted community mapping through a feminist perspective to create an intentionally gendered spatial assessment and mapping of living and working environs as experienced and known by women and girls. Most specifically, the aim of our feminist community mapping (FCM) work is to enable women and girls to speak aloud what they value about the community, how they see their community and to define what is 'safe' or 'unsafe rather than being silenced by those who see and experience the community very differently due the privilege of their gender. FCM can be a deeply emotional and very powerful exercise of experiential learning and sharing because it renders audible and visible often hidden and misunderstood experiences of sexualized violence. The actual maps themselves can also be used to promote public discussions on issues of violence against women and girls beyond the project.

Step One: Site selection and observation walk

Ruitenberg (2012) argues that "there is nothing new about learning by walking", as this was a practice used by ancient philosophers to teach about society. However, it is an effective form of experiential, nonformal education as an intervention into public space. For Ruitenberg, much can be "learned by physically being in public space and engaging with all [our] senses with what there was to be experienced" (p. 265).

We begin the feminist community mapping/audit process by selecting a specific area followed by an Observation Walk. The site can be a large park, a neighbourhood, a university campus, streets of office buildings or anywhere where the women and girls who are participants in the FCM project frequent and/or live. After putting them into small groups of three or four (depending on the size of the group) participants walk around the location drawing attention to things with which they are familiar or not and asking each other questions about where they go and what they do in the space. The observation walk not only gives a strong visual of the area, but it also enables 'deeper looking' as participants build a rapport with each other. Keep in mind that some may feel real fear as they may have experienced some form of harassment in space. Each participant keeps notes of her feelings and observations as they walk, or they can also take photographs for later discussion and presentation.

Step Two: Creating the map

To begin the FCM project we ask participants two key questions: What are the places or spaces in community that are familiar to you and in which you feel safe at all times? What are the most important areas for you in your daily life, work or recreation?

The facilitator will have a large piece of butcher paper that serves as the foundation for the map or an actual blow up of a map which you can get from the city planning office. A map could also be virtual (created online) but since we have never created a virtual map, we cannot provide direction in this area. We also have a lot of materials that are readily available such as coloured paper, pens, chalk, coloured powder, rice/wheat flour but also, materials from the rest of nature such as acorns, leaves, twigs, clumps of grass, flowers, et cetera. Most materials will be amassed before the exercise begins but participants can also be asked to collect things on the observation walks to bring back to the mapping site. What is key to this activity is that the responsibility for making the map resides with the participants.

Step Three: Discussion and finding solutions

Once the maps are produced, the women and/or girls can discuss the places they drew in terms of what they think is safe or unsafe, why they feel safe/unsafe, and also, share stories of their experiences. Experiences will differ and there will be commonalities. Allowing women and girls the space to talk about their experiences or issues is a very important part of empowering them and creating a sense of solidarity. They can devise ways to support each other.

To create a broader discussion, we have brought men and women or boys and girls together in the mapping activity because the differences can be quite stark. For example, a group of girls and a group of boys were asked separately to draw a map of the same neighbourhood using the questions above. The map drawn by the girls was a small square in the middle of the butcher paper; the boys asked for extra paper and drew a map that included their own settlement and other neighbourhoods as well. It was when the two groups sat together to discuss their maps and the boys had the opportunity to question the girls on the size of their map that they learned about the unsafe situations of the neighbourhood and also, the restrictions placed on women and girls. In this case, it was discovered that due to the very high levels of unsafety, the girls were forbidden from leaving their homes on their own, and if they did do so, they would be accompanied by their parents. This was never a reality for the boys.

The group also learned how social norms forbade women and girls to make eye contact which results in them walking with their heads bent and eyes on the ground, missing many things that the boys drew. They also learning that parents were known to lock their daughters inside the houses when they left their home to ensure the safety of their daughters.

Following this large group discussion, we focus on solutions using the question: "How can a place be made safe for girls and women?" We keep a visible record of the ideas put forward, usually on flipcharts for all to see.

Step four: Sharing the FCM

The final step of the FCM process is to share the findings with the broader community. As substantive change is central to feminism influencing the broader community, institutions, community leaders and policy makers is an integral part of this tool. The sharing exercise is used as a forum to deepen the understanding of issues that have emerged from the safety mapping exercise. It is also an opportunity to form an understanding of the inherent attitudes and behaviours that exist within the men, women, boys and girls in the community.

Sharing of the FCM process can be done through written reports, powerpoint presentations and seminars organised in community spaces. Integral for us, however, is the use of more creative outreach activities. We have created spaces where women tell their stories in public fora. Storytelling is itself a form of 'mapping', a visualisation and narration of experiences and situations made so concrete and open, in this case to new understandings of the gendered politics of place. Another activity is the design of a photographic collage that can be shared digitally, thus reaching even more people. Collage is also effective, as Butler-Kisber (2008) notes, because it "can mediate understanding in new and interesting ways for both the creator and the viewer because of its partial, embodied, multi-vocal, and nonlinear representational perspective" (p. 265). We have created poems out the findings from the mapping process and discussions. Poetry, according to Leggo (2008), "invites us to experiment with language, to create, to know, to engage creativity and imaginative with experience" (p. 165). There is a power in arts-based sharing methods in terms of getting attention and keeping attention that is often lacking when we avoid the creative so build it into everything you design to be shared with policy makers and the public.

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12. Mapping for imagination and memory

LESLEY MARIAN NEILSON

I have always been drawn to maps, charts and globes for the imaginative journeys they spark. Maps offer us a way of holding a whole geography in our mind's eye, of seeing much further, and from a different perspective, than we can when standing in one spot and taking in our surroundings. By engaging our visual imagination, maps can ground us in space, place and time, invoking worlds not yet seen, making them somehow more real knowing that they represent the physical world in symbolic language. Of course, maps don't only represent the spatial world – they also capture social imaginaries, power dynamics, ideologies and mythologies. They can communicate a way of seeing, and a way of ordering the universe.

For my research project, I used the lens of cartography to bring together textual and visual accounts of place to animate the ecological history and potential future of lək̓ʷəŋən (Lekwungen) territory on southern Vancouver Island, now known as Greater Victoria. My inquiry was guided by the belief that visually arresting, socio-ecological mapping can catalyse change in how we see and understand the relationship between natural legacy and our ecological future. Invoking the power of images and imagination through embodied cartography offers the potential to bridge the gap between a largely cognitive understanding as can be gleaned through text or map symbols, and an affective knowing that can come from *seeing* a visual reconstruction of that same information.

In this chapter I explain how I used map-making and cartographic inquiry in my project. I begin with an orientation to critical cartography and its role in opening up map-making to both radical imagination and creative expressions. Then I introduce creative geo-visualization and deep mapping, two aesthetic and emotive mapping practices that underpin my approach. I outline the core practices and sources that informed the insights, data and resources I fed into my map. Lastly, I touch on community mapping as a roadmap for place-based, collective map-making, and its popular use in nature-focused maps.

Critical cartography

Cartography has a problematic history, having been used to appropriate land, divide communities and erase historical relationships between people and nature. Explorers made maps to legitimize their 'discoveries'; colonial bureaucrats used maps to re-write authority over landscapes (Wood et al., 2010). And yet, since the 1990s, critical cartography has pushed map-making out of the oppressive limitations of its past and unshackled its potential for positive social engagement, critical discourse and creative expression (Crampton & Krygier, 2006).

Critical cartography combines the theoretical critique of the supposed objectivity of maps as a product, with an expansion of mapping practices, especially those that embrace the subversive potential of maps and mapping to upend the status quo. This push against cartography's epistemological heritage of dominion and centralized authority has opened up mapping to a much broader application than as a tool for establishing and supporting geopolitical power (Crampton & Krygier, 2006; Pavlovskaya, 2018).

In practice, a critical approach to map-making can be empowering and transformative, nurturing social alternatives and "mapping geographies of hope…to incorporate them into

forward looking social imaginaries" (Pavlovskaya, 2018, p. 7). Maps can remake our sense of place, can identify possibilities of change and transformation, can articulate inchoate understanding of self, community and place-based belonging. This transformative potential comes in large part from the emergence of popular and alternative mapping projects, and the recognition of the value of spatial narratives that draw from a wide range of disciplines and methods (Roth, 2021).

As critical cartography frees mapping from the confines of academia and experts, a more fulsome expression of the sense-making and question-provoking possibilities of maps and mapping is taking shape. Crampton & Krygier (2006) note that while scholars have "cleared conceptual space for alternative mappings it has fallen to a variety of practitioners outside the academy to explore what this has meant in practice. Perhaps the most noteworthy has been map experimentation by the artistic community, especially with representation and the map's role in creating a sense of geographical meaning" (p. 17). Certainly, the visual aspect of maps lends itself to creative, imagistic expression and storytelling, and it is in this direction that I began to move as this project took shape.

Creative geo-visualization

Initially I had begun this project with a cartographic vision that was largely rooted in a technical GIS approach, which would have required developing much more advanced skills in GIS software and data manipulation than I currently possess. As my research progressed, I was inspired to consider not just my own (limited) technical skills and the modest scope of this project, but also to remember and honour my imaginative position as a storyteller.

Given that this project seeks to invert the ownership authority of maps by using cartography as a conduit for allowing place/landscape to lay claim to us, it seemed appropriate to turn towards subjective and non-rational methods for creating the map component of this project. At its root, *Re-envisioning the once and future world* deploys visual storytelling to both locate and animate a particular geography through intentional active engagement in place. I visualized the affective aspects of geospatial relationships though the practice of what Jung (2020) calls creative geo-visualization.

Creative geo-visualization sits at the confluence of geography, arts and digital humanities, and offers significant potential to expand how we think about and practice spatial representation. Embedded in the theoretical space of critical cartography, creative geo-visualization employs the subjective, non-rational, non-reductionist techniques of visual arts to push maps beyond their traditional epistemological conveyance of objectivity and universal authority. "It preserves, represents, and generates more nuances, authentic, contextual, and deeply contingent meanings of space and people with humanistic and artistic approaches" (Jung, 2020, p. 512). At the same time, I sense a useful contradiction here. Using cartography as the basis for a creative exploration of place and meaning can confer a credibility to the authorship in part because of the inherent authority ascribed to maps, the very authority that critical cartography seeks to problematize.

The critical turn of map-making into the hands of artists, activists and communities has opened up a vast field of expression and exploration that illuminates the everyday role of space and place in our lives. This can be deeply countercultural. In the words of one of the foundational voices of critical cartography, Wood (2006) writes, "Map artists … claim the power of the map to achieve ends other than the social reproduction of the status quo. Map artists do not reject maps. They reject the authority claimed by normative maps uniquely to portray reality as it is, that is, with dispassion and objectivity" (p.10).

Maps are inherently visual, so the expansion of traditional mapping into new spaces of visual representation is perhaps not surprising. Roth (2021) notes that visual stories "present meaning from a grounded perspective…. [They] not only 'explain,' they also 'argue' from their situated positions;" further, visual stories should be judged on "how they make the audience feel about and connect to other people and places" (p. 86). For this project I leaned fully into my situated position as a multi-generational settler Canadian who has lived most of my life in the Salish Sea region, and who has nurtured a deep connection to the natural values of this area. I brought into my research a broad knowledge of the natural ecosystems of southern Vancouver Island, and a belief in the value of ongoing efforts across many communities to conserve, restore and build local knowledge about the ecosystems and human-nature relationships that flourished here prior to colonization. By using the visuals language of cartography, photography and sketching combined with text-based narrative, I animated my contention that seeing how landscape has changed over time, and feeling into the ghosts of lost ecology, is necessary to forge a meaningful place-based relationship with the land.

Deep mapping

Deep mapping offers a way to create spatial narratives that provoke substantive encounters with meaning- and place-making. Harris (2015) describes how deep maps go beyond mere topographical products because they

"[interweave] physical geography and scientific analysis with biography, folklore, narrative, text, memories, emotions, stories, oral histories, and so much more to contribute to a richer, deeper mapping of space and place. Spatial stories weave pathways through deep maps to track, organize, and record people's experiences and relationships with places" (p. 40).

To approach my own map-making as an exercise in deep mapping, I needed to decide how to summon the narratives that would animate my map. I was looking for cartographic ways to "capture memories as traces through the landscape [to create] a record of where we have been and thus who we are becoming" (Roth, 2021, p. 86). I drew on observation, texts, conversations, historical maps, emotion, memory, my professional knowledge, and at times excessive rumination to feel my way into the aspects of space and place that would eventually manifest into the map. What story did I want to tell? And how would I find it?

Embodied cartography

My map-based project was motivated by my interest in making the ecological history of lək̓ʷəŋən land / Greater Victoria both visible and accessible in a new way. Currently it is possible to find pieces of this puzzle in map collections at various archives, museums and universities. You can find textual descriptions of places around Victoria in books, articles and websites. Native species guides catalogue the hundreds of plants and animals that have lived on this land since time immemorial. Culture walks and recorded histories shed invaluable light on the ways people used, stewarded and made meaning from this land long before colonization. There is no shortage of information. However, I knew I needed an approach that took me out of the books and onto the land. I spent weeks on near-daily walks (and occasional swims) around my neighbourhood and beyond, practicing deep observation.

As Bodenhamer (2015) notes, "an increasingly large body of thought known as embodied cognition suggests that what we know cannot be separated from what our bodies perceive as we move through space" (p. 14). I called this practice 'embodied cartography'. I

have lived most of my life in the landscape in which my research is situated. I have full-bodied, immersive experience of the lands and waters here. It only made sense, then, to make a purposeful practice of walking this land over the course of this project and feel into the meanings and emotions that emerge. Those places and spaces that spoke loudest to me made it onto the map. I was of course attuned largely to natural features and processes on these walks. Being a largely urbanized space, the majority of what I witnessed attested to the degree of loss and alteration when compared against the baseline of pre-colonial contact.

It was through my walking that the idea of 'ghost ecology' emerged. I could feel the missing wetlands, the lost meadows, the now-imaginary forests existing in a shadow world alongside this one, waiting to re-emerge if the conditions are ever right. At local habitat reconstruction sites, or in private native plant gardens these ghosts took form and shape. A bit further afield, stories of wolves repopulating settled areas prompted warnings to keep pets on leash. The possible future presence of these beings is always around us, if we let ourselves feel it.

Bodenhamer writes that "all spaces contain embedded stories based on what has happened there. These stories are both individual and collective, and each of them link geography (space) and history (time)" (p. 9). An embodied sense of place is what I was after in these walks. I was actively searching out grounded stories that connected me to the land, the individual to the collective, and the past to the future. In this way I was attempting to engage my "extended mind," as Paul calls it (2021), in order to remember what we have collectively learned to forget.

Archival diving

Scouring the archives for early maps of Victoria was a foundational piece of this project. I began by delving into historical map collections, along with oral histories and other documentation that illuminates the socio-ecological history of this land. I married this historical research with contemporary analyses of the ecological footprint of Greater Victoria as understood through restoration plans, native plant education materials, and other sources. Culture walks, contemporary accounts made available through websites and publications, and ethnobotanical guides brought Indigenous cultural knowledge to bear on this project.

Early maps of Victoria, along with early accounts of the settlement and development of the city, are revealing. The focus of these maps, images and texts is invariably anthropogenic. Nature is never the subject; finding it requires looking to the areas on the margins, the background details, or by understanding what would have been destroyed in order to lay down roads, establish farms, and construct buildings.

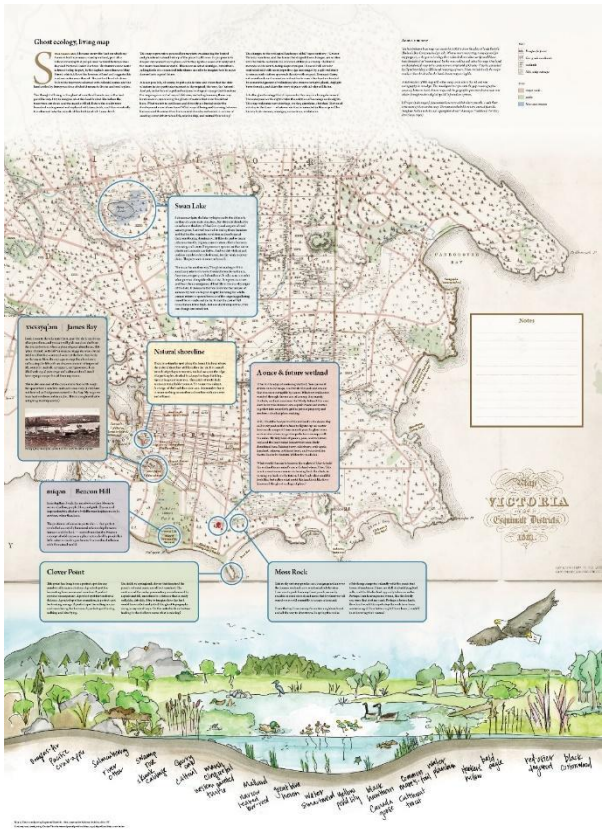

Figure 12.1. The full-sized map measures 30x40 inches. A professionally printed version was produced for this project. A digital version can be accessed at https://onceandfuturemap.ca.

A map of Victoria and parts of Esquimalt from 1861 is one of the few that offers some clues about the natural land cover that still dominated most of the landscape. This map became the base layer of my reconstruction. Over that I have layered the contemporary street grid, outlined historic streams and wetlands as sourced from the Lost Streams of Victoria map (Sutherst, 2003), and identified the key places of meaning that emerged during the research. Text, images, and icons add the contours of story, insight and memory that turn the cartographic foundation into a deep map.

Community mapping

I conclude with consideration to the community mapping movement, which offered a useful roadmap for this project, notwithstanding that I undertook an individual cartographic exploration rather than a participatory community map-making collaboration. Community mapping is used as "a graphic learning, development, and planning tool that connects people to one another and their home places" (Brawer et al, 2018, p. 1). Many community maps focus on environmental and sustainability issues, with neighbourhood groups creating green maps to highlight and promote greenspaces and natural amenities in their area. These maps use illustrations, photographs, and text to communicate their messages.

These concerns ultimately led back to my roots in narrative storytelling. Using a grounded-personal lens to amplify the story of place would be my path into this socio-ecological reconstruction. It is necessarily subject, personal and partial. This map does not pretend to be comprehensive or universal. Rather, it is a window into a way of seeing place

and landscape. It is, I hope, an example of how anyone could take up the challenge of deepening their relationship with the land on which they live.

Conclusion

There are many forms and scales that a map-based socio-ecological reconstruction could take. Though I began this project with the idea for a GIS-based technical reconstruction, my efforts soon turned towards a more mixed-methods deep mapping approach that gave primacy to personal field reflections and knowledge gathering. My inquiry was guided by the belief that visually arresting, socio-ecological mapping can catalyse change in how we see and understand the relationship between natural legacy and our ecological future.

This journey has been deeply personal. I complemented the scholarship provided by those who have explored these topics before me with my own field notes and reflections. I attempted to answer the questions: What did lək̓ʷəŋən territory look, feel and function like before it became Victoria? How can this kind of knowing help us construct a healthier, more ecologically whole future?

During the course of my project I walked the land and swum the waters of lək̓ʷəŋən territory / Greater Victoria as part of my inquiry into to what it means to nurture a kinship relationship with the land on which I dwell. The reflections that came from this embodied practice offer an emotive interplay with the academic and practical considerations to which this project attends.

In addition to its potential for education and transformation, my project is a celebration of visual beauty and creative expression. The visual, symbolic language of maps makes space for expressions of knowledge that do more than just account for what is known; it allows for intuition, emotion and magic, which is also necessary for the flourishing of life on earth.

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SECTION TWO: ARTS-BASED AND CREATIVE PROJECT METHODS AND DESIGNS

PART I

- FILMS AND VIDEOS

PART II

- EXHIBITIONS AND LARGE-SCALE INSTALLATIONS

PART III

- SMALL-SCALE VISUAL AND TEXTUAL PROJECTS

Over the years, academics in a variety of fields have questioned what normative approaches to projects and studies leave untouched, unfelt, unspoken or unaddressed. Although art and other creative projects have been central to Fine Arts faculties, there is now a marked increase in this type of imaginative intellectual work as the use of arts-based methods expands across disciplines. This Section Two introduces a variety of these arts-based and creative projects. In Part I authors share how they have developed projects using film and video. Part III provides ideas for how to design exhibitions, both physical and virtual, as well as large-scale installations. Part III focuses on smaller scale visual and textual design projects, including fiction projects, zines, and collages.

13. Me, myself, and my cellphone: Cellphilming as a reflexive eye

CLAUDIA MITCHELL AND S. M. HANI SADATI

As several of the chapters in this collection highlight, project work in graduate studies can draw on our own perspectives as researchers and practitioners as an entry point to deepening an understanding of critical social issues, ranging from climate justice to experiences of the pandemic, along with our own professional practices as teachers, practitioners or community educators. While there are many different approaches to autobiography and studying ourselves, we enthusiastically endorse the idea of cellphilming as a visual methodology for engaging in this work. In this chapter we map out ways of adapting a methodology, cellphilming, which is typically used in participatory visual research, to engage in work that might be regarded as a type of self-study. For our purposes we rely on the formulation of 'a type' of self-study recognizing that in the literature on professional learning, self-study is more than just a set of tools, and we invite readers to consult the rich body of work on self-study and autoethnography framed in relation to questions of social change: Where am I in the picture? How is my work linked to social justice? What can I do?

What is cellphilming?

The word cellphilm is the combination of two words: cellphone and film. It basically means a film that is recorded using a cellphone for various purposes, such as sharing an idea, raising awareness, addressing an issue, responding to a question, delivering a message, calling for action, or narrating a story or experience. The term cellphilming was mentioned in Tomaselli et al. (2010) as alternative media to represent unheard stories and voices and consequently "portraying marginalised identities and communities" (p. 75). Cellphilming is a type of digital storytelling aimed at creating a short production that is typically no more than a couple of minutes in length. Before shooting the actual film, you, the producer, typically decide the topic of the cellphilm and prepare a plan (through storyboarding or some type of map). The actual production can be a very simple 'one shot shoot' starting with a title and ending with simple hand-drawn credits all filmed as one shot, or a slightly more complicated no-editing-required (N-E-R) production filmed through the use of a pause-shoot-pause-shoot feature on our device's camera, or it can be a very technologically sophisticated edit piece with music, sub-titles and so on (See Figure 13.1).

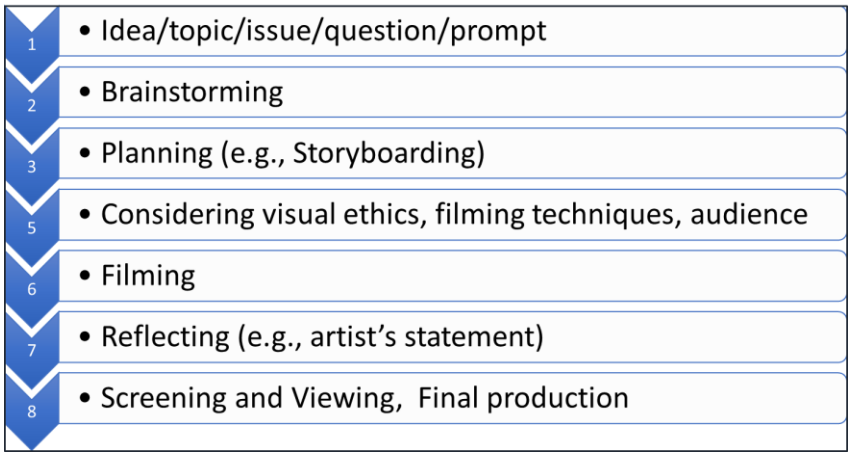

Figure 13.1. Reflexive cellphilming steps

The most important point here is the creative and intentional aspects of using a device and in essence, becoming a filmmaker using what has become for so many, an everyday

technology. We say 'everyday' because currently about 80 per cent of the global population has the potential to create cellphilms through their smartphones (BankMyCell, 2021). As for the styles and genres of cellphilming, the possibilities are vast, including melodrama, monologues, investigative formats, and poetic pieces as we have seen in the hundreds of cellphilms that have been submitted to the McGill International Cellphilm Festival (www.internationalcellphilmfestival.com).

Visual practices: Autobiographical cellphilming

While there is a burgeoning body of work on how cellphilming is being used in participatory visual research with research participants (e.g., MacEntee et al, 2016; Starr & Mitchell, 2020), here we focus on how you can use cellphilming as a visual practice and a platform for self and social reflexivity.

The one and the many

Although we are highlighting a 'starting with ourselves' approach, this does not mean that cellphilming must be a solitary or individual activity. In a cellphilming project called 'Educators Transforming' a few years ago, a group of teacher educators who met at a workshop about professional learning decided to each produce a cellphilm and share the cellphilms at a conference (see Mitchell, 2016). In addition to producing our cellphilms, we also each wrote an artist's statement where we reflected on our production and on what it meant to the theme of educators transforming. In Claudia's case, her 500-word artist statement called *Etude* was about filming her reading of a poem by Adrienne Rich 'Transcendental Etude':

> In some ways it was the reading aloud – i.e., the audio – that was more important to me than the visual although I realized that my voice just trailed off in places, so it was just as well that I had some images. I liked the idea of going off into a room by myself and reading it aloud 3 or 4 times. It was a reminder to me of the role of performance in self-study. How did I sound to myself? What did it feel like reading aloud those lovely words of Rich's?... It made me want to teach poetry again... (p. 177)

It is not possible to state definitively what the audience at that conference took away from the screening of the series of cellphilms, although for another time we could design a response form to try capture their learnings. However, for each of the filmmakers, at least, we had the opportunity to deepen our own understanding of what transformation meant by seeing our own individual pieces within the collection. Given the various phases (discussing the project at a workshop, creating individual cellphilms, writing an artist's statement, presenting the series of cellphilms at a conference, and reflecting on the process), it is possible that just the design of the initiative could be the MEd project and that the creation would be carried out post-MEd, and this would be stated in your design as such.

In a recent Covid-19 related project Hani and Claudia were part of a collective of nine colleagues attached to the Participatory Cultures Lab at McGill who each made a cellphilm about their own experiences of the pandemic. Our meetings for so long had been on Zoom, so the idea of doing some creative work added a new dimension to our online interactions. Each cellphilm was screened for the whole group and explored collectively through a participatory data analysis exercise to consider the range of themes (e.g., mental health, reflecting on sexual violence) and messages about what needs to change. Some of us also wrote short reflexive artist statements like this one Hani produced about his cellphilm monologue on the personal impact of the Canadian government's covid-related border restrictions on immigration policies (Figure 13.2):

> In this cellphilm I reflect on my own, my mother's and my family's experiences, based on the different levels of border restrictions the Canadian government has implemented from the beginning of the pandemic, limiting the

number of foreigners who can enter the country. Understandably, these restricting policies could benefit the population by lowering the probability of virus (or its different variants) transactions from other countries to Canada. However, one of the restrictions was specific to those visitors whose family members here in Canada were temporary residents (TR). In my case, since I am in Canada with a Work Permit, my mother in Iran (who had received two doses of Sinopharm vaccine) was not allowed to enter the country, but if I had been a Permanent Resident (PR)/Citizen of Canada, my mother would be likely to be permitted to enter. By screen recording the online and official self-assessment forms, I show the different responses of the government to temporary TRs and PRs. I specifically ask this question from the government: If I was PR in Canada, my mother was not a risk to the country (in terms of spreading the covid), but since I am TR, how can my mother be a risk?

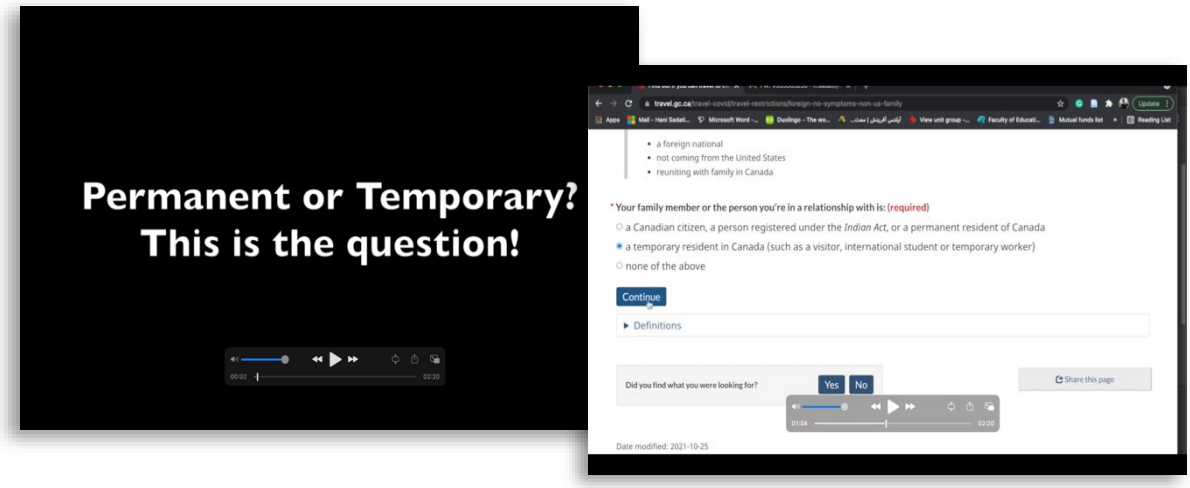

Figure 13.2. Screenshots of Hani's cellphilm

Cellphilming, reflexivity and domestic spaces

We first became interested in the uses of cellphilming in domestic spaces when we worked with a group of women teachers in rural South Africa who had been introduced to producing cellphilms in a project on youth and HIV and AIDS. What was fascinating was the interest the women had when they could step away from the research milieu and use their cellphones and what they had learned about cellphilm production to document their lives out of the classroom. In their 'poetry in a pocket' productions (see Mitchell et al, 2016), they did everything from staging scenarios with their children about planning a family event, to engaging in playful pieces on a parking lot while filling in time waiting for a family member to come out of a meeting. Their productions were a nod to pleasure, and to involving their children in something that has otherwise only been part of their work.

Joshua Schwab-Cartas and Prudence Caldairou-Bessette have taken this idea one step further to engage more intentionally and reflexively with their young children to create cellphilms (Schwab-Cartas et al, in press). Adapting their own adult cellphilm practices, they have been interested in what they have learned about the visual, ethics, interpretation and what is essential and what can be left out of what is typically seen as a fairly structured step by step process. The focus in their chapter is on what they themselves have learned as parents and as visual practitioners by doing this work with their own children, but also what new questions arise when we carry out this work outside of more traditional research setting. As highlighted in the conclusion:

> …creating these reflexive accounts of our experiences of working/facilitating in a one-on-one context with our own children has helped us to better appreciate meaning-making through Cellphilming and also to help us envision what a pilot study with a larger group of young children might look like. In particular, we are interested in deepening an understanding of what is most valuable about Cellphilming to young children, in individual or group contexts. Added to this, we see Cellphilming as a fruitful area of study on digital safety. Taking our own precautions into account with our two different experiences, we recognize that many of the concerns that adults have about children's online safety, issues of privacy, cyber-bullying and so on can be addressed while having an engaging experience, making Cellphilming a mindful and intentional use of technology (n/p).

Walking/cycling with my cellphone

As a third example of a reflexive project, we build on the idea of video walks (Pink, 2007). We consider, for example, the work of environmentalist and educator, Mitchell McLarnon (2021). Interested in the gentrification of various neighbourhoods in Montreal and what this has meant to populations who can no longer afford housing in sections of the city where they have lived for years, McLarnon documented the changing face of particular urban spaces over a period of several years. Some of his documentation was done in the form of photos but other work captures changing patterns of movement. The possibilities for this type of documentation (bird life, traffic, construction, movement around schools or parks or playgrounds) over a period of time are vast.

Similarly, Brian Benoit's autoethnography of the impact of the language law Bill 101 in Quebec on the closure of so many Anglophone schools in the 1980s and 1990s offers a dramatic reflexive encounter through the visual and memory-work (Benoit, 2015). Starting with family photos from his childhood, Brian went on the road to visually document all the different places his family had lived during his elementary schooling and all the elementary schools he attended, and which are now closed or repurposed building. While he did not create a cellphilm production for his dissertation, his visual documentation through a cellphone is highly evocative of what a series of cellphilms could look like.

*A note about ethic*s: In these examples researchers and teachers have attempted to address potential ethical challenges of filming others without their consent in classrooms, public spaces filled with people, engaging in surveillance and so on. In an era of capturing events with police or hospital personnel on film without their consent it is important to be hyper-vigilant about what constitutes the rights of others and issues of safety and security. Clearly the creative and intentional use of your cellphone or other device to create poetic pieces, documentary and other visual accounts offers rich possibilities for reflexive engagement. Building on your own classroom practices there are also many ways in which you can draw on student responses to a classroom assignment (including ones that build on their cellphone practices) in a reflexive way that does not have to violate ethical protocols.

What difference does it make?

We end with the imperative of Schwab- Cartas et al. (in press) "let's get cellphilming!". The reflexive cellphilm examples we have offered here give an idea of the range of social justice issues (urban gentrification, immigration policies and Covid-19, language laws in Quebec) and the interplay with the personal and the aesthetic. Representing the projects can vary from extended written accounts that could draw on the artist's statements we referred to in 'the one and the many' examples, through to a series of vlogs, creating a website, or public event which can be documented. As we argue elsewhere, this type of work also allows for narrative imagination that includes utopic visions of what we

want our practices to be or what we want to change (Sadati & Mitchell, 2021). As Tomaselli et al. (2010) noted, cellphilms, made on a cellphone and made for a cellphone, are particularly effective because they can be so easily shared through social media platforms (e.g., WhatsApp) and so it is relatively easy to reach many different audiences.

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14. What's the story? Designing co-created film projects

TRACEY MURPHY

We educators tend to be divided into two categories: the ones who are labelled as conscientious, detail orientated, well planned, and the others, who are labelled as artistic, visionary, sensitive. The second might sound appealing in popular culture or movies but in my experience, the label comes with qualifiers: creative but not able to meet institutional expectations; visionary but unable to follow through with fine details; sensitive but too easily swayed by emotions. Then again, says who? From my teaching experiences, I have witnessed how arts-based learning through co-created projects, can powerfully centre students' ideas and voices. I have also learned through a series of starts, bumps, with some powerful celebrations along the way, and as an admitted abstract big-picture thinker, that good art projects and in particular filmmaking, happen through detailed planning and execution. Having said this, projects must be planned with care as opposed to being careful or cautious in your vision, as all artistic endeavours require a certain flair for risk-taking.

In this chapter, I outline a framework to design a film project. I start with the broader considerations of theory and pedagogy in designing an arts-based project, and then offer some logistical considerations. I invite you to investigate the links to film productions at the conclusion of this chapter, which include my own collaborations as a settler educator who facilitated arts-based projects and film making with Indigenous students and community. After each section in this chapter, I provide a prompt to help readers reflect on their own potential project design.

Ability and resources

To start your project, first reflect on your ability and resources. Do you have experience making films? I became interested in film through an organisation called *Peace It Together* (links below), that brought youth from Israel, Palestine, and Canada together to dialogue about peace while learning collaboratively to create films. While I had the skills to facilitate youth projects, I lacked the technical and conceptual skills to bring a film story together. Through a colleague, I was introduced to John Mackenzie, Shaw Cable community filmmaker with the Victoria, British Columbia branch. We have worked together on a few projects, and in the process, I have begun learning how to make films. In most cities and universities, low-cost opportunities are available to learn about filmmaking, connect with filmmakers and equipment. In Victoria, Shaw Cable offers volunteer positions, and the Vancouver Island South Film & Media Commission lists community film groups: https://www.filmvictoria.com/local-industry/film-community/

Choosing a theoretical framework (s)

Theory has an important place in the academic world and in practice as you design a film project. The theory that you choose will act as a lens to guide the design of your project and bring to light the decisions that you make as an educator (Anfara & Mertz, 2015) and in turn, value the lived experiences of your students as knowledge. Further as Fassbinder (2007) points out, theory provides a map of why the world is the way it is. By determining a

> Right now, can you describe your intention or purpose for a film project? What skills do you bring, and what skills would you need to develop?

theoretical lens for your film project, you open possibilities for those involved to make deep explorations into, and critical examinations of, social and cultural situations or phenomena.

In creating films, I am drawn to theories that deepen my understanding of story. Feminist theory values the voices of women, and others who have been marginalised; it values storytelling as a critical means to encourage connection, sharing, listening and dialogue around the issues that affect people's lives (Clover, 2020; Hemmings, 2010). Feminism also values the arts, as it can be a practice of epistemological and ontological disruption, a way to challenge, respond to and move beyond injustices and in doing so, create new knowledge (Ahmed, 2017; Clover et al, 2020; Hemmings, 2010; hooks, 1999; Pollack, 2021). As my experience using film has been in collaboration with Indigenous students, I value how film offers a different modality for story creation. Through decolonizing theory, I am learning how filmmaking can support the goals of Indigenous resurgence as "a collective movement that is nonhierarchical, nonexploitative, nonauthoritarian" (Simpson, 2016, p. 23). As a settler educator, these theories help me think out the steps to facilitate story creation that is accountable to the needs of each participant while affirming the generative possibilities of Indigenous resurgence.

The art of storytelling

Films are powerful because they tell stories and so, storytelling acts as a powerful verb and metaphor to describe a dynamic active learning environment. How that story is created depends on your learning goals for a project, and so, I would like you to consider the pedagogies that will match your intentions. For me, critical pedagogy is a valuable counterpart to the creativity of filmmaking. Critical thinking aims to inspire active learning in students (Brown, 1998) and counteracts overstructured learning outcomes that aim to make students compliant, good citizens (Lipman, 2003). Building on this, critical pedagogist Freire (2000) challenged a banking style of education, which describes a pedagogy where knowledge is delivered by an educator into the minds of receptive but passive students. Instead, Freire (2000) proposed conscientization, which aims to raise consciousness about social issues and self-agency through critical thought and dialogue. As I will describe, each step of making a film offers opportunities for students to talk about their ideas, give feedback

> What theory or combination of theories are appropriate to guide your film-making design? How are you connecting theory to your project?

and work for consensus in their decision making. Further, filmmaking can offer multiple roles for students as they engage in the creation, physical filming, and production of a story. In my experience, collective storytelling opens a potential for students to see themselves as complex, multilayered community members who grow holistically—emotionally, intellectually, and artistically—through their experiences of learning.

> What are the pedagogical values and learning goals of your film project?

Finding the story

Finding rather than creating the story is a powerful frame for this section. In my experiences, students will bring forward pertinent issues that are important in their writing or through anecdotal stories in group discussions. Or when students feel vulnerable, I might be

stopped in a hallway or found after school, to be told a story that brings meaning, highlights injustices, or reflects passion for a particular topic. My job is to listen, pay attention and reflect. When the story seems incomplete or calls for justice, I will clarify the issues at hand and suggest an arts-based outcome, like filmmaking. As my focus is collective co-created films, I will listen for themes that might resonate with meaning for other students, ask for clarity and consensus to bring this issue forward to a classroom of students. When introducing a focus, I draw from the values of inquiry learning by Wang et al (2020) to convey my intentions and potential of a film project. These include:

1. Learning about the process of making an artform

2. Exploring how art serves to represent diverse understanding of an issue

3. Evoking a response, bring audience attention to a social justice issue

Additionally, Collins & Stockton (2018) suggest that by valuing the lived experiences of students, students can begin with a peripheral knowing of their topic and be motivated to deeper engagement and ability. If students are motivated to take on a project, at this point I would begin to consider the logistics with a filmmaker, sketch out a timeline and if it makes sense, look for grants.

Making the story

Once consensus has been reached, I encourage students to deepen their story focus through reflective brainstorms & mapping, prompts for writing or drawing out ideas and

Can you describe a process to draw out student ideas?

visits with guest speakers. These collaborations happen through mutual engagement and dialogue and serve a vital place to deepen a community of practice (e.g., Lipman, 2003). According to Lave and Wegner (2003), a community of practice happens through shared interest, a mutual commitment to belonging and helping each other and through opportunities to develop tools/skills. When it is appropriate or if you have secured funding for honorariums, this stage might open up opportunities to invite community members to contribute their knowledge and time to a film. In addition, consider who is telling the story, and from what point of view. Culler (2013) adds valuable questions to this section by asking, “Who speaks, as inside the story in character or outside the story as a narrator, and whose point of view is being told?”. Film making is a complex process but alternatively, may be an easier medium to weave together multiple stories and perspectives. At this point, it might be important to look at storyboard templates, to flesh out the story of your project through the opening, body and ending of the film. While I have never used a storyboard and consequently have spent hours and hours looking through raw footage to build a story, I can see the value as described here: https://www.premiumbeat.com/blog/free-storyboard-template-for-film-and-video-projects/.

In working with a filmmaker, I am learning about the skills and equipment required through the process of filming and production. John Mackenzie is a whiz at finding opportunities for youth to try out different roles in filming projects and can intuitively find moments on set to build skills. While some students may have been more focused on technical production, their contributions to the stories were always considered. I have felt that

my role is to center student and community perspectives, particularly in the production and editing stages. John and I have met on countless occasions to go over clips, to build a story while we integrate ongoing student and community feedback. Student centred does not mean students must make all the production choices in a film (Chambers, 2018), but the integrity of a co-created film emerges from this symbiotic process.

Finishing and sharing the story

The final edits for a story can seem tedious but are key to a polished well-done film, which honours the work of your students and contributions of community. Some of the important finishing touches to a film are the introduction, end credits and accompanying music. A strong opening is the key to grabbing an audience's attention and it could be as simple as finding a stunning image of art, landscape, or a key moment in your film. Music is an important consideration, and often there will be moments in a film where visuals are gorgeous, but dialogue doesn't fit well. Finding permission to use music is challenging and I would recommend looking at websites that have vetted open-source music for films. To end a

> How can you structure this stage- making the story- with ongoing feedback from students and community?

film, in my experience credits are challenging. I want to celebrate everyone's contributions but have learned that audiences have limited attention to read text at any point in a film, particularly the ending. Finally, the outcomes of a film take careful consideration and you may require media release permissions. If a project will be published for public viewing, you will require media release permissions. In any case, decisions must be made on a premier showing event either for a private celebration or if released for ongoing viewing in social media, like YouTube. Finally, how the project is introduced through text on social media needs careful thought. Seeking consensus with these outcomes, particularly choices for public viewing, always trumps my own personal desire to get student work out into the world.

Conclusions

> Have you attended a celebrative film opening? What factors stood out for you?

I believe that films offer transformative learning in the process of creation, and later, through the collective dialogue – internal and external -- they enable when viewed by educators, students, and the public (Halverson et al., 2014). As I mentioned in my opening, creative collaborative projects don't always fit well with current education systems and yet, filmmaking can be a powerful tool to deepen student engagement in learning. Likewise, and especially relevant for adult learning and community informal learning, dialogue around social issues and justice can rise out of filmmaking. Consequently, educators are responsible to plan projects with integrity and accountability in how they prioritize the voices and contributions of students. I've reflected on the future responses of participants as they view their contributions in five, ten and even twenty years. While I can't predict their future feelings or responses, I do need to feel at ease with my decisions. Here is where a check list of sorts may prove valuable. Lists may seem contradictory to the energy of creativity in my opening, but I like the idea of having a step-by-step process that lifts the ideas and voices of filmmakers.

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Video Resources

Indigenous leadership & Moosehide Campaign:
https://www.youtube.com/watch?v=zi--eDOHOug

Shaw spotlight: Indigenous youth mural of hope and healing:
https://www.youtube.com/watch?v=o9wpJ1YxqD8&list=PLvziJfF_2qCYh_jUwK7AxCz4yXEYcyF8q

Peace it together, youth dialogue on peace: https://peaceittogether.com

Ordinary extraordinary activism, films on adult disability

https://www.youtube.com/watch?v=pHfjJ-5ej_M
https://www.youtube.com/watch?v=c7ijvaBiAwo&t=257s

ReVision: The Centre for Art and Social Justice offers a wealth of film projects and diverse perspectives: https://revisioncentre.ca

Re/turning the gaze: unsettling settler logics through multimedia storytelling https://www.tandfonline.com/doi/full/10.1080/14680777.2019.1707256

15. Marx & I: From Mirjaveh to Lesbos

SHAHRZAD MOJAB

Marx and I animates a journey across borders where geographies, cultures, race, gender, and class interlock to depict a global condition of oppression and exploitation. The "I" represents a collective experience of displacement and dispossession under the social and political order of capitalism, as Karl Marx initially articulated in his works. In this journey Marx is reminded of the importance of his more than a century old theorization of capitalist social relations for the world today. He is a witness to the miseries of people who struggle to survive environmental destructions, harsh working conditions, occupations, wars, militarization, racism, exploitation, and patriarchal violence. The cruelty of this reality in the 21st Century is incomprehensible even for Marx, but the "I" uplifts the "old man's" spirit, evoking the revolutionary resistance of the oppressed people of the world as Marx himself envisioned.

Marx & I began as a *Capital* reading group among newly migrated youth from the Middle East and North Africa. They were (are) revolutionary activists, among them a number of former political prisoners, who were (are) temporarily or permanently stranded on the borders of Turkey and Europe or are crowded in the Amazon distribution centers in outskirts of major European metropoles. Reading *Capital* gave them an analytical tool to comprehend their experience of structural violence and relations of power in the process of transition from one geography to the next, not as a fragmented, individualized, and disarticulated social reality but rather as interconnected contradictions constituting all our lives and relations. Thus, a condition which pleads for collective resistance. A young woman artist in the group first wrote a play to be performed by all but then decided to sketch an animation to depict her learning as a way of reiterating her knowledge. The art became the basis of the collective writing which advanced both the discussion and the artistic expression of the complex analysis of the text. Another young woman, a former theatre actor, read the text, which was originally written in Persian, therefore the animation found a voice. The Persian text was then translated into English, yet another collective endeavor, and was further refined for its analytical clarity.

As Marx traveled with the "I" from Mirjaveh on the border of Pakistan and Afghanistan to arrive on the edge of Europe, to the Island of Lesbos in Greece, he realized that the limits in his analytical method should be crossed. He witnessed the feminization of work and poverty, the ever-increasing prostitutions and sexual exploitation of women, the depth of colonization and racism. In short, he experienced the intensification of capitalist social relations in its imperialist form. In this journey, the "I" was building *from* Marx *on* Marx.

Marx & I is dedicated to all those who cross many borders to build a life, though in the process face the hazard of capitalist patriarchal relations. It is also dedicated to all those who are incarcerated because they dare to stand up against these hazards and demand a better world.

Marx & I video can be accessed here:

https://www.youtube.com/channel/UCwheUZoqPmSKELH-Reqfg3A

16. Designing a multi-media feminist research exhibition

DARLENE E. CLOVER

> History that comes not from the lofty perspective of 'great men' and conquest, but rather from below is always difficult to perceive. Its protagonists are rarely documented; theirs is all too frequently the untold story…To 'disobey' in this exhibition is a byword for the creative radical spirit…We have captured through this exhibition snapshots of women's highly visible acts of defiance and imagination and those less visible, the small disobediences that are part of the daily workings of women's lives in an unjust world. Together they are clever, well thought out, patiently pursued.
>
> *Disobedient Women*, Except from the Curatorial Statement, 2018

My chapter focusses on the design/curatorial elements of a large-scale, feminist research exhibition called *Disobedient women: Defiance, resilience, and creativity past and present*. I begin with the above excerpt from the curatorial statement because these statements, often the first step in designing an exhibition, provide the introduction, the challenge to which the exhibition responded, the intent and what audiences would see and read. Curatorial statements are always based in the cultural and socio-political beliefs, understandings, and experiences of the curators, meaning they represent a worldview, a theoretical positioning which is shown and told through the exhibition's visuals and narratives.

I begin my chapter with reasons for choosing an exhibition format as a project and because context matters to every exhibition, the socio-political context in which *Disobedient Women* was curated. From there, I outline the steps I took in collaboration with students and colleagues, to design and curate this multi-media exhibition. As every exhibition 'is' its stories and images I weave into my discussion tales and and images.

Why choose to curate an exhibition?

I chose to design and curate an exhibition for reasons that relate to their communicative and pedagogical power. Cultural scholars Hourston et al (2012) describe exhibitions as narrative environments, storytellers which through visual and textual form, narrate stories of society, culture, arts, history, and/or people. Telling stories matters because they are how we make meaning of our complex lived realities.

Pedagogically, exhibitions are what Benjamin (2014) calls "plays of force" because they are masters at influencing, shaping and mobilising knowledge about the world and even, ourselves (p. 14). What this means, as alluded to in the introduction, is that exhibitions are never neutral. They are curated by someone who believes something and aims to teach that something through the exhibition. Through carefully choreographed representations - images, objects, explanatory texts and even things such as where something is positioned or how it is lighted, exhibitions activate in the visitors, the 'seen'. What we 'see' (remember the adage 'a picture speaks a thousand words') is for much of the population, the most commanding sense and often, "what we see is considered evidence, truth and factual' (Carson & Pajaczkowska, 2001, p. 1). Moreover, as Bartlett (2016) reminds us "exhibitions are events that mark the

significance of their subject, lending authority and a certain amount of cultural value accrued in retrospect" (p. 307).

Another important element that drew me and my colleagues to the exhibition format was their power to stimulate the imagination (Bedford, 2014). Aesthetic exhibitions - those that use and include artforms - are visionary spaces that 'imagine' and story other worlds, encouraging us through creativity to venture into things known yet unknown, familiar yet strange. This imagination, however, is never disconnected from the political values and ideologies and pedagogical aspirations of those who create the exhibitions, and this is certainly true of *Disobedient Women*. Our intent was both illustrate and encourage a feminist subversive and radical imagination. The subversive imagination acts as a rebellion against the normative by creating alternative narratives that illustrate how, in our case, women's resistance, resilience and creative practices were being performed yet ignored in the national historical discourse surrounding the Sesquicentenary. These rebellious acts of subversive imagination that dare to state and render visible that which has been strategically obscured shock, but it can also according to Becker (1994, p. xiii) "be an object of outrage" if people disagree with what they see or are being told. The radical imagination is similar but more pedagogical. It is the mobilisation of a collective conscious creative force aimed intentionally to not only expose but also challenge the root causes of inequality and injustice. The radical imagination is "the capacity to think critically, reflexively and innovatively about the social world" to act upon it (Haiven & Khasnabish, 2014, p. 2).

The impetus

> History knocked on your door, did you answer?
>
> Klein, 2014, p. 466

The idea of curating *Disobedient Women* had in fact percolated in my mind for some years. I have spent the past 22 years researching the arts-based practices of women who work within different social contexts and issues, but the exhibition was galvanized by a particular event, a particularly unsatisfying condition. In 2015, the Tory federal government was beginning preparations for the Sesquicentenary of Canadian Confederation (2017). Dubbed *Canada 150* this was the process in 1867 by which various provinces were united into what became the Dominion of Canada (a nation). I had just returned from a stay in the United Kingdom and was listening to a CBC radio programme about the preparations for the celebrations and the host asked his Tory guest to identify what he saw as the key historical nation-building activities of the 150 years. He proceeded to spin a tale of white men's heroism -- acts of 'discovery', ecological conquest, the war of 1812, and ice hockey. This highly masculine imperial narrative excluded any role women in all their diversity may have played in 'Canadian' history, ignored sexism and the impacts of these acts of colonialism as deep imperfections in the national landscape, glorified war and sport. It also excluded the hundreds of creative resistances to this type of 'normative' storying of what counted and who as and in history. Unsatisfying conditions such as this are problematic, but they can "incite the imagination of new possibility" (p. 2). *Disobedient Women* was just such an act of imaginative possibility, a very different story and visualization of who and what mattered in the past and who still matters in the present. Specifically, as noted in the curatorial statement it captured women's acts of creativity, defiance, and resilience as responses to a patriarchal, imperial world.

Creating the title and identifying the purpose

Every exhibition has a title. I am drawn to exhibitions with interesting and catchy titles. I chose *Disobedient Women* based on an exhibition I had visited as part of my research in London, England at the Victoria & Albert Museum called *Disobedient Objects*. In the context of that very sedate and proper museum, *Disobedient Objects* was a chaotic and vibrant compilation of objects from around the world that had been used in street protests such as banners and puppets. Other ways to find a title are to survey the lists of past and present exhibitions on museum and art gallery websites or to go through magazines because they often have interesting short titles that can stimulate ideas.

The second thing to do is to develop the purpose of the exhibition. As noted above, the purpose of *Disobedient Women* was to showcase women's activism and creativity in British Columbia in its diverse forms, past and the present and to spotlight this publicly, by using the visualising and storytelling power of the exhibition format. The exhibition aimed to provide a space that interrupted the silencing and erasure of women's stories and lives to disrupt the complacency of the historical narrative espoused by the federal government. The exhibition team combined physical objects like quilts with images, visuals and texts in ways that we hoped would engulf visitors emotionally, affectively, intellectually and politically in the worlds of colourful rebellious resistance and quiet patience and resilience created by the many women who performed, stitched, painted, drummed, recited, or knitted Canada's other history.

The team chose to focus on both past and the present intentionally. How we have storied and represented the past has an impact on who we think we are in the present (our sense of identity) and the past also conditions our beliefs and actions into the future (Arnheim, 1997; Clover, 2020). In addition, by working in historical and contemporary contexts, we were able to show continuance and/or contrast between past and current struggles, issues, actions, and practices.

Situating the exhibition

We chose to curate the exhibitions in art gallery spaces because these institutions lend such authenticity and significance to an exhibition. As Gordon-Walker (2018) argued, they are the most trusted of all our knowledge making institutions. Broad access was also important and therefore, we chose two different gallery locations. One was a municipal gallery in the city centre. This gave tourists, shopkeepers, and others working and living in the city centre access to the exhibition. The second space was the Legacy Maltwood Gallery on the University of Victoria (Uvic) campus. Located on the lower ground floor of the library, this space was accessible to students, faculty, and alumnae.

Obtaining the content

We used five methods to obtain the content for *Disobedient Women*. Firstly, we designed and disseminated a *Call for Items* through listservs, to friends and colleagues, via twitter and other forms of social media. Interestingly, most responses came not through social media, but human connection. Some women sent photographic collages of commemoration events such as Toronto International Women's Day. Others sent newspaper clippings or photographs of themselves being arrested for civil disobedience. Figure 16.1 below is an image of Qwetminak, a grass roots Lil'wat leader, who was arrested, jailed, and convicted for criminal contempt of court for blocking the road to logging trucks through her people's unceded territory.

Figure 16.1. Qwetminak on her knees

A feminist lawyer gave us a wonderful collection of old phonographic records, slogan/protest tee-shirts, feminist magazines and books and posters which one of my students curated into a budding feminist's bedroom diorama. This is the statement by Ruth that accompanied the diorama:

> Our formative years have a great influence on the music we listen to, the art we are drawn to, and how we choose to dress. For me it was those years when I became a feminist, acutely aware of the injustices in the world around me. My bedroom became an extension of myself, and the ideas I was beginning to form as a young woman. I spent many hours reading, listening to music and adorning my walls with posters, photos and art. I read.

We also received a photographic series entitled *(Mis)Interpretation: Sikh Feminisms in Representation, Texts and Lived Realities* (Sep 29-Oct 20, 2015). Created by a group of Sikh feminists this series of photographs aimed to de-centre the notion of a normatively androcentric faith and to raise awareness of Sikh feminist thought and understandings.

Indigenous artist and law professor Val Napoleon lent us her series of Feminist Ravens (see Figure 16.2):

> I have chosen to present [the law] with the raven – a trickster for some Indigenous peoples. She can teach us by being a troublemaker and by upsetting the log jams of unquestioned assumptions. She can also teach us with love, patience, and a wicked sense of humour. She can create spaces for conversations and questions – that is her job as a trickster and as a feminist so that nothing is taken for granted and all interpretations are laid bare.

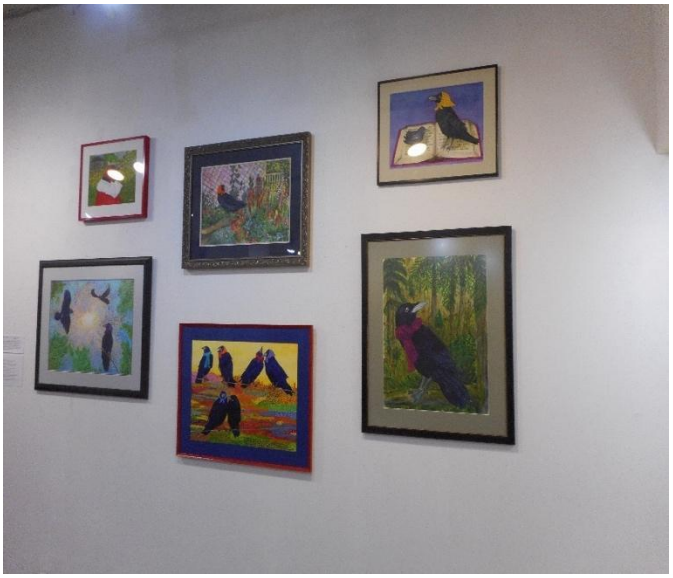

Figure 16.2. The Ravens

A second method we used was the archives. This was 'the past' and we mined archival resources for diverse historical images and stories. In the archives of the Royal British Columbia Museum, we found photographs of the First Chinese Women's Auxiliary, circa 1900 and a Women's Institute Convention that took place in Duncan in 1920, complete with artist, Emily Carr. From the UVic archives, we found many images and stories of the Raging Grannies, a courageous group of older women who endeavour to raise awareness of issues relating to peace, the environment, and social justice through satirical songs and skits. We also found copies of *Zenith Digest*, a newsletter edited by Trans-woman Stephanie Castle and the story of Rosemary Brown, the first Black woman in the BC Legislature.

Figure 16.3. Image from *Zenith Digest*

The third method we used to create the content of the exhibition was to commission Indigenous and non-Indigenous artists to create original works for the exhibition, based on the theme. The results were one video (animation and slam poetry), two sets of hand puppets, a bedside table installation, six paintings of women's 'headgear', a lithograph, and a series of

protest buttons with contemporary slogans. I juxtaposed these with a series of protest buttons we had found in the archives from the 1980s and 1990s. It showed that while some of the issues had changed - trans issues for example - the comments on both sets of buttons were hauntingly similar, illustrating visually, just how little things had changed and why we still needed feminism and its soft and hard acts of rebellion.

Our fourth method was two interviews, although this is not something that can be done in a project that does use human subjects. We interviewed Indigenous Elder May Sam who keeps cultural practices alive by teaching the art of Cowichan sweater knitting. The second interview was with Mary-Wynne Ashford, who has been an outspoken advocate for demilitarization and against nuclear weapons.

Finally, we tapped into feminist organisations for stories and artefacts such as the West Coast League of Lady Wrestlers, a women's group that dresses in costume and 'wrestles' social and ecological issues (see Figure 16.3), and the Raging Grannies, a group of elderly women activists. The Grannies arrived at my office with green bin bags full of everything from books they had written to a photograph of them heading in 'naked' into a freezing lake for the cause and from the lyrics of satirical songs to a full size cut out on of them complete with feathered boa.

Curation

The final act of an exhibition for the curator is to put it together. When I proposed the exhibition to the Legacy Gallery, I had assumed the 'real' curators would curate the exhibition. They soon disabused me of this misconception. They would 'hang' the exhibition, but I was 'to curate' it which meant I had to imagine and story it into being. I had the story; I therefore had to be the storyteller. This was more daunting than I had realised because it included a lot of 'maths'. I visited the site quite a few times and worked off blueprints to ensure that everything to fit the available wall and floor space or into the glass cases. This taught me that while the imagination is a practice of possibility, exhibition making is also based in pragmatism.

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17. Designing a ‘pop up’: Events, schools and exhibitions

SARAH WILLIAMSON

What we now know as ‘pop-up’ appear in various forms, for instance, shops and restaurants now ‘pop-up’ in unexpected places, cinemas suddenly appear to offer new experiences in unusual locations and art galleries (or exhibitions) inhabit disused shops (Jarvis & Williamson, 2013). Pop-up events are temporary occasions that occur in spaces that range from museums and schools to community spaces, halls and parks. They can be about food or have commercial aspirations, but they can also be spaces for critical and creative education and learning, the focus of my work and this chapter.

Designed to last for only a short period of time, I have found education and learning pop-up events to be vibrant, exciting, full of creative spirit and freedom. This, together with their potential to invert and subvert some aspects of normative practices of formal education and learning, can harness many aspects of carnival practice, embracing the spirit of what Russian philosopher Bakhtin (1968/1984) called the ‘carnivalesque’. Carnivalesque and its ideas of transposition and application of a carnival’s ‘spirit’ formed the basis of European medieval carnivals. Essential elements of the carnivalesque spirit are inclusion, equality and freedom, a temporary inversion of established norms of society and structures of power which often involved challenges to the status quo through rebellious behaviour and irreverent folk humour (Williamson, 2017). The idea of a pop-up learning event, for example the art schools and exhibitions that I have designed, is to offer inclusive and freely accessible creative activities where participants can mix, be creative and learn together informally about the issues that affect our lives. If pop-up events are to be inclusive and open to the public, it means that anyone can attend. While critical to their success, pop ups that deal with controversial subjects can sometimes involve risk-taking and steps into the unfamiliar and unknown. However, “risk-taking and being brave” are central characteristics to feminist approaches and to feminist adult education (Patrick, 2017, p. 186; see also Clover, et al., 2016).

Although the temporary and ephemeral nature of pop-up events is not a replacement for the longer-term educational work that needs to be done around social issues, they can be liberating and democratising events with many benefits. For instance, creative activities which are not assessed can relieve a fear of doing something wrong and making mistakes, and short-lived, informal learning situations offer freedom from pressure and judgement.

In this chapter, I focus on the design elements of pop-up art schools which include exhibitions. Before I begin, however, it is important to note that an educator or researcher does *not* need to be an artist or arts practitioner to stage a pop-up event such as an exhibition or a school. Similarly, students do *not* need to engage in creative activities at a pop-up event either, as the ‘witness’ of creativity and art by others can have great value. As Lawrence (2012) states, witnessing art which is evocative or provocative has the potential to facilitate deeper awareness and critical reflection.

Pop-up exhibitions

Art exhibitions aim to realise an affective and/or discursive potential, to shape experience or kindle debate. Exhibitions are in fact, “the medium through which most art becomes known” (Steeds, 2014, p. 14). Pop-up art exhibitions and displays can be intentionally designed to be informal and nonformal discursive spaces of teaching and learning which are not about the art, but about the issues they portray. They can be organised using new or existing materials, purchased, loaned, made for the event or donated. If wall

space is needed but not provided or found, temporary hanging arrangements can be made with washing lines and pegs. Content and accompanying curatorial statements can be descriptive but they can also be provocative, provide a contrasting or different perspective, subvert or even, ask questions. The pedagogical intent of the exhibition is the guide.

Pop-up art schools

Pop-up art schools are designed and planned with an emphasis on participant creative activity, which can be an effective way to engage people with feminist and other types of social issues. My work is predominantly about feminism, and the representations or visual depictions of women in art galleries by men who, no matter how empathetic (if at all), lack any experiential knowledge of what is like to be a woman, and in fact paint women for their own titillating male/masculine gratification.

Pop-up art schools for me offer the opportunity for individual and personal learning, for expression through embodied engagement and response, and for co-creation and collaboration. I have found a 'craftivist' approach to pop-up art schools works very well. What this does is to emphasize 'craft' (often what women are seen to produce) rather than 'art' (what men produce), making it more open and less threatening to those who do not see themselves as 'artistic' (or male!). The term 'craftivism' (social or political activism through craft) was coined by Betsy Greer, who describes it as "a way of looking at life where voicing opinions through creativity makes your voice stronger, your compassion deeper" (http://craftivism.com/definition/).

The process of creating and making something by hand, and the time it takes, allows opportunities for longer stretches of reflection and thoughtfulness. The act of creative expression through making something can feel empowering, and Sarah Corbett, founder of the Craftivist Collective, says to craft is to connect "heart, head and hands" (2017, p. 3). Greer (2014, p. 173) believes that craft has a way "of inviting people" into political conversations due to its familiarity which "helps bring even those reluctant to be political to the table, if only because they want to know how a handmade piece was constructed". There is a rich history of craft being used in activism and protest, a famous example being that of 1913, when English suffragette Emily Davison died trying to pin an embroidered protest scarf to the racehorse of King George V.

Designing and staging a pop-up art school

If you are using an art gallery or museum, it is important to liaise with the staff to secure an area for a pop-up event. Staff will most likely be happy to help, as temporary and pop-up exhibitions, as well as arts-based workshops and activities, are key attractors of visitors and bring a gallery to life. Also enquire into what else the institution can contribute such as tables and chairs, resource materials, cloakroom facilities and so forth. If you are unable to hold a pop-up event in a gallery or museum of your choice, consider holding one outside in a public square or park close by. Mind the weather, however! I have even used indoor market spaces.

A key stage when designing a pop-up art school is to determine a theme. This can be political, such as to draw attention to gender issues or sustainability agendas, or it can be to celebrate and commemorate a relevant event, place or person. Design a range of different creative and engaging activities, although as noted, 'to witness' can be a powerful act of self or social reflection, a coming to see something new or differently (Etmanski & Newman, in press). It is important to be practical, avoiding anything too complicated. In addition, have adaptable activities which are accessible and achievable for all ages if your aim is to be inter-

generational. To advertise your pop-up, make posters, flyers, online event pages, and use social media. Clearly indicate whether they are open to the general public, if tickets need to be booked and if they are designed for a specific group, such as only for women.

When organising an event, plan to set up large tables as a base for each activity, like a stall at a fair. The number of activities you organise will depend on the size of the venue, the number of facilitators and the numbers of people involved. Participants can then wander around, join in, or again, simply witness. Aim to have one or two people facilitating each activity for which there is signage, motivating examples on display and handout sheets with clear written instructions and visuals for guidance. You can attach signage to the backs of chairs and also on to the sides of empty boxes placed in the middle of an activity table. If you can, have someone who will 'meet and greet', and who can explain how the event works and what participants can do, and who can also collect feedback before people leave.

Another idea is to customise the space with temporary 'walls' which can be created by hanging a variety of things such as posters, photographs and drawings from washing lines hung around the perimeter and across the room (see Figure 17.1 below).

Figure 17.1. Washing lines

Additionally, participant work produced at the pop-up school can then be easily displayed -- creating a temporary exhibition! To transform quickly and easily a space for a pop-up, use bunting, as this suggests a carnival event and helps to create a happy, festival atmosphere. Bunting is a type of festive decoration which is typically made of colourful fabric or paper triangles attached to lengths of ribbon or cord and strung highly across an area or around a perimeter. To make attractive bunting which is customised to your event, cut large triangles from unwanted wallpaper or newspapers (as long as A3 in length for impact). Stain newspaper with cold tea or coffee using a small sponge, cloth or large brush for this. Leave to dry, then stick a large letter on each triangle, hole punch the top of the triangles and thread them together using garden twine or wool. To add the lettering on to the bunting, decide on words which link to your theme, then type them into a word document on a computer using a tall, narrow font. Enlarge until two letters completely fill an A4 piece of paper, then print and then cut out. Leaving a white border around each letter can look very effective when stuck on to the stained newspaper (see Figures 17.2).

Figure 17.2. Newspaper lettering

An alternative is to use large letter shapes or stencils for the letters (you could ask to borrow them from a kindergarten or nursery as they often have these).

Always remember to design a creative way to gather and display feedback about the pop-up event too. For example, I have successfully used the idea of patchwork quilting to collect and display feedback by making squares of decorative paper such as wrapping paper or wallpaper (pale in design) available for people to leave feedback on. Completed 'feedback squares' have then been stuck or pinned onto large pieces of paper to create a patchwork 'feedback quilt'. Blank postcards can also be filled in and pegged onto a washing line to create a visually attractive display, playfully suggesting the idea of a postcard being sent from the event. The idea here is that the input of the participants also becomes part of the 'exhibition' (see Clover, 2020 for further information on exhibition research practices).

You need to know what worked well and what could be improved for next time and this can be a future research project, if you interview people and also have forms with questions to be filled in, such as why they attended, their age, gender, ethnicity, and any other information you feel is important to gather.

Nurturing the feminist subversive imagination

As noted, my emphasis is often on women's issues and feminism, and this section lists some of the activities I have used during my pop-up schools. The theme may be serious, but I always offer a carnivalesque freedom for participants to be imaginative, to see and feel imaginative things and to experience the pleasure of creativity, of making or looking at art. I like to adorn the pop-up spaces with a range of quotations, facts and statistics about women's representation, oppression, and marginalization to get people thinking. I also create spaces where they can leave comments (see Figure 17.3 below).

The activities listed below are 'open' enough to be used or adapted for all age groups, levels of ability and experience.

Banner making

Banner making is an ancient craft. A banner is typically a long strip of cloth bearing a slogan or design, hung in a public place or carried in a demonstration or procession. Design a banner (research suffragette and feminist banners for inspiration), and plan how individuals can all contribute by stitching, sticking or painting a small section.

A feminist paper patchwork quilt

Take the principle of patchwork to create a collaboratively-made quilt. An activity can be to create a paper square that contains a feminist message or thought, and which is created in the traditional suffragette colours of white, purple and green. You could also research and copy vintage feminist illustrations for participants to colour and decorate. These are then pieced together to create the feminist paper 'quilt'. Create a few examples beforehand for guidance.

"Houses of Unrest"

Figure 17.3 is an image of a doll house. This activity sees doll houses (borrow or buy from car boot sales) transformed into 'Houses of Unrest'. Using card and a lollipop stick, ask participants to create their own miniature placard of protest or memory associated with women and domesticity. Participants can then choose where to position their placard inside or outside the dolls houses using blu-tack.

Figure 17.3. Houses of unrest

Encouraging the subversive imagination

Drawing upon the principles of the 'carnivalesque', I have designed creative activities which have a 'subversive' element, and which change or invert something. One of these is **Revisioning**. If you are in a museum or gallery, have your group re-write or create a 'new' curatorial statement or object/artwork label from a feminist perspective. You can also create new speech bubbles to add an imagined dialogue to objects or images. You will definitely need permission to do this. Other activities are 'Guerrilla Knitting' and 'Yarn-bombing'. Participants attach previously knitted items or wrap yarn around things in official places, inside and out, to draw attention to something. Building on this I have also used Guerrilla Gardening**,** with packets of seeds with flowers or foliage in the suffragette colours of purple, white and green given out to participants to be a 'guerrilla gardener' after the event. Have packets of seeds in the three colours and provide small envelopes for participants to make up their own mini seed packets with a few seeds of each colour. Encourage participants to go out and plant an unexpected explosion of feminist flower colour in a public place somewhere, for example, a roadside verge or piece of land in a car park.

There are other ways to enhance a pop-up school. You can serve refreshments and I once served refreshments in vintage China cups and saucers that formed a decorative display in their own right. An area was set aside, and this 'tearoom' provided a sociable space and

allowed participants to relax. It also provided a 'safe' area where people could just watch the art school unfold around them (Jarvis & Williamson, 2013). I use music to create ambience. In one school, I brought in 1950s French music from an 'Age of Couture' exhibition that had been curated at the Victoria & Albert Museum in London to add a vintage atmosphere. The school ended with a live performance from a jazz funk band whose style and improvisation added to the creative ambience of the pop-up.

In my work, pop-up schools are creative, fun events that also contribute in their own way to gender justice and change. These flexible activities can also tackle colonialism, racism, ableism, the ecological crisis or any other issue that affects participants' lives.

Note: This chapter was adapted from the original in Clover, D.E., Dzulkifli, S., Gelderman, H. & Sanford, K. (Eds.) (2020). *Feminist adult educators guide to aesthetic, creative and disruptive practice in museums and communities*. https://onlineacademiccommunity.uvic.ca/comarts/feminist-adult-educators-guide/

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18. Designing and curating a virtual exhibition: The case of *Visualising the Feminist Imaginary*

SURIANI DZULKIFLI AND NABILA KAZMI

Our focus in this chapter is on exhibitions and more specifically on designing a virtual feminist exhibition. Exhibitions -- whether in museums, communities or online -- are important tools of education and learning (e.g., Steeds, 2014). Yet like all other educational tools or spaces, exhibitions and never neutral and therefore, have both challenges and important responses. One challenge, as illuminated in Clover's (2016, 2018) global studies, is the persistent exclusion and/or misrepresentation of women's histories, contributions, and experiences in the majority of the world's exhibitions. Excluding and misrepresenting the lives of half the humanity contributes to gender inequity and inequality - to the disempowerment of women due to a lack of gender consciousness and historical memory on one hand and to the continued empowerment of the patriarchy to story and thus name and particularly, to represent visually and narratively what has value, what counts and by exclusion, what does not. Marshment (1993) reminds us are always about power -- the power to see, to know the world and ourselves. In response, feminists "have begun to curate diverse types of exhibitions to revise and trouble this politics of misrepresentation … and obliteration [to] animate change" (Clover, 2018, p. 2). For these women, exhibitions are powerful mediums which, by their very curation of alternative histories, call attention to the 'absent presence' of women and bring to life their knowledges, experiences, contributions, and cultural practices in visual and narrative form. As Clover et. al (2020) remind us, exhibitions are storytellers, and women telling their own stories is critical to ending the silences that exhibitions have for too long perpetuated. Women's stories give visibility to their identity, creativities, ways of knowing, struggles and triumphs, and are ways to take back both power and the power of storytelling.

The second challenge of exhibitions is their often inaccessibility to the public, particularly when housed in elitist art galleries and museums which people are unable or unwilling to frequent (Clover et al, 2016). In response, more accessible types of exhibitions including travelling and pop-up exhibitions are being curated in a variety of spaces and sites around the world (e.g., Clover & Sanford, 2021; Franger & Clover, 2020; Williamson, this volume). There is also a rise in the curation of virtual exhibitions by feminists. In this chapter, we describe the design and curation of our virtual feminist exhibition entitled *Visualising the Feminist Imaginary.* This exhibition captured stories, told through objects, images and artefacts of a group of 20 women who took part in February 2020 in workshop entitled *Feminist aesthetic pedagogies and activist possibilities workshop*.

We begin this chapter with a discussion of virtual exhibitions as modes of communication followed by a brief focus on visual literacy, a foundational skill necessary to creating but also 'reading' and understanding exhibitions. Following this we outline how we designed and curated this exhibition. curating and disseminating stories and then explore the power of visual images and their interpretation. We conclude by outlining the steps we took to create this exhibition everything from themes to the technology.

Communicating through virtual exhibitions

The use of the global Internet has become an integral part of many people's daily lives. As suggested above, virtual exhibitions are one such innovation of Internet practice that represents an important alternative to physical exhibitions, which are confined in terms of

place. Unlike their physical counterparts, virtual exhibitions offer both local and global accessibility to intentionally curated visuals and stories around a plethora of topics. Virtual exhibitions are defined by Kim (2018) as "extensive online data collections providing rich user experiences" (p. 243). Kim adds that "the scope and role of these exhibitions have rapidly expanded due to their ability to overcome the geographic, economic, and accessibility limitations of physical exhibitions" (p. 243). Virtual exhibitions, ranging from static text and images to 360˚ virtual tours, offer multiple advantages. The first is they can be "relatively cheap and easy to produce and manage" (Hoffman, 2020, p. 212) and the second, as noted above, is their accessibility and reach to wider audiences. Unlike physical exhibitions, virtual offer hypertextual displays of visuals and text.

Virtual exhibitions offer the flexibility to customise a space according to a visitors' interest. Through their multiple entries and exits, virtual exhibitions facilitate adaptable manoeuvring by the visitors (Kim, 2018). Also, given their online presence, virtual exhibitions become available to a wider audience. These factors assist virtual exhibitions in creating opportunities for communication with their viewers in a participatory and collaborative manner through their content and presentation. However, they also render necessary the focus on clarity of representation and effective communication with their viewers.

Making sense of visual images

Although texts or narrative often accompany virtual exhibitions, the exhibitions do rely heavily on the visual imagery, and this must be 'curated' or storied which requires, like reading other 'data', a thematic analysis (e.g., Clover & Sanford, 2020) and this requires a form of visual literacy. According to Abas (2019, p. 100), notions of visual literacy have shifted from

> an individual's cognitive abilities to make sense of visuals … to include creating awareness on the functions of visual media and making judgments on the accuracy, validity and worthiness of images [have been] reconceptualized as social practice[s] to understand how visual images convey meanings within a broader sociocultural context and the ways in which our lives and identities are informed through images (p. 100).

Feminist Rose (2012) speaks of the need for visual literacy to include a critical lens, an ability to think about "the agency of the image, [considering] the social practices and effects of its viewing, and [reflecting] on the specificity of that viewing by various audiences" (p. 17). As feminist education scholars such as Clover & Sanford (2016, 2020) remind us, an image appears differently to different people based on their cultural contexts, their experiences, and points of view. In other words, there is no 'one way' to read an image, but multiple perspectives. Visual images therefore allow visitors a space to interpret, to devise from them their own meanings, even if/when they contrast to the original meaning (Clover, 2018). This means that although you can curate and tell a story through an exhibition, you must always be cognizant, it may be seen and read differently.

Designing and curating a virtual exhibition

As we noted in the introduction to this chapter, the *Visualising the Feminist Imaginary* virtual exhibition was created from our conversations at the *Feminist Aesthetic Pedagogies and Activist Possibilities Virtual Conference*. The 19 participants from different parts of the world had been asked to bring to the workshop an image, artefact or object that

was illustrative or reflective of their understandings of theme of the workshop: feminist aesthetics and the feminist imaginary. This activity allowed for two things to happen. The first was as an introduction. Each participant used her object to introduce herself. It also served to set the workshop off on a more 'visual storied' way which is often not the case in academic workshops.

To create the exhibition, we had participants write up their stories following the workshop and send the image to us. Although the stories had only been orally introduced, some participants sent them in other forms such haiku, a Japanese form of poetry. *Visualising the Feminist Imaginary* includes 19 images and their accompanying stories in total.

Once we had all the images, I (Suriani) lead the design and curatorial process. I put all the images together and interpreting the collection of artefacts that I was seeing. I began to think about these thematically, in terms of what I felt we were doing. We then met as a larger group (with Kazmi, Clover & Sanford) where I presented my themes and then as a group, we honed and curated these into three final themes which would become the titles of the 'galleries'. The first theme was 'remembering'. Workshop participants had told stories about their (great-grandmothers, mothers or sisters and the impacts these women had had on our/their lives. Our memories are important because they give us as feminists, a sense of continuity with those who came before and had such an impact on us and/or society. Like history, memories provide important details of who we are but also who we might like to be (e.g., Clover, 2020). The second theme was 'Storytelling'. Stories are powerful in and of themselves; they are a struggle for the power to be told, how, where and by whom they get told and who really 'hears' them. For Okri (1997) we both "live by our stories [and] we live in them" (p. 46). These stories are planted in us, but we also seed them "knowingly or unknowingly - in ourselves" (p. 46). The third theme was how the objects were used to rupture patriarchal societal norms. We called this gallery 'Rupturing' (see Figure 18.1).

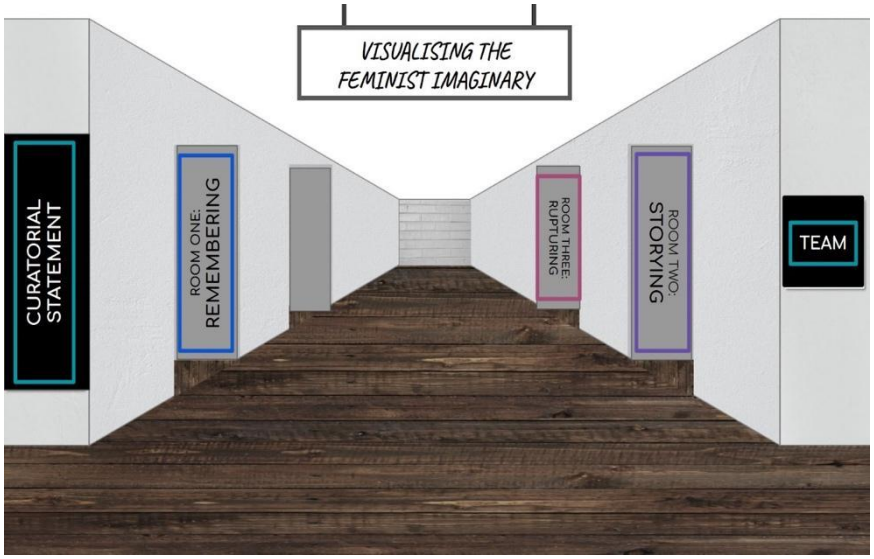

Figure 18.1. Main gallery hall

We each researched different types of virtual exhibitions ranging from using PowerPoint to doing 360˚ virtual tours. Most of this involved looking at YouTube videos and doing online searches for ways of putting together virtual museums and exhibitions. We came across multiple sources that charged a fee to curate exhibitions using virtual reality,

augmented reality and 3D technology. However, considering issues of accessibility and farther reach, we decided to go with a free, yet engaging, virtual exhibition layout.

During our research, we chanced upon Design Your Own Virtual Museum, a YouTube tutorial. This tutorial explained the process of creating a virtual exhibition that also offered a free template which could be edited. It was important to make sure that the template fit with the criteria and the requirements of the exhibition we were planning to design. Nabila used the template to do a preliminary design presentation to the whole team. During this meeting, the team was shown the virtual exhibition, firstly, to give everyone a sense of what it could look like and secondly, to build consensus on the themes and formatting.

Weekly installation of the exhibition

We scheduled weekly Zoom calls to meet and work together on 'installing' the virtual exhibition. The entire process took about three months from gathering the artefacts to the final testing, the uploading of the exhibition on our website and sharing it with the wider audience. As discussed earlier, the virtual exhibition's main entrance contained three galleries that were distinguished based on the identified themes. Each gallery was curated by way of 'mounting' the images on the digital walls in their specific galleries (see Figure 18.2).

Figure 18.2. The 'Storying' gallery

These images were in different sizes and had to be resized to fit into the frames on the wall. Each of these images were clickable and they directed the visitors to details about them. Upon clicking, visitors were able to see the artefacts up close, including their stories (see Figure 18.3).

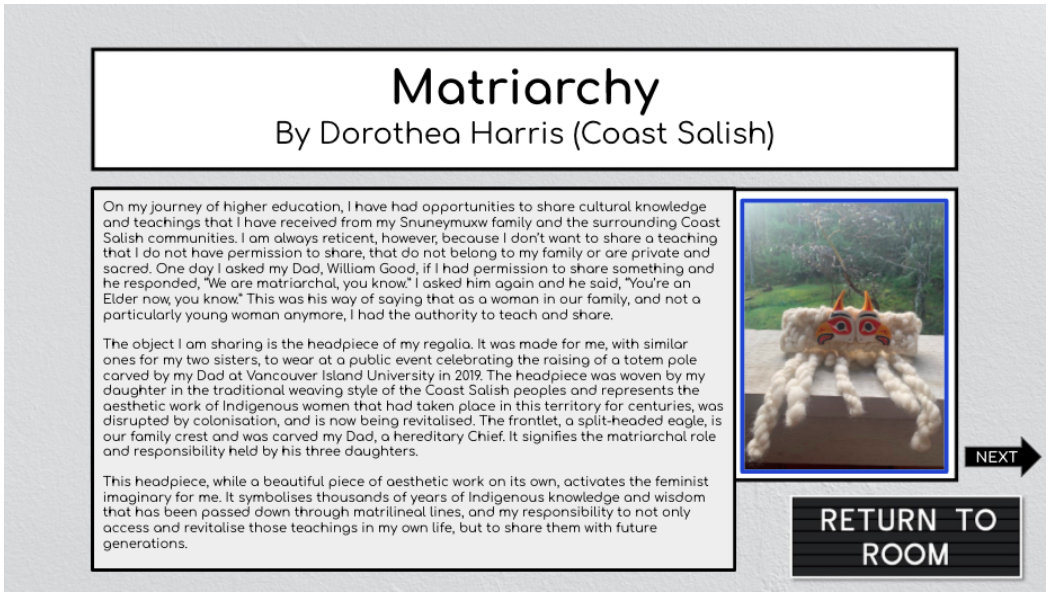

Figure 18.3. Matriarchy artefact and story

The navigation buttons of 'RETURN TO MUSEUM', 'RETURN', 'BACK' and 'NEXT' were created to ensure the smooth flow of the virtual exhibition, and to introduce flexibility. The slides for 'Team' and 'Curatorial Statement' had 'RETURN TO MUSEUM' buttons which directed them back to the main gallery (see Figures 18.4 & 18.5 below). This was also the case for each of the themed gallery entrances. Each detailed slide of an artefact had buttons for 'RETURN TO ROOM' which took them back to the main themed galleries. They each also had buttons for going 'BACK' and moving to the 'NEXT' artefact in the exhibition within the themed gallery. The only slide for each gallery without a 'BACK' button was the first, as it was the start of the sequence. The navigation buttons had to undergo multiple testing as they were responsible for the flow of the exhibition and were re-tested until all of them worked flawlessly.

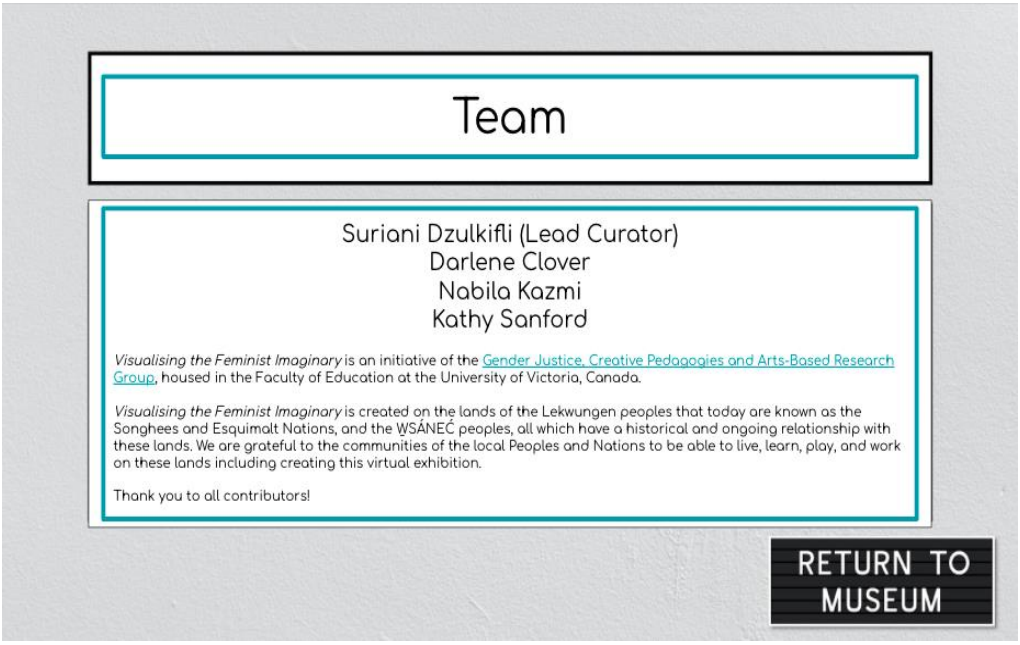

Figure 18.4. The curators

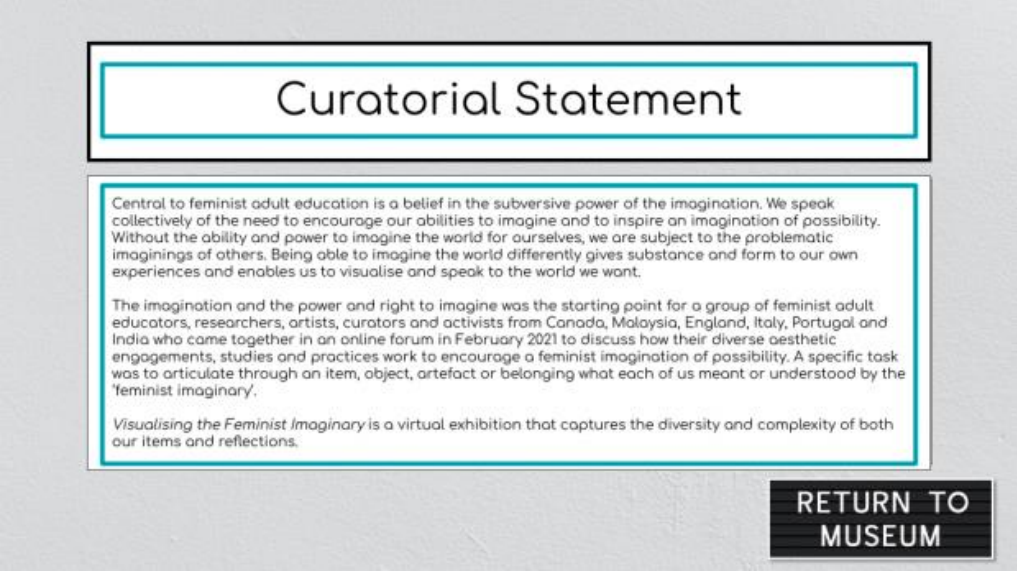

Figure 18.5. Curatorial statement

The curatorial statement was put together after a round of discussions between all team members via Zoom about the visuals and intent of the exhibition. The curatorial statement is in the main gallery because it provides the background and description of the virtual exhibition. In other words, it is the orientation to the exhibition. Once a draft of the exhibition was curated and some initial testing of the technology done, we met to walk the rest of the team through the exhibition. This was in fact a 'live' demonstration of the exhibition, viewed from the perspective of a visitor. During this time, issues with the flow of the exhibition, the navigation button function and the match or mismatch of a particular images in the themed galleries were identified. We fixed these issues, and then ran a final test to ensure everything worked properly.

Upon the completion of the *Visualising the Feminist Imaginary* virtual exhibition, we posted it onto the UVic Gender Justice, Creative Pedagogies and Art-Based Research Group website where, as noted in the introduction, it can be accessed by anyone with access to the Internet (we place this caveat on access because our capitalist, patriarchal and neoliberal world, access is not equal). To make browsing the exhibition easier we created a set of simple instructions for the visitors (see Figure 18.6). We also shared the website link with all the contributors, our colleagues and networks.

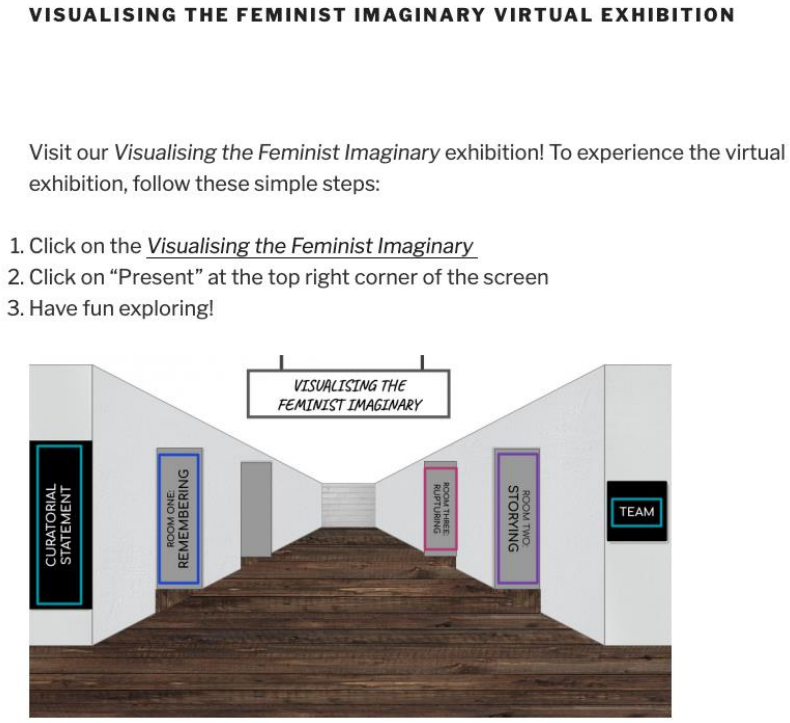

Figure 18.6. Instructions on the website

Conclusion

Feminist virtual exhibitions can be important spaces where women can tell their stories and, in our case, their relational stories through images and objects, around the world. By sharing these stories, we feel that we have contributed to changing gender consciousness. Even though virtual exhibitions do require a certain amount of technical expertise as we have noted in this chapter, there are multiple open-source tutorials that assist in their curation.

Author's note: As a Malaysian, I, Suriani do not have a family name. To cite this chapter, please use my full name: Suriani Dzulkifli to enable my visibility as a non-white women.

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19. Designing and facilitating a community mural making projects

KAY GALLIVAN

Throughout my life as an artist, I have facilitated and painted numerous community mural projects. These projects have popped up on multiple continents, and everywhere including in museums, on street corners, the sides of busses owned by grassroots activist organizations, in public schools, transitional housing programmes, and many more spaces. While I have painted many murals on my own, I get a special joy out of collaborative mural making projects, which have involved people as young as seven and as old as 70 years of age.

In this chapter I share what inspires me to do this work and the steps I have taken to design and execute mural projects. Although there are many types of murals, and they have complex histories as I note in the first section of this chapter, my focus is on community collective mural projects. As I discuss how to design these types of projects, I illustrate what they can look like through images.

Murals: Tensions and challenges

In their most simplistic, murals are paintings executed on a wall, although they are found on many other structures today. Mural painting, according to Palm (2014) is "contested territory…subject to redefinition through use and interpretation" (p. 82). In other words, like all other forms of art, murals are seldom neutral. One of the contestations central to murals, and of course to all artistic genres in the western cannon, is gender. According to Palm (2014) "mural painting, historically categorised as one of the highest of the fine arts, was also traditionally defined as a masculine form of art and thus unsuitable for women" (p. 82). Murals, therefore, served "not only to reflect but also construct gendered identity and cultural meanings" (p. 82). Women muralists had to negotiate as well as redefine this genre, moving across but also challenging normative gender roles and practices of muraling to make it an art practice for all.

Alongside women, people of colour have had to struggle to have their mural practices and contributions recognized. Moreover, Anderson (2012) writes that graffiti, one of the most influential contemporary waves of muralism, "cannot be understood without understanding the historical, spatial, and racial dynamics of the post-industrial cities where the art form began" (p. 4). Muralism has traditionally been respected or better said treated by privileged men as 'high art', so graffiti writers who innovated interesting conceptual and stylistic approaches to the form were often labeled as vandals rather than artists. In addition, "such a conception of graffiti enforces a binary that automatically precludes any graffiti that is 'vandalism' from being artwork" (p. 2), further maintaining forms of 'muraling' with higher status. As Anderson notes, the dichotomy between artwork and vandalism implied by this categorization also reveals a tension in our societal values surrounding ownership of space. Graffiti writers in the United States were initially largely Black and Hispanic youth who were conceptualizing alternative forms of placemaking in a world where property ownership was inaccessible. The criminalization of this creative pursuit, which has gone on to inform so much contemporary muralism, raises questions about the racialized ways we, as a society, view public space and art.

Murals have also played problematic political roles. A significant example is their place in perpetuating the bitter conflict between nationalists and loyalists and between locals and the British armed forces in Northern Ireland (Rolston, 2011). Large scale Loyalist

murals, painted on the sides of building throughout 'Catholic' territory were used to depict images of 'king and country' that spoke of imperialism and conquest. Republican murals, according to Rolston (2011) tended "to focus on the hunger strikers and their demands" (p. 334). Equally common were/are large scale murals depicting the "armed struggle of the groups from which they had emerged, the Irish Republican Army (IRA) and the Irish National Liberation Army…and [depictions] of armed and masked activists were not uncommon" (p. 344).

Murals are also used to promote capitalism and industry. Found on the sides of buildings around the world, murals can act as advertisements for products or services for multi-national corporations. However, murals are also commissioned by local shop keepers to draw attention to their businesses.

Community murals: Purposes

Community murals, the area in which I work, are about the creation of imagery in a public space with a community benefit in mind. While there are numerous reasons for creating community murals, for me there are two key purposes. One is to respond to social or ecological issues by rendering them visual. These large scale, social justice orientated murals can serve as visual testimonies of active resistance against oppression or render visible the human condition in monumental fashion (Schrader, 2018; Price, 2014). The second purpose is to be aesthetically pleasing. These types of community murals do not have any particular social message; they are created simply to beautify space, but they can also increase a sense of community pride and wellbeing. However, Mazumder (2020) proposes that mural beautification projects can also serve an important social justice related purpose, as they can address issues of 'experiential equity', a term he uses to describe "psycho-spatial disparities that exist in the human experience of public space and the associated violence to the body and mind that are caused by these disparities" (n/p). Be it through directly conveying social messages or creating a positive aesthetic environment, muralism provides opportunities to create a positive intervention in public space.

While community murals have the capacity to beautify and/or express socio-political views, benefits of mural painting are not just about the final product but also about the process. Community mural painting initiatives are beneficial for the mental wellbeing of participants and allow for an opportunity to practice collective organizing. In *The body keeps the score*, renowned trauma expert and psychotherapist Bessel van der Kolk (2014) outlines how many mental health issues are rooted in trauma, which manifests as a disconnection from self (disassociation) and a disconnection with others. He observes that any creative group activity can therefore be beneficial for one's mental health. Mural painting brings participants into the present moment, as artists engage in creative choices and move their bodies. If more than one artist is present, this sense of connection extends to synchronicity with others. I have personally experienced that the time I spend painting outside brings me a sense of connection that feels quite healing. Furthermore, the creation of a mural is an opportunity for a group of people to practice making decisions in collaboration. Collective organizing can be practised within the safe container of a project, which can build familiarity and confidence for future endeavours. As someone who works in the education system, I have observed that students are most often completing projects with the goal of being assessed by a teacher, who gives each individual a grade for their product. From this vantage point it is a paradigm shift to have the teacher acting in a facilitator role, mediating an ungraded process in which participants have a collective goal of creating something that enables them to show their tastes and passions. Mural painting workshops have been a way

for me to bring a microcosm of anti-hierarchical decision-making to students, inspired by activist spaces and other grassroots initiatives. The process of mural painting has benefits such as caring for individual and collective health as well as allowing groups to practice anti-hierarchical decision-making. According to Murphy (2020), community murals are educational because professional artists often work with youth or other community members, "teaching them valuable aesthetic skills" (p. 146). Community murals inherently build democracy. Participants work together to plan, design and execute their ideas as they clearly articulate concerted values and goals.

How to facilitate a collective mural project

Collective mural painting projects can take a variety of forms from a one-day project to a year-long process, from a single painter to more than a hundred participants, and from a more process-orientated freeform exploration that bring community together to a carefully executed fine art piece by a single 'artist'. The way that the project must conform to the time, space, and participants involved is part of what makes each mural painting project so special and unique.

I turn now to some of the steps that I generally find useful to developing a community mural project. These are drawn specifically from my years of working with groups of 5-30 school age students.

Get to know the group

If you are planning a project that is to paint on your own a mural about a community, as Price (2014, p.103) did, it is critical that you get to know that community. "Before making a single sketch", Price interviewed the Indigenous women's cultural work she was meant to be representing on the mural. If you are working with a group to create a collective mural, create a space at the outset where participants have the opportunity to share a bit about who they are and to share a bit about yourself in turn. This helps each person to get to know the other, establishes a respectful work environment, but it can also be used to set expectations for what participants want to learn from the artist and the process. These introductory activities also give the lead artist, me in this case, a chance to get to know the interests, learning goals, and levels of experience the students are bringing. Remember, some students or community members will be artists but others, not. This may mean assigning different tasks to different abilities. Make sure that all tasks are seen and understood as equal.

Learn about other muralists

Learning about other muralists gives students an opportunity to explore and express their own personal tastes and establishes a sense of respect and familiarity with the art form. I like to share a slideshow of different muralists from around the world, including observations of what they are doing and why. These slideshows include solicited and unsolicited public artwork, realism, abstraction, social justice-oriented work, purely aesthetic interventions, and everything in between. I ask students to hold up fingers from 1 to 5 indicating how much they like the artwork, then explain their assessment. The conversations that follow are extremely valuable in establishing a collective sense of the goals and tastes of the group. On a white board or a piece of paper I note what students are drawn to in simple words (ex/ "bright colours", "cubism") to return to later. Exposing students or participants to a variety of artwork at this point offers a sense of the breadth of what is possible.

For example, Figure 19.1 is an image of a mural by the Tlakolulokos, an Oaxaca-based art collective, can be used to illustrate how muralism can communicate a sense of

cultural pride through use of symbolism.

Figure 19.1. Mural by Tlakolulokos

The murals below (Figures 19.2) are on the Mexican side of the US-Mexico border. They were created by French artist JR. A photo of a Mexican toddler was enlarged and positioned to peek over the border fence. Murals such as this can be used by educators to stimulate conversations that range from immigration and xenophobia to the role of visual arts/murals can play in imagining alternatives to current political situations.

Figures 19.2. Giant mural at US Mexican border mural

Observing the space that is to be painted

I like to bring students to the space that is going to be painted beforehand. At this point I facilitate a discussion that guides observation about the space. What colours and forms are visible surrounding the space that is to be painted? For example, are we painting a wall in a room with a window, and if so, what is outside that window? What furniture is around? Who lives and works nearby? What plants and animals call this area home? What is the past, present, and future of this space? These questions guide students into a more thorough consideration of the possible impacts of their artistic intervention. From matching colours in the nearby space to considering (and maybe even including) your audience, beginning with the space in mind is what elevates a mural from a piece of art that just happens to be there to an intelligent site-specific intervention.

Creative drawing exercises

A huge barrier that many beginner' muralists face is intimidation. The size and public nature of painting a mural can contribute to how daunting a task painting a mural can be for many people. I find it useful to get participants started with small creative exercises that build up to the final task. Creative drawing exercises can start simple and off-topic (such as the popular game "exquisite corpse", in which participants each design a different part of a three-headed monster). As students become more comfortable drawing, they can sketch ideas for the mural based on the group's collective tastes explored above. Printed or photocopied photos of the site that is going to be painted can be useful for drawing on top of to visualize ideas, and digital processes such as using Photoshop or Procreate can also be used when available.

Providing constructive feedback and combining designs

Once students have come up with potential designs for the mural, we can share out as a group and discuss. It can be helpful to remind students that sharing artwork-in-progress can be an emotionally vulnerable thing, and to encourage students to share feedback such as what they like, what they would add, and how they think that ideas of various group members could be combined. Through this dialogue multiple potential designs for the mural become one. Some participants may have to let go of firm ideas about what the final design will look like in order to accommodate the group, but ideally everybody ultimately comes to see a lot of value in the shared group vision.

Painting the mural

Translating the agreed-upon design onto the wall space can be done in a number of ways: freehand, using a grid to scale, or using a projector. Some students might naturally take leadership roles due to their personalities or artistic skills, and this is okay as long as the facilitator keeps accessibility for all group members in mind. The techniques, supplies needed, and length of time required to paint will depend on the specific project, but one thing that is almost invariably true is that seeing the final product is a satisfying and empowering feeling.

Find a way to celebrate the successful completion of this big project, such as sharing food or giving a little keepsake to participants.

Figure 19.3. A mural painting workshop based on textile designs in Union Hidalgo, Mexico. 2017

Conclusion

For me, collaborative mural painting projects are more work but they a very special way of creating something big and memorable, not only in the sense that a space is transformed but also in the sense that an experience is shared. Given the tensions and challenges that have historically presented themselves in the production and reception of public art, workshops and collective projects can serve an important purpose in developing a sense of awareness of the art form so that it continues to evolve in a positive way. Workshops can empower members of a community to send a message or beautify a space, and they can act as catalysts for healing and community building. I hope through outlining some steps I use in mural painting workshops I have made the idea of designing your own mural making workshop or project more exciting and accessible.

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20. Designing and curating installation art: Wasteland Climate Anxiety example

KATHY SANFORD AND DARLENE E. CLOVER

(WITH KAY GALLIVAN AND KATE BROOKS-HEINEMANN)

Installation art has a long history, although as Van Saaze (2013) reminds us, the term 'installation art' is highly contested and there is no single definition. In this chapter we begin with a focus on installation art in general, exploring their common elements and attributes. For the remainder of the chapter, we focus on *Wasteland: Climate Anxiety Haunted House*, a very large-scale installation art project curated by artists Gallivan and Brooks-Heinemann, who took over an entire house slated for demolition in Victoria, BC and worked in collaboration with Indigenous and non-Indigenous artists, activists and school children to render visible ecological fears and concerns. We discuss *Wasteland's* connection to installation art, its aims and intentions, and the activities that brought the installation about and made it such an important and extraordinary collective public arts-based work of ecological (in)justice. To bring *Wasteland* more to life, we include a collage of images.

Installation art

Installation art is room-sized or larger and fills the entire allocated space. While most often associated with unified work by a single artist, installations can also include multiple creators who contribute to a unified theme. All installation art projects have several elements in common, although the emphasis on these can vary (e.g., De Oliveira et al, 2003; Rosenthal, 2003). The first characteristic of installations is the use of mixed media, meaning that more than one art medium or form is used, such as sculptures, textiles, paintings as well as words and text. Many installations incorporate 'found objects', everyday materials that are repurposed for use in the installation, often telling a different story or drawing attention to an issue. Some installations use audio and video components, as well as light and other technologies. A second common element is temporality. While some installations may remain in place for years, most are of shorter duration, intending to have a major albeit short impact. Thirdly, installations are site-specific, meaning they are created intentionally for a specific space such as an art gallery, a library or another community setting, as in the case of *Wasteland* as we will discuss shortly. Fourthly, installations frequently involve public actions by the artists as part of the artwork. These can include performances, poetry readings, tours of the site and other types of public or academic talks. A final characteristic, according to Reiss (1999), is their 'spectatorship'. Installations are theatrical embodied and immersive experiences, aiming to draw attention to themselves and/or the issues they (re)present (Van Saaze, 2013). This includes the power of immersion. Audiences see these works by walking into them or through them and being surrounded by them. For this reason, installations often offer, as noted above, a variety of sensory experiences of sight, sound, smell, and sometimes touch (De Oliveira et al, 2003). Although not common to all, many installations are socially orientated, meaning they address, in a highly visible and immersive manner, a social issue (e.g., Rosenthal, 2003). Finally, when an installation is over, the physical work disappears, although it may be documented in photos or video.

Wasteland as installation art

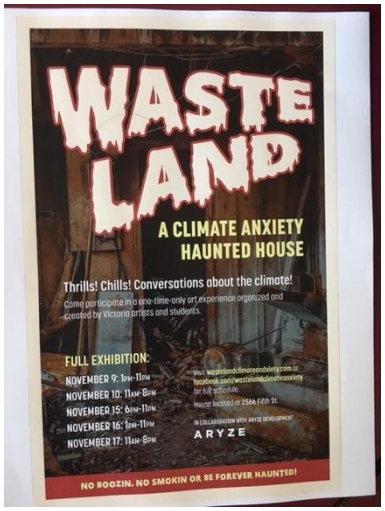


Figure 20.1. Wasteland

Wasteland is an example of 'installation art' for a number of reasons. Firstly, it was a large-scale art project in which the whole space became a single unified artwork. This space was an entire three-story house, all of which was utilized for the installation, as well as the grounds around the house and the garage. *Wasteland* also included more than one art medium such as near life-sized paper mache figures, trees, large-scale murals, and a diorama entitled 'Fort arbage' that visitors could enter. Another aspect of installation is that artists incorporate found objects. Almost every aspect of *Wasteland,* including branches, plastic sculptures, garbage or magazine photographs, was a found item from our social and/or natural environments. Installations also frequently use audio or video components, as well as light and other technologies. The lighting for *Wasteland* was done by Limbic Media, a Victoria based interactive light technology company. The creepy sounds in the hallway were part of an installation done by high school students called "the stairway of whispers". The recorded sounds were composed of layers upon layers of the artists' voices eerily speaking about climate change and anxiety. Some installations involved different actions or activities, including music shows spanning a variety of genres, a Métis beading workshop by contemporary artist Audie Murray, and a smudging ceremony by Cowichan Elder Della Rice. Another characteristic of installation art is that when it is over, the physical work disappears, although it is often documented in photos or video. *Wasteland,* as noted above, disappeared when the building was demolished. However, it lives on in videos and a virtual 3-D tour which can be found at https://waste-land.webflow.io/. Finally, central to installation art is an embodied experience because people are actually physically immersed in it. Clark (2005) reminds us that one way that hegemonic patriarchy is expressed is by "privileging the mind over the body" (p. 210). Embodied learning in a feminist ecological context, drawing attention to spaces and issues (domestic, natural, public) that directly affect women, is therefore an important strategy because the environmental crisis is felt in the body; it affects not just what we think, but how we feel and act (Drew, 2014). Visitors to *Wasteland* experienced the many artworks/stories of climate anxiety by walking through them, by being surrounded and immersed in them.

Figure 20.2. A climate anxiety haunted house

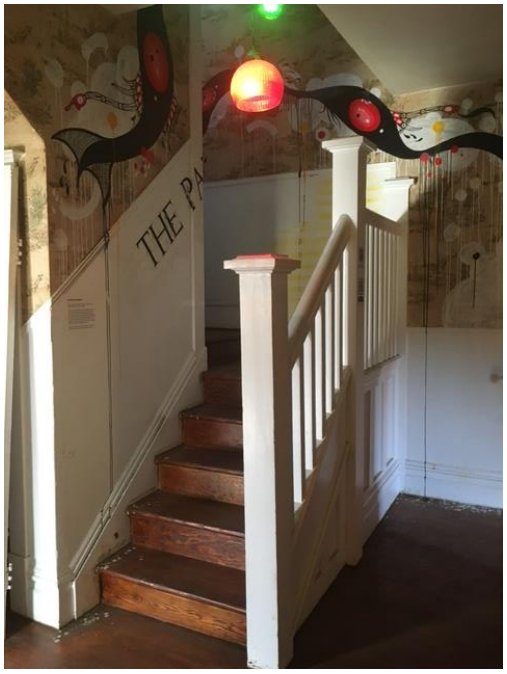
Why create a large-scale installation?

The *Wasteland* project first and foremost provided a space for social criticism that was inherent in the whole pre-demolition art space and a social reimagining. Kay and Kate, as intersectional feminist educators and artists, were influenced by their previous work as public muralists and painters and became more and more excited as they considered the possibility of the *Wasteland* project. Kay describes a really deep sense of consciousness for herself where she could tie her art practice to social justice. She noted, “I am really sensitive to whatever is going on in the world and it really comes out in my art practice which often has a very public component.” However, she had not been able to tackle climate change because of an overwhelming sense of hopelessness about it. It was not until this collective community art project that she felt able to focus on climate change and address her own anxiety, involving the community and the public in creating a visceral and poignant response to the general ignorance of us all. She commented, “it just became about all of us being present with and expressing what we're feeling about it.”

Kay and Kate define *Wasteland* first as a domestic space (see image of kitchen below) because it was an actual house. The space influenced the work that they did in facilitating an environment where people could come in and be welcomed. They created a space that was nurturing and community building, including both novice and experienced activists and artists in the project, noting that this work has been traditionally viewed as women’s work which, they noted, isn’t really valued. And when people think about activism they don’t necessarily think about that type of ‘domestic’ work, which is overshadowed by the ‘warrior’ image of standing up and being heard – this wasn’t that!

Figure 20.3. Art installation Exhibit A

When the Wasteland Installation was suggested by Kay and Kate the idea was met enthusiastically by the community. This installation was conceived as a community art space in a pre-demolition building that was scheduled for destruction. This was actually a very practical space as the imminent destruction of the space precluded a need for post-installation clean up and offered the contributing artists the freedom to alter the space in ways they would not be able to do in established venues. They were able to paint walls and windows, inside and out of the building, and use all of the building spaces – kitchen, bathrooms, stairwells. In cities where venues for large arts installations are not available, the pre-demolition house opened up spaces for arts and culture to flourish.




IN A GRAIN OF

Figure 20.4. Wasteland visual collage

Theoretical Framing

This project is framed by critical feminist pedagogy, a framework that emphasizes the centrality of subjectivity, identity, and knowledge in the work of education (Greene, 1992) and necessitates a break with discourse and theory that have remained firmly in patriarchy. Feminist pedagogies "demand critical examination of what lies below the surface" (Greene, 1992, p. x) and see education as relational, practice centred, contextualized, and open ended. As described by Burbules & Berk (1999), critical pedagogy is "concerned with the influences of educational knowledge… that perpetuate or legitimate an unjust status quo" (p. 46); Luke & Gore (1992) add to this from a feminist perspective by stating that

> as feminist educators we all attempt on a daily basis to create pedagogical situations which 'empower' students, demystify canonical knowledge, and clarify how relations of domination subordinate subjects marked by gender, ethnicity, race, class, sexuality, and many other markers of difference (p. 1).

Critical feminist pedagogies are also concerned with social action and social change, focusing on those who are marginalized because of social, economic, or political reasons. Installation projects such as the Wasteland Climate Anxiety Installation created spaces to explore the gender, race, class inequities that exist in our society in plain sight.

How to Begin Conceptualizing an Installation Project

Originally conceived as a project for students in a teacher education course, the community-based *Wasteland Climate Anxiety* project was collaboratively imagined by the teacher candidates and high school students who brainstormed issues that were of concern and anxiety for them. The two issues of climate change and general anxiety rose to the top of the collective list. As they were collectively brainstorming, they began, individually and in small groups, to imagine projects, utilizing their musical, artistic creative talents. The pre-demolition house provided the space to house the projects, furthering their ideas about their approaches, formats, and locations for their individual pieces. Creating a project that

addresses the passions and concerns of participants is important in sustaining interests and energy. Collaborative planning develops rich concepts and designs to support the installation project. Ideas were fostered and nurtured by artists Kay and Kate as well as all of the teacher candidates as they worked with the youth. The enthusiasm grew as the project began to take shape, including musical soundscapes, paper mache figures, and murals, blending with the additional contributions of the community artists until the house was completely transformed.

Creating a Large-Scale Installation

1. Find a space able to handle the scope of the project. In the case of Wasteland, Kay and Kate located a developer who enabled them to use a pre-demolition building. Local developers can be important partners in locating and securing space for temporary installations.
2. Develop a budget and fundraise. Installation curators can decide how many artists will be involved, how much they are paid, and how widely to promote the exhibition. Sources of funding might include community grants, private donors, or GoFundMe. Local business can also be asked to contribute resources. A donation jar at the entrance to the installation facility will also be helpful.
3. Locate artists. An artist information session, a call to artists on social media platforms, an artist application form, and personal invitations were all used to engage interest. The artists were all interviewed to determine what their interests were and the spaces they wished to use for their art pieces.
4. Advertise. Posters were put around the city in cafes and other local spots for community event listings, word of mouth, and advertising through Facebook and Instagram.
5. Keep it organized. Keeping track of the artists, the artworks, installation set-up and take-down, finances, and supplies is a large task. A spreadsheet is helpful to manage artists and any schedule performances or workshops.

Conclusion

Community artists contributing to the *Wasteland* project found it to be an immersive experience, one that brought power to people when they got together to paint a mural together and contribute to a bigger initiative. Other artworks that contributed to *Wasteland Climate Anxiety* included a post-apocalyptic family positioned in the kitchen, a tidal wave made from discarded pop cans and sheets of plastic, a bloody farm salmon carcass exhibit, a split face of a tiger and its skull, and myriad other artistic activist statements that can be found at https://waste-land.webflow.io/3d-tour, all adding commentary to the destruction of the world as we have known it. For Kate, not being able to express ourselves authentically is a huge source of anxiety, and she thinks that the issues that we have with anxiety stems in part from being silenced and ignored. We need to teach youth, and ourselves, to be real and authentic, to be present with our feelings so we can act in the world from a place of authenticity.

Feminist installation pedagogies of activism such as *Wasteland* powerfully draw attention to the environmental crisis and its impact on futures in ways both concrete and ephemeral. Community artists played the role of public pedagogues, educating through their work, and connecting the pedagogical with the political with the personal. For Giroux (2013), the "fundamental challenge facing progressive educators within the current age of neo-liberalism is to provide the conditions for students to address how knowledge is related to the power of both self-definition and social agency" (p.11). Although temporary and emergent, the memory of *Wasteland* has long-lasting impact on the community, the artists, the teachers

and the students, changing our understandings of 'education' as pedagogy interweaves with activism and social change. The feminist collective worked together to emphasize the "human aesthetic dimension [that] politicises arts practices and the women involved in such practice by altering systems of participation, decentring power, and binding the world to larger social, cultural, and political realities" (Clover & McGauley, 2016, p. 200). The education of all contributors – and visitors -- became so much more than a community project or a school activity. So, while it has been demolished, the Haunted House and all of the activist art that comprised *Wasteland* continues to reverberate in the memories of the thousands of people whose lives it touched, attesting to the power of large-scale community-involved art installations.

Note: *Wasteland Climate Anxiety Website.* http://waste-land.webflow.io/

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21. Designing *We Are Harmless*: An arts-based autoethnographic graphic novel of Holocaust memory

CAITLIN BURRITT

As an undergraduate studying German history, I gravitated towards Holocaust representation in media and the arts. This specialization exposed me to Spiegelman's graphic novel entitled *Maus* (1980). Considered the *magnum opus* of graphic testimony, *Maus* redefined what topics a graphic novel could broach by exploring the effects of intergenerational trauma, stemming from Spiegelman's father's experiences in Auschwitz. Through *Maus*, I discovered other graphic novels which combined scholarly work with personal histories. These included *We are on our own* (2006), *Letting it go* (2013), *I was a child of Holocaust survivors* (2006) and *Belonging* (2018) and they too inspired me to embark on my own graphic novel project for my Masters in 2017.

The title of my master's project became 'We are harmless': An arts-based autoethnographic graphic novel on Holocaust memory in Dresden (hereafter *We Are Harmless)*. Although in Fine Arts artistic skills might need to be proven, in most other disciplines like mine, education, and even in arts-based research this is not the case. I was not required to prove my artistic skills upon enrollment, and there were minimal requirements set regarding the final scale, scope, and look of my project. As with all critical-creative advancements to research and projects, my department focused on the representational choices I made rather than the art itself. My art was not critiqued aesthetically, nor is it the point of critical arts-based practices (see Knowles & Cole, 2008). Therefore, my advice is aimed towards students working in faculties outside of Fine Arts, where the evaluation of the art in relation to the project is emphasized, rather than the techniques and skills involved in the art itself.

This chapter shares my experience constructing a graphic novel as a guide to conducting this type of arts-based project. It answers three questions: What is a graphic novel? How did I make one? What methodologies were used to bring all the complicated historical, socio-political elements of the project together?

What is a graphic novel?

It is important to note that when I refer to graphic novels, I am discussing and defining them within the North American context, where graphic novels emerged from the underground self-publishing movement of the late 1970s and early 1980s. A graphic novel is art + text + sequence working together. This combination produces narrative, plot structure, characters, themes, and layers of meaning. Spiegelman (2014) describes this process as the co-mixing (commix) of image, text, and the reader's imagination working between those zones to assign significance. Yet it is difficult to locate a precise definition of graphic novels within the wider field of comic studies. Disagreements over terminology within this relatively new field have resulted in "graphic novel" and "comic" often being used interchangeably. I align my work with Freedman's (2011) definition of the graphic novel as a sophisticated form within the medium of comics. Although often treated as a genre, comics are a medium to which genre is a facet, allowing for the exploration of a wide range of topics from the historical to the fantastical. Freedman's (2011) definition tethers graphic novels to "a genealogy that includes and [recognizes] newspaper cartoons and superhero comics, rather than [sequestering] the high art of graphic narrative from its embarrassing low art cousins" (p.30). Therefore, I also reference a long history of sequential art when I connect graphic novels to comics.

How to make a graphic novel

There are eight key steps to creating a graphic novel:

1. Consider a rationale for choosing a graphic novel as your format. How will it enhance your topic?
2. Study graphic novels by reading as many as you can, include different genres.
3. Study graphic novels that do cover similar themes and histories as your project.
4. Develop an understanding of the mechanisms within graphic novels and how they work.
5. Adjust your expectations about what you must create. Be prepared to condense.
6. Develop an art style that suits your subject matter. This will help convey narrative.
7. Find a methodology that appropriately sustains and supports your research topic.
8. Assemble it.

Additionally, students can benefit from working in a nonlinear way, particularly if they are stuck on a specific element of their project. Switching to another component of the work helped me change artistic techniques or attend to my periodic writer's block. I found that jumping from theme to theme allowed me to work through new ideas better. The extra topics and panels I created helped me develop my narrative, though they rarely survived to the final draft. I often switched media when I got stuck artistically. Although my final project was created digitally, collaging and sketching were integral parts of my process, giving me space to play with concepts and layer ideas.

How I made my graphic novel

While researching graphic novels, I found author-artists working with Holocaust narratives like Spiegelman, Krug, and Eisenstein. Inspired, I too created every aspect of my graphic novel myself, taking on the role of author, artist, colourist, letterer, and editor.

The scale

One of the most daunting aspects of creating a graphic novel is the implied scale that the 'novel' part of the term 'graphic novel' evokes. As Spiegelman noted, the challenge is "to make material in three hundred page chunks…. That's an enormous amount of punishing labour. Many of the best graphic novels that are coming out take five years, seven years, nine years. For me it was thirteen years" (Mitchell & Spiegelman, 2014, p. 35). Graduate students should be prepared to tackle the issue of scale and consider a goal volume that will fit into the timeframe of their project. I had to scale my project down to 20 page-panels. At this length, it functions as a standalone piece and a project I can expand in the future.

Sequence

Within my panels, I conveyed three main themes: "immigrants' experiences of Dresden (theme one), Holocaust memory in the city (theme two), and expressions of anti-immigrant responses and movements within Dresden (theme three)" (Burritt, 2021, p. 8). My decision to use page-panels was influenced my practicum at the Ravensbrück Memorial near Fürstenberg/Havel, Germany. The women imprisoned at the site during the Holocaust created art in secret under brutal conditions, from depictions of life in a concentration camp to nature studies to handwritten recipes. Creating art put the artists at great personal risk; being caught could result in torture or death. These drawings conveyed sequence and meaning within one page. I chose the same single-page format for my panels to commemorate and witness those women and their art.

I used sequence differently throughout my project. Whereas theme 1 relies on conventional storytelling to make sense, themes two and three are less rigid in their

progression. The panels in theme one recreate a conversation between me and my roommate, Piruz. The dialogue spans four pages, the text on each page depends on sequential order to reveal the final motif. The conversation is initially light, depicting two immigrants entertained by their interpretation of a harsh German cultural gaze. However, the images contrast the text as can be seen in Figure 20.1, where my visual persona looks upset when Piruz asks: “Do people treat you differently because you are not from here?” The narrator responds: “No, but I’m…maybe only because of my hair” (Burritt, 2020, n/p).

Figure 21.1. Do people treat you differently?

The disconnect between image and text uses the nonlinear storytelling that is inherent the graphic novel form. This inherent nonlinear element is one reason graphic novels work well for history or cultural studies-focused graduate projects, because it allows them to show the complexities of the information they present. Young (1998) describes commix narratives as having a “crazy quilt” effect where the graphic novel can be read in all directions. Even though the text in in theme 1 depends upon conventional sequential order to make sense, I have little control over where the reader’s eye will first land on the page. According to Kukkonen (2013), when someone first reads a panel, their mind automatically begins processing information, including character expressions, gestures, and posture, as well as text and image placement. Further, these components, seen at first glance, are clues the reader’s mind will unconsciously begin to interpret into a story and then “project how the story will continue on the basis of their inferences” (p. 10). However, when looking at a graphic novel page, different readers will be drawn to different focal points depending on what they find most interesting, art or text. Therefore, the reading experience varies based on the individual; someone who focuses on the art in Figure 21.1 will notice the character discomfort first; someone who starts with the text will note the details of the conversation. Both readers will try to piece together the disconnect between the tone of the art and the tone of the text, but in different ways. The ‘crazy quilt’ reveals through the hair reference in the dialogue that my blue hair is the only thing that makes me stand out to the local population. On the page

following Figure 21.1 in my graphic novel, Piruz tells the narrator that she looks German (Burritt, 2020). I built the conversation to this point to expose the unspoken expectation of what a German person looks like, and the racist nature of groups like PEGIDA and the Alternatuve für Deutschland political party who share that expectation. The sequence of theme one shows my grappling with the weight of anti-immigrant sentiment in Dresden and realizing how conditional it was, extending only to Black and Brown bodies like Piruz's. In my white body, I was not a concern to Dresdeners who wanted to prevent immigrants from entering Germany.

Themes two and three are deliberately nonlinear, beyond the inherent nonlinear aspects of the graphic novel form. Theme two is six pages long with panels that can be read in any order within those pages. If the reader's eye drifts a page ahead, the progression of theme two will still make sense. Theme three is composed of single panel memories, or short scenes which carry across a few pages, but can also be read and understood outside of their intended sequence. These two themes work together to explain how issues within Dresden's memorial landscape led to binary, exclusionary thinking and racism within the city. I show this by comparing memory narratives accepted by the city to the lack of Holocaust memorials, and the resulting discomfort of Dresdeners when forced to acknowledge that history. Most of the commemoration efforts in Dresden focus on the Allied bombing of the city in 1945, which is much more prevalent within the city's memory culture than the role Dresden played in the Holocaust. To contrast this dominant memory narrative, which displaces most criticism of Dresden's role in the Holocaust, with the much smaller Holocaust legacy within the city, I created a rendering of the *Stolperstein* (stumbling stone) memorial of Alojs Andritzki (see Figure 21.2 below). It is one of the few Holocaust memorials in a very public space in Dresden, and it is only the size of a cobblestone.

Figure 21.2. Blessed Alojs

Method

As an outsider observing German culture, I needed a method that would allow me to represent and describe it. Arts-based research allowed me to undertake a creative, autoethnographic approach dissecting Dresden's Holocaust memory politics because it uses artistic expression to ask and answer research questions. The voice of the researcher becomes part of the methodological approach, which focuses on the process of the research just as much as the explicit findings. Autoethnography is a research approach which also acknowledges and accommodates "subjectivity, emotionality, and the researcher's influence on research, rather than hiding from these matters or pretending they don't exist" (Ellis et al., 2010, n/p). Autoethnographic work sensitizes readers to identity politics issues, using forms of representation that deepen readers' empathy to different cultures through the researcher's experience of interacting with those cultures. It does not insert the author into that culture. Autoethnography allowed me to share my observations and acknowledge that they were mine, without speaking for my roommate or the refugees, which would be damaging to the associated marginalized communities.

By combining these two disciplines, I conducted meaningful research using photography, journaling, collaging, artistic field notes, drawing and creative writing. Since arts-based research values the creative process so highly, setbacks to my project were still useful. I simply wrote up the adaptions from changing the art style to drastically reduce the scale of the project. I encourage students working on comparable projects to similarly record their art related challenges. I referred to mine throughout the essay component of my project, where I integrated page-panels directly into the text, accompanied by scholarly analysis of the art and research topic. I chose to write a braided essay because it wove discussions about the multiple strands of history covered in my graphic novel together with the challenges of representation and positionality I encountered while assembling my project.

If attempting to creating a voluminous graphic novel, students should start with a simple idea and style that can become more complicated as the project develops. A simpler project goal will spare students the stress I experienced changing my complicated approach to a more manageable one in the late stages of project development. Students should heed McCloud's (1993) comments about cartooning: "although often used as a disparaging term, cartoons are extremely effective at communicating big ideas because of their simplicity. He goes on to describe cartoons as universal imagery, as the more simplistic a cartoon face becomes, the more people it could be said to describe" (p. 31). Whereas an incredibly detailed art style leaves readers little room for interpretation, a simplistic art style enables readers to assign additional, personal meaning to what they see and connect deeply with the material.

Practical applications

Graphic novel projects have intrinsic value on their own. However, they also have value outside of themselves. I teach graphic novel workshops to university students and professional adults where the art portion of a workshop usually follows at least one session explaining the mechanisms of the graphic novel form. Participants are encouraged to make page-panels of their own through collage. I typically receive positive feedback from participants, who often describe their initial skepticism towards the task being replaced by pride in what they produced. When adults who have been excluded from the arts or have assumed graphic novels are unsophisticated are shown how to read them, it is incredible what they can create. One student created a three-dimensional panel collage shaped like a flower, with different layers of meaning on the surface and beneath each paper petal.

Final thoughts

Creating a graphic novel can be daunting task and there is no straightforward approach, although I have outlined the steps. I worked for over two years and produced a project only one fifth the size I had originally envisioned. The means of production and meaning making involved in creating a graphic novel are deeply personal and it was difficult for me to separate personal feelings from the artistic process, especially when dealing with complex, sensitive subjects as I did. In the end, however, the design I chose produced an entirely different, but I would argue better graphic novel than the one I planned, a graphic novel which forced me to re-examine my own perspectives and acknowledge the emotions I felt regarding my project topic. I close with a reminder from Gaiman (2021), author of the *Sandman* graphic novel series: "comics is a medium, not a genre, so you are able to do whatever you want" (n/p).

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22. DIY academia and the arts-based project zine

KIMBERLY CROSWELL

What are zines and how might zine production function as an arts-based project method? Radway (2012) describes zines as 'book-like,' aesthetic objects of material culture intended to be read. They are defined by their status as self-published, self-distributed, non-commercial, non-professional texts (Duncombe, 2020). Zine content varies widely and may incorporate aspects of journals, editorials, poetry, assemblages and comics within their pages (Weida, 2020). However, their most distinctive feature is their do-it-yourself ethos that manifests both in production and distribution (Croswell, 2020; Jeppesen, 2012, 2010; Kempson, 2015). On the production side, zines are process driven, the most common technique being the cut-and-paste collage of mass-press imagery. Also common is the use of hand-drawn visuals: both types of images are then interspersed with typed and/or hand-written words (Duncombe, 2020; Weida, 2020). In the era before widespread internet use, zines were photocopied and shared through 'distros' at musical or cultural events, at infoshops, or through the mail, and were sold for very little, often at cost, given away or traded (e.g., Duncombe, 2020; Radway, 2012). Today, many zines are freely distributed through the internet for download and printing by their readership. Likewise, arts-based research 'zinesters' (zine producers) may take advantage of internet distribution, find opportunities in academic networks to share their knowledge, or reach out to non-academic communities often involved in the research.

Utilizing zines as an arts-based research methodology is a recent development in the history of zine production, starting from the mid-2000s (Lovata, 2008; Velasco et al., 2020). Previously, the history of zines in the English speaking world starts in the 1930s with the emergence of sci-fi 'fanzines' (Duncombe, 1997, 2020). 'Fanzines' evolved into 'zines' and rose in popularity during the 1970s punk era, and proliferated in the Riot Grrrl movement of the 1990s (Duncombe, 1997, 2020; Radway, 2012, 2016). According to Weida (2020), most arts-based research zines function as artifacts documenting research practices. Why then create zines within the context of academic research? What connection might exist between 'zine culture' and academic research? In this chapter, I will discuss the socio-cultural contexts of the personal zine (*perzine*) in relation to practices of arts-based zine research in academia through my own work.

Zines as socially resistive texts

Zines are the media of an 'underground' culture, positioned as the alternative to mainstream society (Duncombe, 2020; Radway, 2012). They are often called 'resistive texts,' part of a web of performance shaping identities whilst challenging mainstream messages of individuality and consumption (Gabai, 2016). Thus, the impact 'zine-ing' (zine production as a social phenomenon) has on its participants and the subcultures it serves depends on its activist potential for alternative (or subversive) cultural practices. One question that must be asked is, who are the zine makers? On one hand, Duncombe (2020) classifies zinesters as predominately male (and likely white), who, raised with middle class privileges but having poor interpersonal skills, identify as alienated social misfits. However, Gabai (2016), Ramdarshan Bold (2017) and Weida (2020) contend that zine culture is a site of great diversity. Gabai (2016) notes that zines are social spaces; sites of discourse for "girls and women to come to voice and subvert their cultural identities" (p. 24). She demonstrates that the contributions of Asian American girls to zine culture served to create a space of both

resistance and inclusion in the Riot Grrrls network. Ramdarshan Bold (2017) discusses zines produced by People of Colour (POC) and LGBTQ+ people, demonstrating they were created because there was a need to address the perspectives and experiences of underrepresented identities: zines became a 'safe space' to publish their stories. Weida (2020) also accounts for zine-ing by POC as an evolving way to represent richer cultural practices and inclusivity.

Personal zines in the construction of identity

Zine culture is demonstrably a medium of rebellion against the norm, a natural method through which to interrogate matters of identity, belonging, society, and culture. Kempson (2015) relates how most zine writers are motivated by a desire to communicate a version (or versions) of their identity/ies within zine narratives. This impetus structures most zines as intimate texts, and by far the most common zine genre is the personal zine, or *perzine* for short. As Duncombe (2020) explains, *perzines* read like diaries, shaped by the everyday, but intended for reading by individuals outside of the author's orbit. Unlike memoirs, *perzines* are explicitly non-professional, lacking in credentials or meriting the expert editorial approval and guidance that a book contract would offer. Yet, these zines are also produced explicitly for sharing: they are not isolated, but carry a reciprocal distributive nature (Ramdarshan Bold, 2017). Is there an aspect of the *perzine* that may related to academic arts-based zine production? In short, in the production of zines, there is an assertion of the zinester's personality and perspective, whether through the content created, the style by which it is represented, or its relatability to the reader.

For me, the art of zine-making is inherently anti-authoritarian in practice, which, as a self-identified anarchist, appeals to both my aesthetic and ideological motivations for creativity. Anarchist and activist new media theorist Sandra Jeppesen (2010) contends zines are 'guerilla texts,' part of a larger mode of anarchist cultural production engaging in a struggle against inherited forms of social oppression. She argues zine-making encompasses more than debates on subject matter and aesthetics, or an anti-authoritarian refutation of the economics of cultural production. They are:

> non-didactic texts that open people's minds to new possibilities, to develop a sense of individual and collective autonomy and self-determination, and to produce cultural producers who experience liberation, joy overflowing, love without end, and other sustained outbursts towards transformative social relationships (p. 473).

How do I contextualize my personal engagement with zine culture with the requirements of the academic arts-based research production of zines? What would be considered a 'standard' arts-based academic zine? And how might a personally expressive aesthetic representation of knowledge be juxtaposed with 'professional,' academic communication standards?

From the personal to professional: Factors in arts-based research zine construction

In the context of academic arts-based research, drawing from the example of personal zines offers much potential to enhance unique qualities of research not found in conventional academic output, such as articles, books, and/or conferences. Being personal, *perzines* are not required to analyse data or expose critical gaps in the literature – they merely reflect the author's subjectivity and embody aspects of their identity. Being 'non-didactic' texts, there are no hard and fast 'rules' to *perzine* production, however, there certainly are didactic, communicative conventions that academic arts-based zines tend to validate, such as clarity of

position or argument, and the documentation of findings. How does the didactic balance the non-didactic? As Lovata (2008) explains, zines stimulate multiple literacies in both visual and narrative analysis, thus engaging with personal, subjective, aesthetic positions.

Creating zines to share arts-based research first requires the academic zinester to balance the personal and impersonal aspects of representing their subject(s) in anticipation of the zine's research respondents, whether academic or community-based. First and foremost, it is important to identify to whom the research zine research is responsible: the data, a community, or both? One the level of an art object, the arts-based research zine may be expressive and incorporate more personal content and style representing the subject(s). Yet, as instructive tools, academic zines must also function in a manner opposite to the personal zine: instructively. By instructive, I am referring specifically to the educational and accessible intent to which zine content is put to purpose. Thus, arts-based research zines' communicative values that are unavoidably judged for their clarity of argument, theoretical insights, dataset representation, and so on. Vong (2016), for example, asserts the arts-based researcher must decide whether their zine will serve as a report, or as a tool to reconstruct data (she ultimately argues zines reconstructing data carry greater pedagogical weight than those that are merely reporting). Yet, in my experience, a zine report or documentary artefact is exactly what is necessary in the situation, especially when the zine is intended to function as an inclusionary social acknowledgment of community participants' roles in the research. An example of such a zine coproduced (with little personal expression) to maximize community acknowledgement is the "Disobedient Women Exhibition Zine" [see Figure 22.1]. As an overview of the artwork on display, community engagement took priority over any other function, personal or professional, that an arts-based research zine may generally serve.

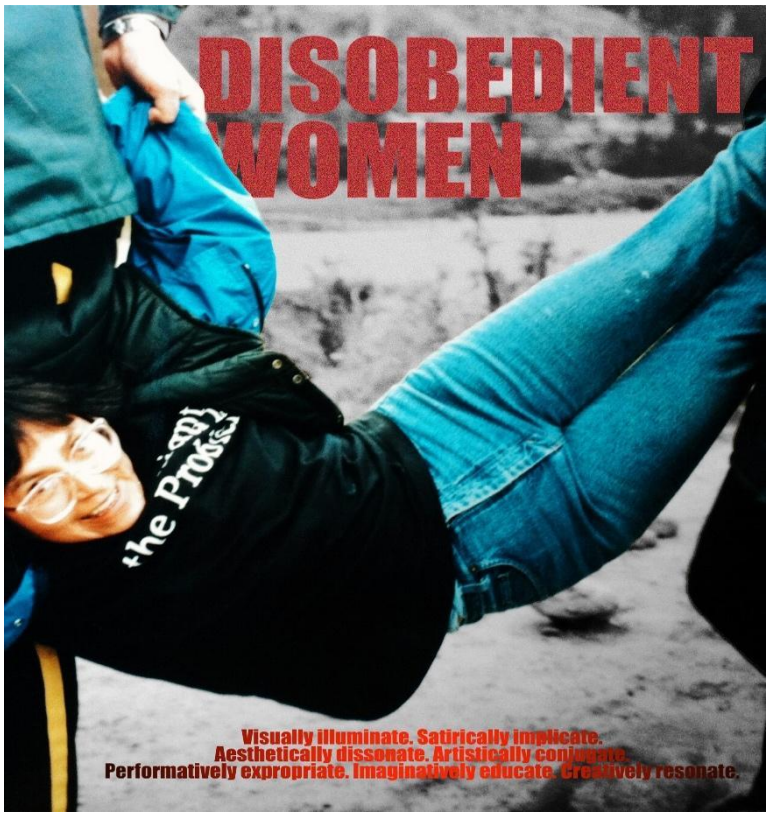

Figure 22.1. Disobedient Women Exhibition Zine Cover, 2018

On occasions when arts-based research zines are designed to report findings, or reconstruct data, there is much greater leeway in their representation of information. For me, the incorporation of imagery is the key aesthetic element in the production of arts-based research zines, as rarely does one find an opportunity to integrate imagery with text in most other academic contexts. Thus, a personally expressive factor in arts-based research zine construction may be the creative juxtaposition of images (cut-up or drawn) with text (of various typefaces or handwritten), whether in colour or black and white, that achieves a sort of intimacy and artistry unavailable to conventional models of academic communication. An example of one such zine is "Reign of a Working-Class Feminist?: Britain's Queens of Industry" [see Figure 22.2].

> I was most interested in the possibilities to aesthetically integrate intellectual ideas with correlating imagery. For me, the greatest pleasure of producing a zine lies in selecting the images and composing the stylistic elements first, then adding text as 'intervening' conceptual/metaphorical/questioning nodes of linguistic communication. As a result, the narrative structure of my approach to zine creation is dependent upon the sequential viewing of visuals – visuals as a form of text – with the words performing a contextualizing, supporting role in furthering the narrative (Croswell, 2020, p.66).

Figure 22.2. Reign of a working-class feminist? Zine cover, 2019

However, it is not enough to match visuals with text in arts-based research zines: the narrative ideal may encourage the zine creator to structurally match the visuals with the text in a logical fashion. Mixed media layouts require both visual and textual narrative skills to sequence the argument/findings and incorporate both personal and factual content. Although the visuals in "Reign of a Working-Class Feminist?" spanned across the two pages at the bottom, the text read sequentially, in English language left-to-right, top-to-bottom fashion. By prioritizing the visual composition and then structuring a questioning textual narrative in

response to the visual, I constructed an aesthetically engaged, expressively enquiring arts-based 'data reportage' zine with a personal 'edge' regarding content [see Figure 22.3].

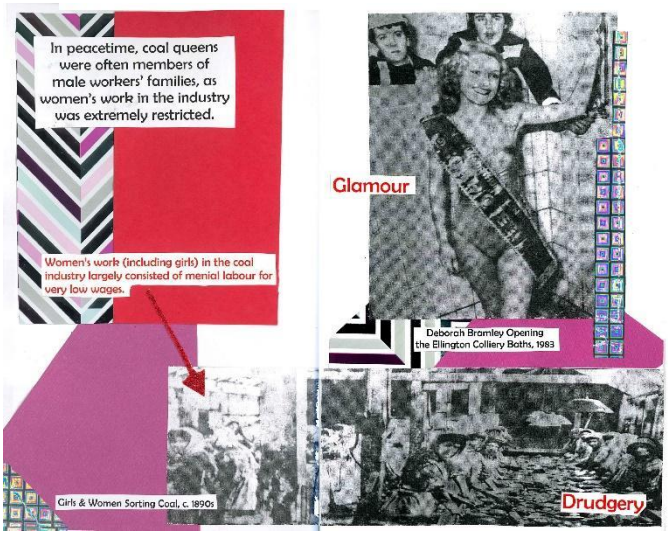

Figure 22.3. Reign of a working-class feminist? Zine interior, 2019

On the other hand, communicative logic is not as necessary in a *perzine*, as exemplified with the *Looking for Truth* pages in my *perzine* "The Story of Creatrix: Confessions of a Heretic" [see Figure 22.4]. In this two-page spread, the text may either be read sequentially, starting on the left page and then moving on to the right, or it may be read across the full spread of the two pages, with the centerfold anchoring the dialogue. Generally speaking, *perzines* are allowed greater subjective license (Duncombe, 2020; Radway, 2012). However, there is much to be said for the imaginative potential that a more personalized, expressive aesthetic may enhance in the process of engaging with an academic research zine. This is because factors determining the use of zines must include both personal and impersonal qualities of expressing ideas, theories, data, and conclusions, *as well as* any experiences gained by learning from the information contained within zines.

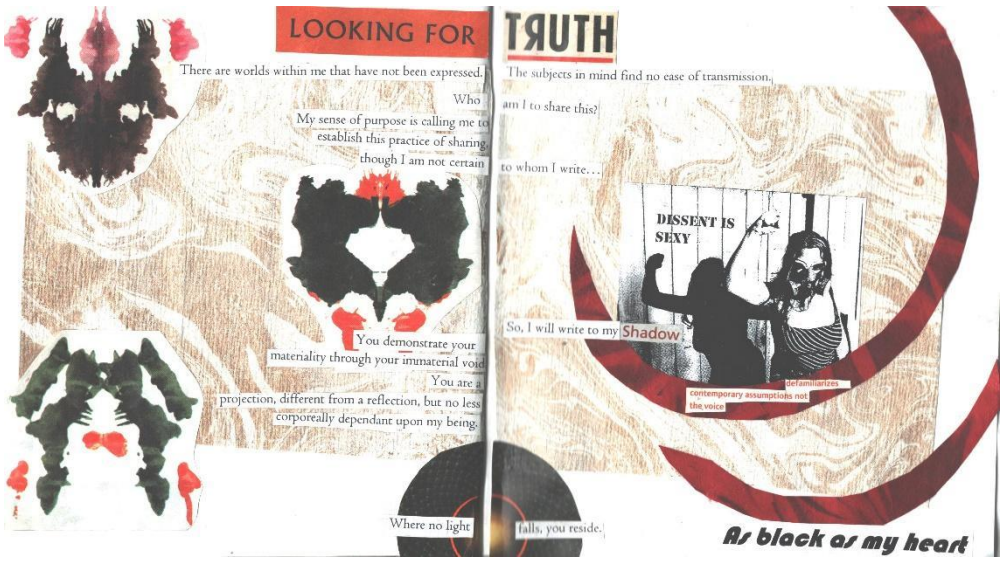

Figure 22.4: 'Looking for truth' from The Story of Creatrix: Confessions of a Heretic Perzine, 2019

In the academic context, perhaps the most difficult aspect of constructing an arts-based research zine is the incorporation of the personal, aesthetic element, but it is an

important factor to retain because a subjective quality is vital to the spirit of zine cultures as social movements embody. For me, the personal side of zine production found greater expression in creating visual juxtapositions, whereas the impersonal qualities were contained in the theoretical realm of didactic text. Another factor to consider in relation to academic production of arts-based zines is the highly collaborative nature of much research. My academic experience has involved zine production encompassing multiple individuals' contributions, whereas *perzines* tend to be singular, individualistic creations shared across a community. However, academic zine collaborations may easily resound with a multi-authored unified voice or may be represented as a layering of multiple contributing perspectives. For example, in "Reign of a Working-Class Feminist?" I began representing the data by selecting a series of photographs that my collaborator, Dr. Darlene Clover, had taken at the "Queens of Industry" exhibition on display at the Leeds Industrial Museum. Her photographs were the zine's source material, but the actual text and intervening questions were mine. Thus, the level of involvement we shared was integrated in the final product with a strong level of creative interdependence. In other instances of co-authored arts-based zines, creators may be working collaboratively either as a combined unit, or as distinct voices whose separate contributions may be noted. "The Disobedient Women" zine, for example was the product of three unified collaborators who combined their talents by assuming different roles to realize a cohesive and impersonal community zine artefact.

Conclusion

The growing interest in zine production to communicate, interpret, and distribute research is an authentic, innovative intellectual pursuit. As both tools to disseminate research and artworks in their own right, zines are immensely creative avenues to document and reconstruct research. By combining experiential and theoretical perspectives, personalising arts-based zines enhances multiple literacies, including those which shape activist subjectivities to introduce 'resistive texts' to the academic research context. However, there is a tension in regard to the function arts-based research zines fill in juxtaposition to the function performed by 'underground' *perzines.* Namely, the expressive, personal qualities of *perzines* must be balanced with the didactic nature of educational pursuit. In this chapter, I have provided examples of how a creative interpellation of visuals and text may offer expressively aesthetic value to arts-based zine production, whilst functioning to report and reinterpret data in cogent communicative ways. Keeping these criteria in mind, producing zines for arts-based research contributes to both academic values of creative engagement and critical inquiry.

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23. Designing feminist fiction-based research projects in museums: An example exploring sexual violence and war

NANCY TABER

I have recently become interested in alternative forms of research dissemination, beyond academic books, chapters, or journal articles. While these forms are important, their reach is limited. People outside academia are unlikely to stumble on a journal article that piques their interest and, even if they do, may not understand its jargon. However, people stumble over stories every day, whether in conversation, on television, in film, or in novels. As Cron (2012) explains, humans are "wired for story [in that] story is what enabled us to imagine what might happen in the future, and so prepare for it" (p. 1). Story is inherently connected to learning; humans engage with each other and make meaning through narrative.

While research methodologies that use story in forms such as autoethnography, biography, ethnography, life history, and narrative are common in social science and educational research, fiction-based research is less so. There are exceptions, such as Ellis' (2004) methodological novel about autoethnography and Sameshima's (2014) epistolary novel about the intimacy of the graduate supervisor-supervisee relationship. Leavy (2020) too has written several novels based on interview data about love and relationships.

In this chapter, my aim is to demonstrate how I undertake fiction-based research in relation to my expertise about war, gender, and learning, from the perspective of feminist antimilitarism. Below, I present an example of a research project by defining concepts, presenting related literature, explaining methodology, and outlining methods in relation to an exhibit at the Canadian Museum for Human Rights (CMHR). Readers can use my main headings as a guide and replace the sub-headings and related content with that specific to their own proposed research. I conclude with recommendations for conducting fiction-based research.

Theoretical concepts: Feminist antimilitarism and sexual violence

Enloe (2000, 2016) defines militarism as the ways in which military values—such as obedience, hierarchy, discipline, uniformity, and life as a zero-sum game (with winners/losers, friends/foe, protector/protected, and nothing in between)—intersect with western society in ways detrimental to those outside the white, male, masculine, cisgender, straight, mainstream privileged norm. Feminist antimilitarism (Enloe, 2016) is a theory and analytic lens that critiques militarism by examining how patriarchy, capitalism, colonialism, and racism are propped up by militarism and vice versa. By exploring the gendered nature of war and violence using this lens, scholars can challenge marginalisation and oppression.

Sexual violence is a common aspect of war. Rape is used by combatants (military and civilian) to terrify and punish (Enloe, 2016; 2000). Girls are abducted and forced into marriage by terrorist organisations such as the Lord's Resistance Army in Uganda (see Amony, 2015, who was a participant in the exhibit that was the subject of the research discussed here). There is a thin line between sex workers who choose such work and those forced into prostitution near military bases (Enloe, 2000). Military police officers sometimes use sexual violence as a means of torture (i.e., see Enloe, 2016, in relation to Abu Ghraib). Military women and marginalised military men experience gender discrimination, sexual harassment, and sexual assault within their own ranks, with complaints ignored or resulting in retaliation against the survivor (e.g., in the Canadian military, see Taber, 2018, 2020c). Thus,

women's lives around the globe—as diverse as they are—are tied together through militarism (of which patriarchy is an inherent part), which enables sexual violence.

Related literature: Learning in war and military museums

Museums are complicated sites of learning in that they both encourage and critique patriarchal colonialism (Clover et al., 2016; Levin, 2010). Borg and Mayo (2010) explain museums can be "an important space for critical pedagogy" if there is a "focus on the centrality of politics and power within the museum's display" (p. 36). In particular, "feminist pedagogies" can be used to "reveal what is missing from historical accounting and challenge representations of past and current events and practices where some events are glorified over others" (Sanford et. al, 2020, p. 3).

War museums, military museums, and related exhibits tend to present war and military deaths as heroic, sacred, and necessary; however, some museums and exhibits decry the cost of war, present a diversity of experiences, and question how war is perceived as inevitable (Loxham, 2015; Taber, in press, b; Taber & Grover, 2021; Winter, 2012). These museums are complicated educational sites that privilege particular events and people over others, with debates and disputes over whose stories should be displayed and how they should be curated (e.g., Dean, 2009; Daugbjerg, 2017; Thivierge, 2016).

My research about war museums, public pedagogy, and adult education indicates that, despite some exceptions, "exhibit layout, content, and interpretation promote a narrative of war that glorifies soldiers, situates war as necessary, and militarises civilians" (Taber & Grover, 2021, p. 277). Typically, museums engage in pedagogy that is "*aimed at*" the public (Biesta, 2014, p. 21, italics in original), in that visitors are expected to accept curatorial choices instead of questioning them. What is instead needed is a public pedagogy which Biesta calls "*in the interest of* the public" (p. 22, italics in original) that would assist visitors in engaging in a social justice critique. It is in response to this that I have turned to fiction-based research, as described below.

Methodology and methods: Fiction-based research at the CMHR

Leavy (2013) describes fiction-based research as a creative feminist practice that aims to engage readers in accessible ways by "portraying the complexity of lived experience…promoting empathy and self-reflection… [and] disrupting dominant ideologies or stereotypes" (p. 38). Fiction-based research can draw readers into a story, enabling them to understand and interact with data (e.g., interviews, textual or visual analysis) in a transformative manner, particularly as relates to gender and intersecting forms of marginalization.

My research questions used at the CMHR focused on the temporary exhibit, "Ododo Wa: Stories of Girls in War," which was connected to the *Conjugal Slavery in War Project*: They included: What discourses of race, gender, and sexual violence are present in the exhibit? How might a fictionalised story about a Canadian military woman who experienced military sexual trauma intersect with those of abducted Ugandan civilian girls? For my data collection, I toured the museum and then focused on the "Ododo Wa" exhibit. I viewed exhibits, read curatorial statements, photographed exhibits and curatorial statements, and mapped the museum. In the process of fictionalising this data to write a short story, I continued my research inquiry as I created characters, dialogue, setting, and plot. Below, I present my findings in the form of an excerpt from the short story (Taber, 2020b, reproduced with permission) that represented my findings for this research.

Findings: "Khaki and emerald green"

This story begins in the home of Sergeant Ruth Burr as she prepares to take her youngest child, Timothy, to the CMHR for a school project. She struggles with work, childcare, and PTSD from a sexual assault when she served overseas, which was swept under the proverbial rug when she reported it to a supervisor. She is trying to simply survive until her retirement, as she is disgusted and disillusioned with the military. The excerpt below occurs as Ruth and Timothy arrive at the "Ododo Wa: Stories of Girls in War" exhibit.

> A green skirt in an adjacent exhibit caught Ruth's attention. Not khaki green, like her uniform, but emerald, with light green flowers embroidered at the bottom. At least, it might have been emerald when it was new. It was labelled "Skirt with bullet holes, Uganda, 2005." She peered closer. No blood. What happened to the woman who wore it? She stepped back to read the name of the exhibit: "Ododo Wa: Stories of Girls in War." Her body trembled as she read on. The exhibit was about conjugal slavery. Ugandan girls who'd been abducted by the Lord's Resistance Army. Terrorists. But the panel explained it was the government who'd shot at the girl when she escaped with her newborn baby. The girl was betrayed by the people who were supposed to protect her; was that worse for her, that betrayal, then her abduction?
>
> Timothy selected a tab on the panel in front of him. A women's husky voice, accompanied by an acoustic guitar, sang of a universal soldier, he of any height, any religion, any country, a killer who fights for peace but prolongs war. A universal soldier. Just as her experience, and those of the Ododo Wa women, seemed to be universal. Connected—maybe—but not inevitable. That, she refused to accept.
>
> "What's this one about, Mom?" His little fingers traced the child's drawings that formed the background for the exhibit. Huts, soldiers, weapons. A camp map. She resisted the urge to snatch his hands away.
>
> "I think we should keep going," she said. "Don't you want to see the tower?"
>
> "Are you okay?" He peered at her.
>
> "Of course." She forced a reassuring smile.
>
> He turned to look at something behind her.
>
> She read the final panel of the Ododo Wa exhibit. Two of the girls – now women - had published memoirs about their years of captivity. There was a photograph of the women smiling. Laughing even. Did telling their story help them heal? She focused on her reflection in the exhibit's glass. Shoulders slumped, rounded back, lifeless arms.
>
> Timothy's reflection danced around hers to another song he'd started playing, one more lively than the one about a universal soldier. "You sure you're okay? he asked, pausing mid-dance move to peer up at her.
>
> "Yes," she said. This time she meant it.

As the story ends, she decides to tell her own story, once she has retired from the military.

Conclusion

Fiction-based research, as a creative academic one, is messy. There are no clear-cut directions or guidelines. My advice for those who want to undertake it include:

- Read Leavy's (2013) *Fiction as research practice* book: this reference discusses the why, what, and how of fiction-based research, with examples. You might also be interested in my chapters on fiction-based research (Taber, 2020a, for step-by-step instructions on how to conduct fiction-based research in museums and Taber, in press, a, for a discussion of my fiction-based research that has resulted in a short story collection and historical novel).
- Read short stories for inspiration (but don't be intimidated by them): two of my favourites are Charlotte Perkins Gilman's, "The yellow wallpaper," and Margaret Atwood's, "The stone mattress."
- Read fiction craft books: three of my favourites are Lisa Cron's "Wired for story," Francine Prose's "Reading like a writer," and Anne Lamott's "Bird by bird."
- Accept imperfection: if writing fiction is new to you (or even if it is not), you will learn much about your topic and data through creatively engaging with it. The aim is not to become an award-winning author overnight.
- Join a supportive writer's group/class/workshop to learn and get feedback on your work: this will help you understand how others are reading your work and improve it.
- Write!: Let me know how it goes. I'd love to hear from you (ntaber@brocku.ca).

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24. Creating collages as major projects

SARAH WILLIAMSON

The arts have the capacity, wrote John Dewey in 1934, "to touch the deeper levels of life" (p. 46). Many of both the most complex and subtle forms of thinking take place through the arts and aesthetic frames of reference, argues Eisner (2002). For Biesta (2017), the arts allow us "to see what was not visible, to hear what was not audible" (p. 90). Greene (1995) adds, the arts can provide new perspectives on the lived world.

Offering a creative way to generate knowledge, communicate and express ourselves, the visual arts can be of great value not only to the educator and the researcher, but also to the student and the participant. This chapter explores a particular form of visual art: collage. The arts, including collage, offer an alternative way of presentation, representation and expression, and an aesthetic means of constructing knowledge. As an artform, I suggest that collage has the potential to "awaken us from our stock responses", helping us to uncover what might be under the surface of our thinking, the unconscious and even the "not yet known" (Eisner, 1995, p. 2). The arts foster the imagination, promoting what Craft (2015) refers to as "possibility thinking", from what is to what might be" (p. 153). Creating a collage can engage students in 'possibility thinking', and it can be a liberating and empowering experience to create one. Collage has "illuminative potential", argue Roberts and Woods (2018, p. 626), as it "enables the accessing and sharing of profound levels of experience not accessible through words." As a qualitative inquiry project, collage production can be used as a reflective process, as an elicitation for thinking, writing and discussion, and as way of representing and conceptualising ideas (Butler-Kisber, 2018).

The term collage derives from the French verb *coller*, 'to stick', and to create a collage is to gather, then cut or tear and rearrange 'found' and ready-made visual images, paper fragments, and texts from a variety of sources such as magazines and newspapers. These are then glued on to a flat surface in an arrangement to create something new (see figures 24.1 and 24.2). Collaging is therefore a process of imaginative reconstruction, the creation of a new artwork assembled from the pre-existing. The technique of collaging does not require any particular skill or ability in drawing or painting, and thisallows collage to be seen as a less threatening medium because polished artistic ability and experience is not necessary. Although Lucero (2016) states that collage may be regarded as being a trifling technique, which is 'mere' and 'easy, it can be a critical practice.

Art has acted as a critical intervention, a site of possibility where the realms of imposed boundaries can be transgressed (hooks, 1995). For me, collage is a visual site of possibility which can be critical and interventionist. The art of collage can be a galvanizing practice, "a powerful way of jarring people into thinking and seeing" (Leavy, 2015, p. 235). Collage material can be "juxtaposed to create binaries, to elicit ironic readings, to symbolically capture a value, belief or position, to direct or re-direct a gaze in a particular direction, to problematise or challenge conformity, to magnify the small or diminish the powerful" (McGregor, 2012, p. 319). As a form of artmaking, collage has history as a practice of challenge, subversion and criticism through its provocative spirit (e.g., Frances, 2009). As such, it is particularly suited to projects motivated by the quest for social justice and which seek to explore, challenge and provoke. For example, collage making can be a liberating feminist action as it sets an image free from its original context and enables a reimagining of a narrative (e.g., Bell, 2017). With the potential to offer a new sense of truth, collage allows participant agency, allowing voices to be heard and emotions realised and revealed as stories and narratives are visually re-told, re-visioned and re-imagined (e.g., Brockelman, 2001). Collage is particularly suited to projects which seek to not only frame

and reveal but also to decolonize and destabilize dominant power structures through, for example, a feminist, critical race or postcolonial lens. Yuen (2016) describes how using collage with Aboriginal women supported Indigenous ways of knowing, as it allowed experiences and emotions to be communicated through visual metaphor and symbolism.

As a feminist researcher and adult educator, I use collage as an aesthetic challenge to gender injustice and patriarchal structures of representation. According to Harding (2012), collage "possesses amazing potential for structured feminist dissent and resistance to the hierarchies of male privilege" (p. 24). A general way in which I use collage includes inviting individuals to create a collage during introductory sessions as a means of introducing themselves. I also ask people to collage as reflective activity, to reflect on certain situations, their lived experiences. I take groups to create collages *in situ* in locations such as art galleries and museums. This can be a powerful experience because when collages are created, for example with a feminist or decolonizing voice or lens, it transforms these places which exude authority into dynamic arenas of agency for the collage creators. Many public institutions provide a learning space or studio area, and such provision can be researched, and any necessary arrangements made in advance.

The value of making a collage, the value of the process

A collage is a product but the collaging process itself, the creative act of selecting, handling and manipulating collage material and the making of a collage is of great value. Making is an active way of thinking, something which can promote fresh thoughts and sense-making, allowing new realisations to emerge (Charny, 2011; McGregor 2012). The physicality of the making, the handcrafting, should be seen as part of the experience. Collage is a sensorial medium and the physical, sensory act of creating a collage in our increasingly virtual and digital lives offers an analogue, embodied and aesthetic experience (e.g., Faulkner, 2017). Treadaway (2009) argues that not only do our senses and our hands play a vital part in our meaning-making of the world but also that using our hands can be "instrumental in the development of creative thought" (p. 1). There is a slowing down when something is created by hand. Thoughts which simmer below the threshold of consciousness may emerge, and the satisfaction of 'flow' can be fostered and experienced (Csikszentmihalyi, 1997). Collage making can also be a process of intense learning (Charny, 2011). Increased self-awareness may be experienced, alternative realities imagined, personal privilege and biases confronted, questioned and critically reflected upon.

Of great value to a facilitator or researcher, or a maker-participant, is the sharing of a collage – its meaning and the intended interpretation. If this is carried out as a group event, it can also be community building and I have found such events to be completely fascinating, memorable and enjoyable experiences. Such activity can give individuals agency through being listened to and having a voice. This can be empowering for marginalised and subjugated individuals and groups, offering them respect and value.

The collage process can even be used as a form of self-interview. For example, Chant (2020) discusses her quest to examine her 'own story' with depth and authenticity, and she says as she could not interview herself, she created a collage in response to thinking reflexively about her life story and career. Her collage, which she describes as a non-verbal creative narrative, was then explored during a recorded interview with her supervisor.

Being aware of some limitations

Arts-based practices such as collage, despite their 'alluring possibilities', can sometimes be problematic (Burge et al., 2016). Knowledge creation as a process, a temporary state, can be "scary to many" (Eisner, 1997, p. 7). As noted above, being asked to create a

collage may be regarded as frivolous, patronizing or infantilizing (Prasad, 2021). There can be also dissatisfaction with a finished piece of work, 'the look' of a collage can disappoint. There is also a danger that participants focus more on the 'style and the look' during the creative process with this taking precedence over meaning and message. In addition, the content of a collage may be ambiguous, and open to multiple readings and interpretations (although this may also be seen as a positive!). Participants may object to viewers imposing and projecting their own interpretation and thoughts onto their work, but again, this can also open up multiple perspectives, and a 'productive ambiguity' (Eisner, 1997) can advance rich conversation. A briefing for participants is therefore very important, when the rationale for using collage should be communicated together with its benefits, possibility and promise.

Getting started

Consider the purpose and focus of the collage-making (or the analysis of existing collages). Although ideas can start to form when gathering collage materials, there is no need to start with a fixed idea of what your finished collage is going to look like. There is no right or wrong way to create an effective collage. Allow it to emerge, let the making and the thinking coax each other into being. As Eisner (2002) reminds us, during the process of creating and making, a voice can start to emerge from a work:

> Opportunities in the process of working are encountered that were not envisioned when work began, but that speak so eloquently about the promise of emerging possibilities that new options are pursued. Put succinctly, surprise, a fundamental reward of all creative work, is bestowed by the work on its maker (p. 7).

Set a fixed timescale for the making of a collage, for example an hour. If you are working with a group, factor in enough time for each person to share their finished collage and for discussion too.

Hints and tips

You will need material to collage with, a piece of board, thick paper or card for a background base, paste or glue sticks, and scissors and/or scalpel. Have some scrap paper to protect your working surface area from glue marks. It can be useful to have two pairs of scissors – a large pair for cutting big areas and a much smaller pair for finer and detailed cutting. You may also want some paint, paintbrushes and pens. Old and new magazines, newspapers, flyers, photographs and discarded tickets and books can be used as source material. Images and text can either be cut, torn or ripped and then arranged with simplicity or complexity before being glued into position. Although paper is traditionally used, anything can be collaged if it can be stuck down! All manner of ephemera can be used as an effective collage component.

Using a coloured background (rather than white) to collage onto can be helpful. Black or another dark colour can be effective, as can something textured or printed such as a map or wallpaper (see Figure 24.1).

Figure 24.1. Collage by Hannah Crayford, untitled

Having a readymade background is a technique used by many artists – painters often paint onto a pre-prepared 'ground' so that their work has some depth to start with. If you choose to only place a few collage pieces onto your base, having a ready-made background will prevent your work from looking unfinished or incomplete.

To help create an effective piece of work, be consistent in some way. For example, consider collaging with pieces from matching sources, such as the same era or source type, or with the same type of paper or colours. This can help to create a cohesive look which can prevent a piece of work from looking disjointed and simply a collection of bits. However, it can be equally effective to deliberately juxtapose the dissimilar.

Many artists prepare by pre-cutting material which they collect and assemble over a period of time which is then 'ready to use' and arrange. Others prefer to have constraints imposed – what can be achieved with using only one magazine or one newspaper? Don't feel you have to use everything that you have found to work with. Sometimes 'less can be more'. Consider what is known as 'negative space', in other words, look at the background area as something which can have relevance too. Does the background make its own contribution to your collage? Remember, every bit of background does not need to have something on it. Gaps and spaces can say and reveal things in their own right.

Collage material can be placed in solitary positions or grouped together in new juxtapositions. It can be effective to place and join different things together to make a new hybrid shape or form. Ideas and thoughts do not have to be visually presented literally. Think of metaphorical and symbolic representations of the points you wish to make and the thoughts you wish to express. For example, an image of a closed door could represent exclusion.

A collage can be a ‘revision’ of an existing artwork – a re-presentation through a collaged re-creation. Change and subvert elements to draw attention. You can also add ‘voice’ by collaging with found text to form speech or thought bubbles.

Creating some easy, visual effects

In this section, I turn to several ways visual effects can be made in a collage.

Firstly, multiples of one thing can look striking, such as a collection of ‘eyes’ or ‘legs’ (see Figure 24.2). Hybrid combinations and fantastical, surreal creatures and beings can be created in this way, and visual emphasis added through the repetition.

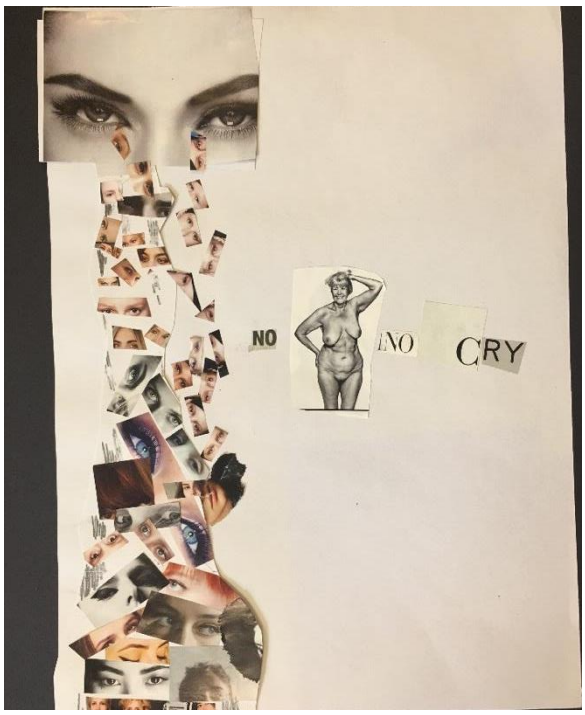

Figure 24.2. Collage by Rosanna Gammon, untitled

Secondly, you can join completely different things in novel or playful juxtaposition to make a new hybrid form. Replace an element with something unexpected such as replacing the head on a woman’s body with an iron. Thirdly, using a limited colour palette can help to create a visually unified effect. For example, using a monochrome palette of black/white/grey or a colour palette of blues (see Figure 24.3).

Figure 24.3. Collage by Emilia Wright, untitled

Another easy step is sandpapering. Sandpapering collage elements can help give a distressed, more aged look and feel which can help recently printed material sit cohesively with vintage material. Stain areas of your work, for example with tea or coffee. Fifthly, you can 'tone down' areas of your collage either by layering tissue on top, or by painting over sections with a glaze or wash (of diluted paint), or even by 'splattering' paint. You can print over the top of areas, for example by brushing lace with paint and then pressing it down on to your work. A print of the lace will be left when you then lift it away. A sixth easy element is splattering a whole collage with paint can give an attractive effect, drawing together and unifying all the separate collage elements together. 'Flick' to splatter using a loaded paintbrush or toothbrush and protect surrounding areas. Finally, a 'collaborative collage quilt' can be created if working with a group. Give each participant the same sized base to use, and then assemble all the completed collages together to form a collaboratively-made patchwork quilt of collages. This can be visually striking, and a record of both individual voices and combined voice expressed through collage (see Figure 24.4).

Figure 24.4. A collaborative 'patchwork quilt' of collages

Reflective sharing, discussion and conversation

Gauntlett (2008) believes that participants should provide the interpretation of their own work as it can often represent a 'complex matrix of feeling and impressions' (p. 186). So, as previously mentioned, after the making stage has finished, if you are facilitating a group situation, take turns to share, listen and talk about your collage work (see figure 24.5). Not only is this empowering, but it is also a dynamic way to close the activity, always fascinating, often critical, and you may wish to record the conversation too. The sharing of a collage in reflective conversation and dialogue with a discussion partner can be of great value, with deep, authentic and thoughtful reflection realised.

Figure 24.5. Sharing and reflection

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SECTION THREE: STUDY DESIGN AND ANALYSIS METHODS

PART I

- STUDY DESIGNS

PART II

- ANALYSIS PROJECTS

PART III

- ETHNOGRAPHIC PROJECTS

Building on traditions of educational inquiry and analysis, Section Three develops new conceptualizations and approaches that consider changes to what can be explored, how phenomena can be better understood, and why these are important for today's world. Part I focuses on digital technologies as both method and content. The contributions in Part II take a critical stance to analyze what and how knowledge is produced and reproduced, considering language, popular culture, and policy documents. Authors in Part III consider ethnographic approaches that centre the self, individually or in collaboration, including the role of the inquirer in their own investigation.

25. Netnography as a method for studying online cultures

STEFANIE L. MCKOY AND LORIEN S. JORDAN

Over the last two decades, social media has grown from a relatively marginal status to become a significant part of daily living via a range of virtual communities and networks (Kozinets et al., 2014). Social media outlets differ from traditional print and broadcast media in various ways, most especially by the user's ability to create and distribute content how and to whom they wish. Social media has expanded the way most humans communicate, allowing for instantaneous interaction across intercontinental divides. In addition, people create online identities that either mirror or depart from their lived identities, allowing people to 'try-on' and experiment with various social worlds.

Social media platforms have become sites of cultural mediation, wherein individuals, social groups, and organizations can connect to co-create, participate, and discuss content such as images, videos, texts unique to a network's interests. Social media also provides platforms for social mobilization, as seen in the BlackLivesMatter movements and Arab Springs (McKoy & Jordan, in press). Social media also offers a space to learn and explore interests, form relationships across time and space, and develop entrepreneurial or 'influencer' identities.

While the possibilities of social media appear limitless, it is not without its challenges. The developers and corporations of social networking are solely focused on solidifying their hold on the market to ensure financial wealth and power. Emphasizing capital gain over social responsibility has allowed social media platforms to burgeon into spaces of disinformation and hate, intersecting with greed to create deadly consequences (e.g., Gottlieb & Dyer, 2020). A recent study conducted by Facebook showed the influence of sites such as Instagram and their correlation with everything from suicidality and depression to dissatisfaction with personal looks (e.g., Wells et al., 2021). In Myanmar social media was used for governmental mobilization; in continued efforts to repress the Rohingya, the government utilized a pre-loaded Facebook application to disseminate anti-Muslim rhetoric through news, memes, and visuals on newly purchased phones (Fink, 2018). Building on this, Facebook has been mired in controversy from the Cambridge Analytica scandal, to the Russian ad-spend hacking of the 2016 U.S. federal election (Fink, 2018). Social media companies' desire to grow wealth no matter the cost to society allows communities to breed contempt, hate, and distrust, as recently witnessed in 2021 when insurrectionists coalesced via social media to plan an attempted coup at the U.S. Federal Capitol (Sung & Klein, 2021). The lack of social accountability that feeds from the top of the social networking chain to the everyday user will continue to present challenges, dangers, and disruptions as the influence of social media increases in our daily lives.

The reciprocal influence between social media users, platforms, and corporate entities provides a unique site of exploration to study cultural transmission and transformation. Every day, billions of individuals interact in some way through social media (van Dijck, 2013). Whereas human interaction was once dictated by the ability to be in-person, social media and the Web 2.0 have created participatory and connected cultural sites independent from meeting in real life (van Dijck, 2013). As more people participate in the online cultures and sub-cultures, researchers have turned to digital ethnography to make sense of these rapidly expanding social worlds.

Traditional ethnography is the systematic study of cultural phenomena, however, digital ethnographies study organically occurring cultures in online spaces. Multiple approaches to digital ethnography suggest that a user's content exists as data ready to be collected (Kozinets et al., 2014). Digital ethnographers immerse themselves in social worlds,

either covertly or overtly engaging in the content and processes of how people create and transmit culture. In this chapter, we discuss our engagement with netnography as an observational tool to explore online community culture.

Netnography as a flexible and approachable methodology

Netnography is a digital ethnographic methodology, introduced by Robert Kozinets to investigate consumer behaviour in 1995, when the internet was in its infancy. Since then, just as the digital world has rapidly expanded, netnography has branched into multiple disciplines. A netnographer "seeks to understand the cultural experience that encompass and are reflected within the traces, practices, networks, and systems of social media" (Kozinets, 2020, p. 14). As Kozinets notes, netnographers approach social media as diverse cultural sites complete with their own norms, values, traditions, and languages.

Netnography offers a creative and flexible approach to studying digital cultures to collect real-time perspectives from online participants (Hunter et al., 2018). For example, Hewer (2007) explored discussion boards connecting car aficionados with shared passions, Hine (2014) analyzed parental engagement about headlice among school-age children, Lynch (2014) interpreted message boards and news articles regarding Ontario kindergarten teachers' discussion of class size, teaching concerns, and play-based curriculum concerns, and Urbanik and Roks (2020) investigated gang life culture existing online and offline. These studies demonstrate a growing and diverse field of social media research as well as an immediate, non-participatory approach.

While traditional ethnography requires a great deal of field work (e.g., Costello et al., 2017), netnography can be conducted at low cost as a non-obtrusive observation method (Costello et al., 2017). This is excellent for graduate projects because researchers do not need to interact with human subjects and therefore do not require ethics approval under Canadian law, Privacy Article 2.3 (The Government of Canada, 2018). Netnography flows through following procedural movements, as described by Kozinets (2020).

- Movement 1: Initiation – You brainstorm, craft, and hone research questions, consider ethical considerations and procedures
- Movement 2: Investigation -- You narrow down the investigative cultural site to answer the questions developed in the initiation movement. These cultural sites can include text-based platforms such as Twitter, video and comment sites such as YouTube, and image-sharing platforms like Instagram. Similar to case studies, you also need to "bound" the data you will collect, which could include posts from specific dates or threads related to a specific topic.
- Movement 3: Immersion – You collect the specific content identified, including textual, audiovisual, photographic, and graphic. During this time, you create an immersion journal as a process of engaged memo writing.
- Movement 4: Interaction -- You can also engage in the online spaces through multiple methods, such as digital diaries and chat-based interviews. However, in a non-human subject project you cannot use this step.
- Movement 5: Integration – Bring together the images, text, and your memos to interpret your data, utilizing a variety of methods.
- Movement 6: Incarnation – Communicating your findings with others can occur in traditionalized research avenues such as journal articles, however, can also be creatively presented through the development of memes, blogs, and newsletters.

An Example

In the ethnographic spirit, we locate ourselves in the discussion of our research. In the following example, the pronoun 'I' refers to Stefanie, the first author.

In 2020, I set out to discover parent perceptions of education during the COVID-19 pandemic by examining comments on media news clips posted on YouTube. Curious about the phenomenon driving the discussions, I initiated a netnography to make sense of increasingly heated debates in my social circles, to explore pandemic-related education topics, and to practice the netnographic method. These interests provided the grounding for the research question, "How do parents of school-age children perceive the effectiveness of education during the COVID-19 pandemic?"

At this point, I sought a partnership with my professor, Lorien to work collaboratively alongside me as I interpreted and made sense of the social world I entered. Together we discussed the bounding of a cultural space, and how user comments within social media transmitted cultural ideas. Reviewing multiple social media sites, I chose YouTube as a space that offered rich levels of detail and interaction within video's comment threads (Kozinets, 2020).

Once I identified YouTube as a cultural site, I selected six videos, two from three distinct time periods each that were originally broadcast on traditional media outlets. Given high levels of disinformation during the pandemic, I sought news clips that came from mostly credible sources, and selected videos within the recommendation of mostly factual reporting and neutral or balanced biases as determined by the Media Bias Charts' (Ad Fontes Media, 2021). I collected the videos and comments, through the "print screen" function, pasting them into a folder. Through this process, social media users' content became my data and I focused on their words, the way they wrote (for example, ALL CAPS) and emojis. Recording my notes and memos in an immersion journal, I also leaned on my peer debriefer when I experienced hurdles in organizing the large amount of data.

Following data collection, I integrated interpretive analysis using the collected comments to generate meaning and themes. In the first phase, I condensed the data focusing specifically on engaged posts containing parent perspectives about school, children, and education. During my first coding phase, I focused on interpreting individual comments utilizing Saldaña's (2021) 'versus' and 'in vivo' coding processes. For versus coding, I looked at positive and negative comments; for in vivo coding, I utilized the exact phrasing of participants' wording from the YouTube comments. In the second phase, I worked with Lorien to categorize general codes into themes by meaning (differences and similarities) and pattern (number of times, contexts).

Ethical and interpretative challenges and possibilities

While netnography may require minimal participant interaction via non-obtrusive observation (Garcia et al., 2009; Hine, 2015), we began to question the meanings of ethics in conducting online research. During our writing partnership, two main ethical concern areas arose through a netnographic design presentation. These concerns included: (1) obtaining consent; and (2) maintaining anonymity and confidentiality which became unclear when collecting social media content. In online spaces, data is the naturally occurring conversations of social media posters who are unaware that their data is "data." *Informed consent* implies permission to collect data from the person providing it (Creswell & Creswell, 2018; Government of Canada, 2018). In our study, we choose to utilize public comments on YouTube as the site did not require a login for access. We did not need to seek IRB or REB

approval as there was no reasonable expectation of privacy as users posted comments to a public social media forum.

Under Canadian law, Privacy Article 2.3, a research ethics board (REB) review is not required when participant information is *exclusively* in the public domain, and there is no reasonable expectation of privacy. Research falls under this domain if it does not involve interaction by the researcher and if information cannot be traced back to the individual poster (Government of Canada, 2018). In Urbanik and Roks' (2020) study, the researchers refer to non-obtrusive observation as the *One-Way Mirror Approach*. The researchers observed gang life through the social media sites Twitter, Facebook, and Hyves. Thinking about a mirror and 'looking' into the participants' lives through social media is a helpful tool when determining the ethical stance of expectation of privacy through observation only. For example, research may look at the comments of a television blog site to gage the culture of fandom, follow trends in reaction to political news on Twitter, or watch videos and read comments on TikTok to understand how teenagers are accessing the internet. These examples do not involve granted access into private groups, sensitive topics, or special passwords. They are observation only research with no interaction

In contrast, a research ethics board (REB) review is required when social media in public domains contain reasonable expectations of privacy (Government of Canada, 2018). For example, reasonable expectations of privacy may be expected on social media or online groups which require passwords or group memberships. Eventually, Urbanik and Roks' (2020) study evolved to utilize the term *Glass Window Approach,* which referred to the researcher interacting with participants through various social media platforms, including Facebook, Twitter, Instagram, and Snapchat. Due to the sensitive nature of the research, the participants often utilized private accounts, and the researcher (Roks) disclosed his purpose and presence (Urbanik & Roks, 2020). The *Glass Window Approach* refers to the back-and-forth communication through digital channels (Urbanik & Roks, 2020). This approach is helpful when thinking about the ethical requirements during the creation of a social media research study.

The future of social media research

Social media research is a vastly growing field affording researchers' new opportunities to study online cultures. Digital cultures are still in their infancy and change rapidly, both following and instigating current cultural trends in real life. The large-scale influence of social media can be seen in activist movements such as the BlackLivesMatter and conspiracy-related movements seen in the rise of entities such as QAnon. As of 2020, Facebook has over 2.2 billion active users worldwide, Instagram 800 million, and Twitter 300 million (Kozinets, 2020). Participants engaging in online social media platforms are a part of a larger cultural ecosystem that continues to grow and interact with the larger outside world. As these ecosystems expand, researchers can traverse the boundaries of online and offline spaces to explore the influence of social media in transmitting, reproducing, and catalyzing cultures, moving across the boundaries of online and offline as the social media ecosystems continue to grow.

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26. Conducting graduate research projects on digital technologies in education

THIAGO HINKEL

Technological discoveries have played an important role in schools. Not only do they help teachers plan and execute their work, but they can also create diverse possibilities to enhance student learning. However, the use of technology in schools is a topic that is commonly surrounded by controversy and uncertainty, especially as to how exactly new technologies should be incorporated into classrooms and to what purpose. This chapter aims to contribute to this discussion and is meant to be used as a potential project guide. It will present three different approaches that are used to understand the use of technology in education and point to ideas of projects at a post graduate level that do not involve human beings.

Technology in schools

When thinking about technologies in education, what might readily come to mind today are some of the new technological tools being currently used, such as those that allow for remote learning to happen. However, if we look back in time and think of other examples of technologies, and those that are not necessarily digital, we can see that they have also affected education. I remember my grandmother telling me about the time when she went to school and how things were different then. She told me students in her time did not have notebooks and she therefore wrote on a thin piece of hard material called a slate. A piece of sponge usually accompanied the slate and allowed for the content to be erased, where the idiom a 'clean slate' comes from. What might resemble what we know today as a tablet allowed students then to keep records taken in class for the first time. Of course, the amount of information that could be kept was small and not permanent, but it was a technology that offered students the possibility to take their class notes home to study. Other examples of past technologies that have made it to the classrooms include pencils, paper, the ballpoint pen, pocket calculators, and overhead projectors. All brought with them advances as well as questions, maybe from as simple as how to utilize them to more profound ones regarding their effects on pedagogy and their role in education.

But how do slates relate to schools today? They are a reminder that technology is a broader term, one that encompasses more than just the digital realm. They also help us realize that innovations have a twofold potential: although they can create new possibilities, they also give rise to questions and concerns. 'One slate per student' would probably have made a potent motto for an educational campaign in the past, but I wonder how much resistance came with it as well. Would students' memory be affected when they did not have to remember everything from class might have been a question of concern to some then.

Technologies have affected schools along the years and they continue to be a big part of that world of education today. We now live in the digital era, and the pace at which new apparatuses are presented is much quicker than in the past. However, some of the challenges and questions are similar: how should teachers learn new technologies and incorporate them in their pedagogical practices? Are these technologies good for students?

To help us navigate some of those questions, I will present three theories that are currently used in educational research and discuss how each one of them might eventually be used as the theoretical framework for a project in the field. The three approaches are: Digital Literacies, Technological Pedagogical Content Knowledge (TPCK), and Pedagogical Hacking (PE).

Digital literacies

Language is a central aspect to humans; we use it to make sense of the world and explain it to others. Teachers and schools, in turn, have traditionally been associated with contributing to the process through which people develop the skills that enable them to read and write, thus becoming literate. In fact, in a world populated with a myriad of multimedia artifacts, literacy takes on a multimodal perspective if we consider that, due to the advent and popularization of Information and Communication Technologies (ICTs), people are more and more required to interpret and produce not only written but also auditory and visual signs (Rojo, 2007; Bazalgette & Buckingham, 2013). Silveira, Rohling and Rodrigues (2012) suggest using the expression in the plural because literacies are varied and encompass a diversity of social uses of language. A person can be proficient in interpreting and producing podcasts and reports, for example, while not showing the same level of ability with a different format, or genre. In response to that, literacy educators have been inviting teachers to rethink their practices and introduce students to a larger variety of formats, from different genres, including both digital and non-digital ones (Bazalgette & Buckingham, 2013; Coscarelli, 2009; Pinheiro 2012).

What could a research project focusing on digital literacies in education look like? A good starting point might be to get acquainted with provincial or national curricular competencies and analyse how they recommend working with literacies in schools. What types of genres do they refer to? Do they consider both pen and paper and digital formats? A next step might involve developing resources directed to either teachers or students on how to approach those genres in schools. It might be helpful to describe a certain digital platform, for example, and explain how it might be used to help students achieve a certain competency by navigating and producing within a certain genre. Let's say the idea is for students to use a video format to communicate something proficiently, what are the steps that would be necessary? It is important to keep in mind that, while digital technologies have allowed for new genres to come to existence, such as online chatting, text messaging, blog and social media posts, and podcasts, they also allow us to emulate or imitate other genres that traditionally required pen and paper, such as letters (emails), poems, and shopping lists. How do these new genres and emulated genres compare and contrast with more conventional ones?

In summary, this approach will require having a solid understanding of what digital literacies are, to be or become familiar with a specific curriculum and the competencies in it, and know a digital platform, software, or app that could be used to help teachers or students develop the skills necessary to make sense of and share information by means of different genres. What if literacies are not your field and you envision using technologies in school to help students with subject areas other than languages? In that case, a different approach can be suggested: Technological Pedagogical Content Knowledge.

Technological pedagogical content knowledge

How well teachers and students know technology and how comfortable they feel using it are often important pieces of the equation when deciding whether to work with ICTs in education. Traditionally, technology was taught as a separate piece, in an approach which often involved a series of how-tos with no purpose other than that of simply completing decontextualized tasks. More and more, however, research is showing that because we use technologies for specific purposes, learning about them should rather entail learning how to use them to accomplish something. In an educational context, that could mean helping students develop transferable digital skills as they utilize technologies as a means to both navigate curricular content and represent their understanding of it. And making those two

pieces work well together, namely technology and content, will require pedagogical thinking. Koehler, Mishra, & Yahya (2007) tell us that "intelligent pedagogical uses of technology require the development of a complex, situated form of knowledge", which they refer to as Technological Pedagogical Content Knowledge (TPCK) (p. 741).

This form of knowing contains three different main elements: technology (T), pedagogy (P), and content (C). The authors argue that each one of them can be better understood when explained by considering how they relate to one another. Koehler et al. (2007) maintain that the amalgamation of P and C results in Pedagogical Content Knowledge, which relates to the pedagogy involved in teaching a particular subject matter. It comprises developing concepts and epistemologies, elaborating teaching methods, and establishing difficulty levels. Accordingly, the pairing of T and C creates Technological Content Knowledge, which has to do with ways of representing content and with the role of technology in allowing a specific subject-matter to be transformed and represented in diverse modes. Technological Pedagogical Knowledge derives from aggregating T and P, which, according to the authors, is a type of knowledge that entails getting to know different types of technologies (tools) and understanding how they can be employed to perform specific tasks related to learning and teaching. It also refers to using pedagogical thinking to explore a specific technology to its full extent. Finally, the combination of the three elements results in Technological Pedagogical Content Knowledge (see Figure 26.1), synthesizes the complexity and multidimensionality of meaningfully employing technology in education.

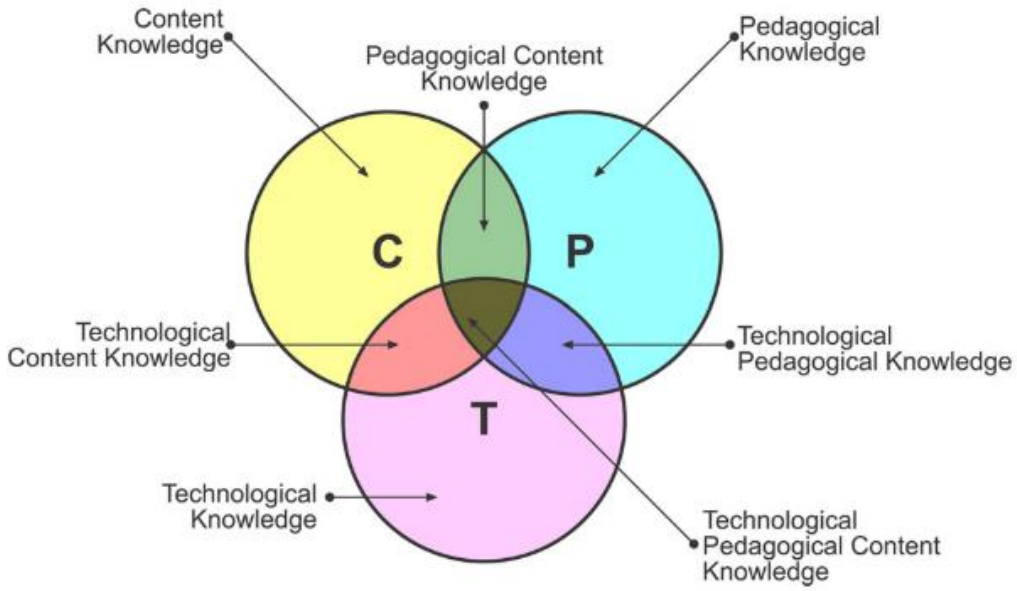

Figure 26.1. Diagram of Technological Pedagogical Content Knowledge (TPCK) (Koehler et al, 2007, p. 742)

Koehler et al. (2007) not only describe the epistemological characteristics of TPCK, but they also suggest how it can be implemented in education. To apply TPCK and better understand the intricate relationship between the elements in it, the authors propose an approach they name "learning technology by design" (p. 744). This approach draws on a constructivist paradigm and focuses on initiatives such as "learning-by-doing, problem-based learning, collaborative learning frameworks, and design-based learning" (p. 744). Similar to the digital literacies approach, a first step for research projects in education stemming from this approach will also require being familiar with curricular content and competencies of a specific subject area. Having a specific technology or application and the digital artifacts they enable in mind and thinking pedagogically about how they relate to the selected piece of curriculum would make a good next step. Based on that, research projects using the TPCK framework could look at creative ways of using a learning-by-doing approach to help students both master content and technological knowledge. How can a specific technology be used pedagogically to enable students to solve a real-life problem that relates to the curriculum? What pedagogical strategy could be used to allow students to collaboratively make sense of curricular content as they experiment with a new technology?

In short, TPCK offers a solid reference for a complex and meaningful approach to digital technologies in education. In addition to applying to any subject area, it also allows for a more authentic use of technology. It can allow for digital skills to be developed as students navigate and respond to actual questions and challenges, similar to ones they might encounter outside school. What if you feel very comfortable with technology and would like to use an approach that allows you to think beyond the possibilities that are given? Or maybe you are not satisfied with normative uses of software and apps and would rather take things apart and rebuild them? Then maybe the next section will interest you.

Pedagogical hacking

In the introduction of their edited volume *Hacking Education in a Digital Age: Teacher Education, Curriculum, and Literacies*, Smith, Ng-A-Fook, Radford, & Pratt (2018) go back in time to explore previous meanings of hacking. Unlike its most recent definition, which is often associated with malicious acts such as gaining access to someone's private information, hacking was used by researchers in the Massachusetts Institute of Technology to refer to utilizing things for purposes different from those they were originally created for.

Hacking for them had to do with getting into the heart of things, understanding how things work and the powers that control them, and then proposing novel uses for them, often based on personal interests and objectives. As Smith et al. put it, "hacking is ultimately pedagogical, an act wherein people seek to unravel, deconstruct, devise and create in support of our desires to know more about the world we live in" (2018, p. xii). But how could a pedagogical hacking approach inform projects about technology in education? This approach draws on the maker pedagogy movement, which Bullock (2016) divides into four principles, namely ethical hacking, adapting, designing, and creating.

Ethical hacking has to do with taking technology apart to generate knowledge about it, which can apply to both material and nonmaterial apparatuses. A project idea might involve disassembling broken pieces of technology, such as phones or cameras, to know what they have inside and understand how the parts relate to one another and make things work. The second principle, adapting, is described as the employment of technological artifacts and software to ends they were not intended for. An example includes the creative use educators in the Victoria school district have been making of some of the Google services; they use Sheets to keep track of student progress and Slides to allow students to put together a learning portfolio. None of those tools were intended to be used as such, but teachers were able to come up with a creative solution as they lack an official option that meets their needs. Designing, in turn, focuses on utilizing technology to overcome everyday challenges and conundrums. This principle aligns with TPCK and aims at learning how to use technology to solve actual problems. A project here could list common issues faced by either teachers or students in schools and propose tools to help solve them. Finally, creating refers both to documenting the scholarship that was acquired and to savoring the artifacts that were created by means of making. This principle works together with the previous three and could be explored alongside a digital literacies approach. How to document and then share what was learned by means of taking things apart or finding new ways of using them?

Pedagogical hacking is a response to a system that tends to compartmentalize people and skills and, in the context of digital technologies, wants to produce a workforce that is "compliant and instrumental in their thinking and practice" (Smith et al., 2018, 9. xv). By focusing on taking both material and nonmaterial artifacts apart to make new things and disobeying purposes that are often predetermined, projects within this framework may help foster possibilities for developing a more critical perspective about digital technologies in education while exploring them creatively. Bullock (2016) posits that maker pedagogy enables people to learn about technology by considering the philosophy and history behind it. This way, students and teachers can surpass technological and informational competencies and, thus, become more socially and epistemologically proficient. Many of the uses of technologies today often entail interacting with the front end, the part that is visible to users. However, a lot goes on in the back end, which determines, for example, what is done with the data we constantly generate as we use different applications. Projects based on a pedagogical hacking approach will require knowing or getting to know technology well enough so that it becomes possible to go beyond common, normative uses of it. It will also be important to be aware of actual issues that go on schools and come up with solutions to them by using technology.

Conclusion

Technology tends to make its way into many areas of society, and it is not different when it comes to schools. We live in an age of constant technological development, and new tools seem to have been incorporated into classrooms more rapidly than in the past. Such relevance and speed create good conditions for projects about technology in schools, which have the potential to make a relevant contribution to discussions in the field. These projects can be based on one of the three theories presented in this chapter, or a combination of any of

them, and can help students and teachers navigate and make sense of new literacies, explain how technological apparati work in a deeper level, or find creative ways of using available technology.

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27. Critical discourse analysis as methodology for graduate project research

TANYA MANNING-LEWIS

A project can be daunting without a good grasp of design methods. For instance, I recall how overwhelmed I felt the first time I was asked to do some background reading on critical discourse analysis (CDA) and how it might be a useful tool for my language research. At that time, I didn't know much about it, and I remember questioning: Where is the best place to start my research on CDA? Who are the foundational scholars? What are the key things I would need to know or understand if I were to use CDA methodology in my research? How will I know if CDA is even the right approach for my research?

In this chapter, I use these questions as a guide to help you understand the main tenets of CDA, the value it might add to your project, and how you might use it in your own project to analyze data. I will later take you through a critical discourse analysis application sample as I examine the representation or lack thereof of minorities in a British Columbia's social studies text. As I go through this CDA of the text, I ask some critical questions: (1) Whose stories are being told in BC's social studies texts?, (2) What kinds of images are being used?, (3) What are the hidden messages?, (4) How is the language used? Finally, (5) Why do we continue to reproduce the same stories and images despite the push for more equitable learning?

What is CDA

Critical discourse analysis (CDA) emerged as a research methodology through the foundational work of Fairclough, Wodak, Van Van Dijk, and Gee in the early 1980s. Fairclough (1995) describes CDA as an "investigation into how social practices, events, and texts arise out of and are ideologically shaped by relations of power and struggles over power" (p. 132). The definition of CDA has shifted significantly since its inception, with some of its founders diverging in their interpretations. Wodak (2016), however, notes that most CDA work shares an interest in the dimensions of power, injustice, political, social or cultural change in our globalised world. van Dijk (2001) proposes that CDA studies the way ideology, identity and inequality are re-enacted through texts produced in social and political contexts. In this sense, the language, images, and other textual forms used are crucial in constructing and sustaining ideologies, which are used to maintain social structures and inequalities (Wodak, 2001). These definitions and framings will be helpful in my later exploration of the BC social studies textbook.

Why CDA

CDA enables graduate students to collect project data in various forms and modes, including publicly accessible speeches, blogs, policy documents, as well as texts such as newspapers, academic journal articles, books etc. (Hammersly, 1996; Wodak, 2016; van Dijk, 1993). Further, CDA can take place at the micro and macro levels. At the microlevel of discursive events, students analyze texts or other forms of discourse to provide rich description (typically taking account of content, structure, grammar, vocabulary, intertextuality, and rhetorical or literary devices (Waring, 2017). The macrolevel of social structures requires an understanding of the broader social context (including implicit and explicit rules, norms, or mores governing discourse and society (Hammersly, 1996; Wodak, 2016; van Dijk, 1993). It offers an analysis of educational discourses from the genre (ways of acting) to the ways of representing and being. It allows for consideration of the meaning,

perspective implications, presuppositions, interactions and actions guiding our everyday acts (Gee, 2014). As researchers, we often seek to deepen our understanding of participants, texts and events to challenge our worldviews. CDA provides opportunities for the graduate student researcher to consider what it really means to challenge pervading worldviews, our identities as researchers, and how we reproduce ideas through deep analysis of texts, speech acts, and other discourses. More importantly, Hammersly (2003) implores us to use CDA to ask pertinent questions in our research project, such as (1) who determines the discourse? (2) what rules or ideologies dictates how we speak, act and who creates the ideologies that assign power to one group, and (3) how do we investigate the hidden power relations that normalize social practice that privilege the dominant culture? As student researchers, these are critical questions to ask in developing your research project, and so we will use these as the springboard for the discourse analysis of the social studies text *Pathways: Civilization through Time.*

CDA as Methodology

When considering engaging with CDA methodologically, but this is also true of all projects, graduate students have to explicitly outline their own interests. It is crucial to self-locate right away. In self-locating, the student identifies self within the project and the lenses through which the data will be analyzed. For example, if I am doing a CDA on the representation of racialized people (more specifically those of African descent) in Canadian texts, I would self-locate as a migrant, Caribbean woman of African descent, researcher and teacher who has experienced marginalization within the Canadian education system. In contextualizing and positioning myself within the research project, I give the reader insights into my lens as the researcher. I would indicate that I have an insider's view of the project because of my migrant experiences, teaching in a Canadian school district and my familiarity with the school experience. However, as a migrant woman, I am on the periphery and an outsider to the creative processes of text and representations of racialized groups. That said, my positionality would not detract from the rigour of the project research analysis. As I engage in the critical discourse analysis of the source, I must engage in robust reflexivity to ensure the lenses through which I am viewing the data do not impose on my interpretation of the data. That is, I let the problem and research questions drive the analysis. I constantly reflect on what I am seeking to understand; what does the data/source reveal about this? What is the social story at play? In this sense, the process is iterative, adaptive, and flexible (Fairclough, 2010).

Steps in Engaging in CDA

There are some vital steps in engaging in CDA methodology that come after you have positioned yourself within the project.

Step 1: Identify the research questions

To begin, the graduate student needs to conceptualize and then indicate the research questions driving the project and the data collection. For example, in my CDA of the BC social studies text *Pathways: Civilization through Time*, I wanted to know:

1) How exactly do BC texts represent racial minorities?

2)What are the stories at play?

3)Whose stories are being told?

4)As a racialized Caribbean woman, am I a part of this story?

5)What do the discourses within the text tells me about underlying ideologies about racialized minorities within the school system?

Step 2: Select content for analysis

Now that the research questions have been established, I need to select the content to be analyzed. For me, this was sections of text and images from pages 365-397 in *Pathways: Civilization through Time*,

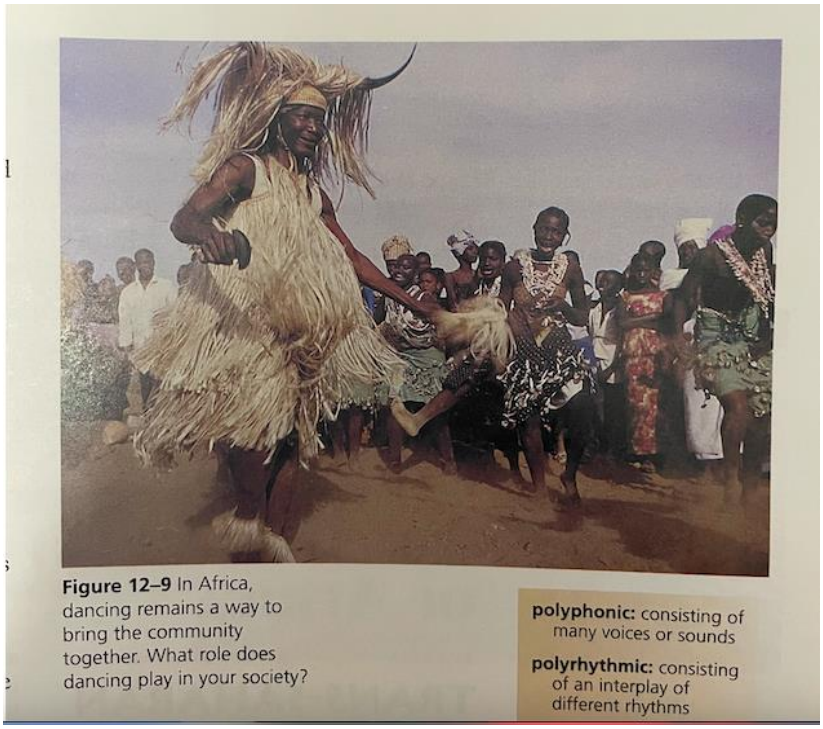

Figure 12–9 In Africa, dancing remains a way to bring the community together. What role does dancing play in your society?

polyphonic: consisting of many voices or sounds

polyrhythmic: consisting of an interplay of different rhythms

Figure 27.1. Pathways: Civilizations Through Time, p. 379

Step 3: Gather information and theory on the context

I now need to understand what is happening in BC schools that can inform my CDA of this text. A deeper understanding of the context will allow me to analyze the content more robustly. For example, in exploring the context of diversity in BC texts, I noted that Gulliver and Thurrell's (2016) study found that Canadian texts often downplay racism or discrimination in Canada's past while constructing Canada as multicultural and diverse. Barker (2021) extends further to stipulate that the illusion of multiculturalism is carefully cultivated through texts and resources and curriculum planning that stamp the denial of racism in the minds of learners. The BC texts are unchallenged in schools and are the sites through which discourses of dominance enter classrooms. Barker (2021) iterates that discourses often position Canadians as redeemers while immigrants and culturally diverse groups are powerless and passive. As such, critical discourse analysis is important in an understanding of agency in text. Barker's (2021) reasoning also supports van Dijk (1992) argument that "If tolerance is promoted as a national myth… It is much more difficult for minority groups to challenge remaining inequalities, to take unified action and to gain credibility and support among the (white) dominant group (p. 96). In fact, van Dijk hypothesizes that racialized groups as more likely to be seen as "oversensitive, exaggerating

or over-demanding" (p.96). This context helps me to understand that the lack of representation in texts is highly problematic for many racialized students as my perusal of several of the BC social studies texts revealed little to no mention of Caribbean peoples or black minorities and their contribution to Canadian society.

Step 4: Analyze emerging themes and patterns

The third step for me is to analyze the themes and patterns emerging from the selected sections of text. This analytical process is iterative, and so I must shift between descriptive, interpretative, and explanatory activities at micro-, meso-, and macroscales of the CDA to produce cohesive, robust explanations of the phenomena of misrepresentation and omission of historical events (Johnson and Maclean, 2020). The researcher must think about how the text constructs diversity and positions students and teachers. Barker (2021) theorizes that many Canadian texts often orient students toward social practices that position Canadian culture as multicultural and embracing of diversity without challenging historical injustices. In many ways, oppression and marginalization are excluded from such texts. This is a reasonable argument given the lack of diversity and accountability in the Canadian socials texts I perused. For example, the text *Pathways* covers the slave trade in two pages with a focus on its origination in West Africa and the role of the Europeans in extending this trade.

In this excerpt from the text, the authors wrote:

> European attitudes (to slavery) were different (from Africans). Slaves were considered to be possessions to be bought and sold. Most slaves were not able to buy their freedom. African slaves purchased by Europeans were shipped from their homeland to work as agricultural labourers in the Americas. Almost none ever returned (p. 391).

The discourse here is a relatively benign presentation of centuries of brutality imposed on a race of people. This narrative presents Europeans as mere possessors of slaves that absolve them in some ways of their brutality. Canada is not mentioned at all, which seems to relieve them of participation. This is problematic because textbooks influence students to reproduce, naturalize, and accept particular cultural logic and social identity forms (van Dijk,1993). As van Dijk theorizes, the texts model what counts as knowledge. He notes that power in discourse is reinforced through self-interest information or withholding relevant information about major events. These acts or repeated exposure to biased models of information, recipients of the discourse form equally biased socially shared attitudes. That is, if there is limited information on Canada and Britain's role in the slave trade in these texts, then students are likely to develop biased discourses around the issue. According to van Diijk limited or skewed information sets the precedence for firmly "established models of discourses, future perceptions and actions of dominant groups" (p. 101). Consequently, it is critical that the texts that students interact with in classrooms provide a factual depiction of events. One of the premises of the BC social studies curriculum is that students can explain different perspectives on past or present people, places, issues, or events, and compare the values, worldviews, and beliefs of human cultures and societies in different times and places (https://curriculum.gov.bc.ca/curriculum/social-studies/8/core). With this premise in mind, the resources and texts provided in schools should reflect different worldviews, perspectives and historical experiences.

It can be argued that it is challenging for students to develop different perspectives on past and present events without an honest presentation of such events. A significant part of the discriminatory practices enacted in texts is the exclusion of content. As such, Wodak

(2016) and van Dijk (1993) draw our attention to underlying structures of discourse and the implications for ethnic knowledge, opinions, attitudes and ideologies. The authors speak about the dangers of misleading or omitted content in discourse, leading to false assumptions. For example, in this excerpt from the text, the authors downplay British role in slavery.

> Slavery declined at the end of the 18th century for a number of reasons including the ending of slavery by the British in the early 19th century. The Oyo rulers were forced to raise taxes to make up for lost revenues. This led to civil unrest which caused the collapse of the Oyo kingdom (p. 391).

A grade 8 student could easily interpret the excerpt above as slavery being more beneficial for Oyo rulers than the British empire. The authors' highlighting of the economic benefits of slavery to the Oyo empire and the dismissal of the colossal profit to the British empire is a great example of coding discourse to create a mental impression of African societies as responsible for the death of millions of slaves across the Atlantic. Again, the omission of information is quite staggering as the British are presented as docile agents who ended slavery.

Step 5: Review the results and draw conclusions

In drawing conclusions from the findings, the graduate student should consider the speaker/author/creator's perspectives, implications of those perspectives, presuppositions, actions, speech acts, and interactions. For example, consider the author/s' perspective based on the choice of words in the selected text. One might assume the author(s) is from a dominant culture. Needless to say, those directly impacted by slavery would not describe the British involvement in the same manner. Taken into consideration the implications of such a perspective, it is surmisable that students might have been cultured into thinking slavery is not an atrocity instigated by the Europeans. This can play a role in the positive representations of British and even Canadian history in that they were not the enslavers; they simply facilitated the process started by the Oyo empire. It implies that the Oyo empire was largely responsible for slavery as they benefited significantly from its profits. These implied excuses for white nations are quite common, as evidenced in the work of several scholars (Barker, 2021; Gulliver, 2018; van Dijk, 1993).

In reviewing the results, van Dijk (1993) also encourages the discourse analyst to consider the information's level of description and degree of completeness. In discriminatory discourses, there are often lesser details on the negative acts of those in power and great details on the oppressed or minoritized groups. He reminds us that it is important to note what is given more or less prominence in a text and the reasoning for such occurrences.

Conclusion

Critical discourse analysis offers student project researchers many opportunities to unpack the nuances of textual, social and cultural discourses in education. The brief CDA provided in this paper makes explicit how the graduate student can use CDA in project work to challenge, redefine and delegitimize dominant discourses that misrepresent cultural, social, historical and educational experiences and events. Furthermore, it illuminates the need for more robust oversight of educational resources and practices that have been normalized through dominant discourses. The shared CDA steps are intended as a starting point for students who wish to engage in critical, thought-provoking and transformative project work that challenges a wide range of social phenomena. Whatever the project researcher's interest,

perspective or objectives, these steps will allow for a robust investigative framework that can unravel the relationships between discourse, power and ideology across many platforms.

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28. Conducting a Critical Race Analysis

LISA R. MERRIWEATHER

A critical race analysis aims to explore and understand race, its processes, and its impact. Omi and Winant (2015) state, "Race is a concept, a representation or signification of identity that refers to different types of human bodies, to the perceived corporeal and phenotypic markers of difference and the meanings and social practices that are ascribed to these differences" (p. 111). Race, or what many scholars refer to as racialization (Bonilla-Silva, 1997; Christian, 2019; Gonzalez-Sobrino & Goss, 2019), has been part and parcel to the fabric of society globally for millennia. Racialization is not bound by history or geography as it has prevailed across both time and place (Christian, 2019). Bonilla-Silva (1997) suggests there are "specific mechanisms, practices and social relations [based in white supremacist ideology] that produce and reproduce racial inequality" (p. 476), making racialization both the process and byproduct of these mechanisms, practices, and social relations.

Omi and Winant (2015) described it as racial formation which is the "process by which social, economic and political forces determine the content and importance of racial categories, and by which they are in turn shaped by racial meaning" (p. 61). We, as our fore parents did, live within societies imprinted with racial categories and racial meanings, societies that continue to mete out benefits to some, while disenfranchising others based on racial hierarchies. Transnationally, White people consistently are positioned at the top of such hierarchies benefitting from the privilege of whiteness and maintaining such positioning through white supremacist ideology. Understanding racialization is important to achieving racial justice. Developing a critical understanding of the construct and its consequences within specified contexts or more theoretically is the work of critical race analysis. Critical race analysis is one methodological approach to understanding racialization. This chapter describes how to conduct a critical race analysis in museum research.

Conceptualizing critical race analysis

Critical race analysis is an umbrella term encapsulating the family of research that involves critical assessments of race and racialization. Racialization, what Omi and Winant (2015) referred to as racial projects, is "the extension of racial meaning to a previously racially unclassified relationship, social practice, or group" (p. 111). Racialization confirms race as a social construct with material consequences operating simoulatenously at multiple levels, micro (personal/interpersonal), meso (institutional/policy) and macro (societal) (Christian, 2019). At the micro level racialization may manifest in how people see and value others as inferior while seeing themselves as superior. At the meso level is the overrepresentation of Black and Brown children suspended or expelled from schools for similar offenses as White students who receive lesser or no consequences (Young et al., 2018). At the macro level, racialization is evident in policy decisions such as what is deemed professional. The push for legislation in the US (CROWN Coalition, n.d.) against race-based hair discrimination is a reaction to the racial injustice levied toward people of African descent who prefer to wear natural hairstyles as opposed to styles that require altering the natural composition, but which institutions and businesses have deemed unprofessional.

Critical assessments question assumptions and the taken for granted nature of phenomenon. The work is therefore more interpretive than descriptive, with the descriptive

element acting as fodder for the interpretation. While more often associated with qualitative research projects, a critical race analysis framework can be applied in quantitative, historical, and mixed methods projects. Even though presented in a linear fashion for the chapter presentation, critical race analysis is an iterative and systematic action-oriented process, producing ideas that challenge the racialized status quo and suggesting responsive change. Critical race analysis is not formulaic but does have actions that are consistently employed. Those actions are described below.

Applying critical race analysis

In this section the process of applying a critical race analysis is described and illustrated through a description of a research study (see Merriweather, 2020a, 2020b).

Action 1: Study race

Employing a critical race analysis requires background knowledge, understanding, and awareness of race. Engaging in a robust study of race provides the foundation necessary to design, plan, and implement a critical race analysis. Those understandings help to structure the inquiry. Although there is a great deal of extant literature on race and it would be impossible to survey it all, grounding and some level of mastery of the literature are needed. One body of literature on race frequently referenced is Critical Race Theory (e.g., Crenshaw, 1989; Delgado & Stefancic, 2012; Ladson-Billings, 2013; Solórzano & Yosso, 2002). In fact, for many, critical race analysis is synonymous with Critical Race Theory which provides core tenets helpful for considering race and racism. According to Critical Race Theory, 1) Racism is endemic, normalized, and ordinary, and embedded throughout society systemically in institutions, policies, laws, and practices; 2) Racial progress is moored by interest convergence, the idea that change happens only when it converges with the interests of White people; 3) Race is socially constructed but materially manifested; 4) Racism is best understood through the counter stories based on the lived experiences as narrated by those directly impacted by its ill-effects; 5) Whiteness functions as a form of property that affords unmerited privilege and benefit; 6) Intersectionality is part and parcel to the theory, meaning race and racism intersect with other markers of identity; 7) All Critical Race Theory projects are social justice projects supporting the eradication of racism.

Another useful schematic for understanding race is offered by Christian (2019). It highlights three assumptions: 1) race is a modernist invention designed to draw "discursive and material distinctions" (Christian, 2019, p. 171) between those who embodied European characteristics and nature and those who did not for the purpose of assigning a power hierarchy based on those presumed racialized differences; 2) scientific racism, "the belief in the biological, essentialized hierarchical placement of races along a continuum of whiteness to blackness" (p. 171) exists globally while being enacted within local contexts, contexts of both racialized erasure and fabrication; and 3) through the process of erasure and fabrication, race and racism become enduring as they are continually transforming to adapt to geographical, chronological, and political contexts in which they are embedded. Race and racism are not fixed and immutable and their meaning and attached value may shift based on the context. As Christian (2019) writes, racism mutates as "individuals and groups cross the globe and their racial positions shift; marginalized here, privileged there; white there, "othered" here" (p. 172). Despite the propensity for adaptation and shifting, whiteness often remains at the top of the racialized hierarchy.

Researchers interested in conducting a critical race analysis should read critical race scholarship such as those described above but are not limited to any particular racial

conceptualizations. Critical scholarship on race and racism forms a sound foundational knowledge base for critical race analysis. Such critical scholarship assists in developing a critical stance and not just one that is inclusive of racialized people. Ladson-Billings (2013) makes it clear that it is possible to study race but not employ a critical race analysis, saying, "Just because a scholar looks at race in her work does not make her a critical race theorist" (p. 36). A critical race analysis requires researchers to adhere to assumptions and tenets that frame critical theories of race. My work draws from Womanism (Phillips, 2006), a philosophical framework, because it offers a foundation for a critical analysis of the intersection of race and gender.

Action 2: Identify the context

Cloaked with an understanding of racialization, researchers desiring to conduct a critical race analysis understand how broad and vast the opportunities for research are. Engagement with the scholarship of critical race theories alerts researchers that all topics have a racialized component because race has been baked into the fabric of everyday living. Selecting a topic therefore is not limited to the study of overt racist practices, given that structural and discursive practices presented as race neutral are often the ones most in need of examination from a critical race analysis perspective. Researchers interested in critical race analysis need only to identify a topic through review of literature or personal and professional experiences that they feel passionate about and consider what component parts such as structures, policies, practices, values, people, etc. are enveloped within it. Identifying its component parts highlights potential areas that might be subjected to critical race analysis and should therefore be represented in the data.

For example, museum pedagogy is not necessarily known for being interrogated in critical ways. *Racialized Gendered Museum Literacy* was part of larger volumes (Clover et al., 2020; Sanford et al., 2020) that highlighted various perspectives surrounding gender injustice in museums, recognizing that as informal learning spaces for adults, museums are frequently made invisible in terms of the patriarchy. I was curious about the intersectionality of gender and race in such spaces. As a critical scholar of race questions regarding the role of race naturally emerge from being steeped in the scholarship of racialization. The questions I raised in the exploration made the context well suited for a critical race analysis.

A critical race analysis matters across a range of contexts because it decreases the probability that research will be anchored in deficit or neutrality frameworks as each topic is intentionally explored with critical racial awareness. That is, it acknowledges the complicity of structures, policies, practices, values, and people in maintaining racialization in potential project topics while seeking to develop knowledge that aim to promote social justice and equity.

Action 3: Determine the data sources

Another action necessary for a critical race analysis is a determination of the sources for data. Critical race analysis can be applied to any data source type. As a qualitative researcher, I most often collect data in the form of interviews and documents, either can serve to illuminate majoritarian stories- stories of those who most often benefit from white privilege- and 'counterstories'. Counterstory was popularized through Critical Race Theory as a key methodological tool for unearthing and privileging racialized voice in narrative. Ensuring that the data sources include representative voice is important to the creation of counterstories which centre the narratives of those crushed under the heel of racism. By

recognizing counterstories, critical race analysis provides a venue for raising the visibility of the history, culture, and experiences of the racially disenfranchised.

In interview-based studies interviewing people from the racialized group who are the focus of the study typically gives access to counterstories. But in non-human participant research such as document analysis work, ferreting out the voices inevitably looks different. In the museum research I conducted, I considered the multiple ways voice might be discovered. It could have been a function of authorship, curation, content, or relationship of the overall exhibit to larger societal narratives. Determining how and what data sources to access involves understanding and openness to the context. The relevant data may or may not include reference to the targeted racialized group. We can learn something about racialization by evidence of absence in documents, by identifying whose voices are missing or distorted. The narration of counterstories and majoritarian stories begins through locating the documents.

Documents were the data source in the *Racialized Gendered Museum Literacy* study. Before I began examining each document descriptively, I familiarized myself with the website – physical layout, conceptual organization, and content. This familiarization process can alert you to what is missing and to the sufficiency of the data quality and amount. In this study, images of Black women were the voices as well as images in which they were absent. The documents included both the images and their accompanying text from each online exhibit featured in the National Women's History Museum's online collection. The voices were then woven together to visiblize the counterstories and majoritarian stories being told through the documents. This process of visiblization occurred during the analysis process.

Action 4: Ask the questions

Critical Race Analysis requires deliberate naivete married with intentional exploration of the voices harbored in the data sources. Procedurally analysis will vary based on the study but the art of questioning racialization as part of the analytic process is commonplace across analytic strategies. Asking the questions that interrogate the phenomenon's relationship with race and racism is what defines the analytic process within critical race analysis. For example, understanding how the voices intertwine and are heard, understanding how they were intended to be heard and valued as opposed to how they might be differentially received, and understanding the audience they were intended for are part of the critical race analysis process.

Questions range from representation numerically, how many times or how many of X are present to how the experiences are represented, are they represented differently, if so how. The questions seek to identify nuanced details, not just obvious ones such as are the portrayals deficit or strength oriented, positive or negative, consistent or challenging to the majoritarian narrative of dominant society. Because of the conscious attempt to centre narratives of those most often disenfranchised by the process of racialization, questions about who is telling the story may be just as important as who the story is about. The narratives are also questioned for what they contain and do not contain. There is concerted effort to identify inequities, how and by who they are perpetuated, reproduced and mitigated. Critical race analysis is multi-leveled with attention to systems and structures as well as people. It requires paying attention to the symbolic as well as the material references within the story.

In *Racialized Gendered Museum Literacy,* I considered how the National Women's History Museum described exhibits. I paid attention to the language used. For example, Black women were always identified as "Black women" whereas White women were just identified

as “women”. I surveyed the exhibits to see if images of White and Black women appeared together in the same exhibit and if so, were White women presented first. I sought to understand the range and scope of the women as depicted in the images. Were the range and scope of Black women truncated compared to White women? These are some of the specific questions asked to support the critical race analysis which informed the larger questions of how were the exhibits raced, how did they erase or illuminate the lived experience of Black women, and who benefitted or was harmed by how the exhibit told the story?

Action 5: Restory the story

A critical race analysis asks questions about racialization and with those answers explicates patterns noted through restorying the stories presented in the data. Identifying recurring patterns as well as anomalous occurrences disrupts the presented story, unveiling ways in which racialization may have been at play. This action often requires being in dialogue with others. Dialogue expands the researcher’s sphere of awareness, surfacing assumptions and biases, helping to see past the taken for granted mental schemas imposed by one’s own racialization. Returning to critical race-based scholarship can also help to sharpen sensitivities in this action. In *Racialized Gendered Museum Literacy,* the National Women’s History Museum was determined to be a celebratory exhibit, celebrating women. This was the intended story. But the restory based on critical race analysis highlighted the invisibility of Black women from the celebration. For instance, in an exhibit on home sewing, only three images out of 40 featured Black women, and their experience with fashion was severely limited in comparison to how White women were presented. The relationship of Black women to the celebration of home sewing was qualitatively and quantitatively different than White women based on the analysis of the images. The restory highlighted these discrepancies.

A recap

Racialization, the assigning of qualities and value based on racial categorizations, occurs throughout every facet of our lives. It is insidious and its truths are normalized and taken for granted. Unpacking racialization within our everyday lived experiences is paramount to developing and sustaining a more racially equitable society. Critical race analysis is one methodological approach to deconstructing racialization. Methodologically, it involves five actions which are to study race; identify the context; determine the data sources; ask critical questions; and restory the story.

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29. A practical approach to critical media analysis

LATOYA T. REID

In this chapter, I offer a window into critical media analysis. I begin by outlining the interconnectedness between critical discourse analysis and critical media analysis. An illustration is also provided on how power manifests in discourses to subjugate vulnerable groups and reinforces the status quo of a binary or dichotomous divide which further sustains oppression and supremacy. With the foundation laid, the chapter will show you how critical media analysis can be used both as a method and methodology by citing direct examples from my research. To conclude, I offer my final thoughts about the benefits of media analysis.

Discourses and discursive power

A person's view of the world informs how that person will conduct their project and vice versa. As a self-proclaimed radical, I was drawn to Michel Foucault's discourse analysis. My intersecting identities as a Black immigrant woman living in Canada led me to examine the relationships among language, oppression, power domination and inequality within a social and political context: the migrant caravan phenomenon that commenced in 2018. In my research, I conducted a qualitative critical discourse (media) analysis of newspaper articles published in North America, a public statement on Canada's immigration website, and the provisions of the Canada-U.S. Safe Third Country agreement (S.T.C.A.).

Discourses are bodies of knowledge which circulate through oral, written, and bodily forms in our daily social practices, and are linked to power based on their ability to influence the formation of our consciousness (Foucault, 1980; Foucault 1986). Macias (2015) built on Foucault's ideas that discourses are more than mere words and language; discourses include "social struggles and procedures that control, select, organize and distribute text and talk while also determining those forms of text and talk that should be averted" (p. 227-228). Akin to the evolutionary nature of society, discourses are not stagnant. They are constantly changing, shifting and interweaving with each other to form tangled masses of competing forms of knowledge (Jäger, 2001; Reid, 2021). Discourses in media include texts such as books, letters, television shows, videos, movies, newspapers, advertisements, manuals, brochures, journals, maps and charts, press releases, organizational reports, radio and television scripts and public records. Further, the emergence of social media in this modern era extends discourse analysis to blogs, vlogs, posts, statuses, etc. Because discourses also encapsulate linguistics, which is the core of media, discourse analysis provides the flexibility for this approach to research to be applied to media. In such instances, the transition is regarded as critical media analysis.

Van Dijk (1993) posits that critical media analysis, in conjunction with critical discourse analysis, targets the powerful elites of society who help to sustain inequity and injustice. I used critical media analysis to critique the social order of media and the government without pathologizing or attacking the players–the specific individuals involved. This was achieved by refraining from dissecting the intentions of the specific authors/journalists and focusing on the discursive language of the media -- words, what is said and what is not said -- which often inadvertently reinforce negative portrayals of asylum seekers, regardless of the author's intention. I was reminded of this through Foucault's (1980) famous words: "People know what they do; frequently they know why they do what they do;

but what they don't know is what what they do does" (p. 174). In response, I intentionally chose thematic titles which reflect my commitment to deconstructing and resisting the stereotypes attached to Migrant Caravans by representing the anticipated vantage point of the asylum seekers. For example, some of my chosen titles were: "We are humans too; I am more than just a number; No queue skipping, I can wait my turn". This was done with the intention of stirring readers to question the single stories and narratives about asylum seekers and refugees propagated in mainstream media.

Critical media analysis: A branch of discourse analysis

Critical media analysis falls under the umbrella of [critical] discourse analysis. This arm of research has been one of the fastest growing analytical research methodologies in recent years. Critical discourse analysis (CDA) is widely known within social sciences and humanities as a cross-disciplinary teaching and research method with a keen focus on critically examining language and discourses at various levels and domains (Meyer, 2001; van Dijk, 2001). Discourse analysis is the foundation of critical discourse analysis, and French philosopher Michel Foucault is known widely as the originator of this modern-day discipline. Building on the work of Foucault, Norman Fairclough, Teun van Dijk and Ruth Wodak pioneered critical discourse analysis over 20 years ago.

Grounded in poststructuralism, CDA aims to "confront the centrality of media-created realities and the influence of information technologies...[and]… that narrative texts need to be challenged (and written) according to the postmodernists, for their "subtexts" of dominant meanings" (Thomas, 1993, p. 25). Through the lens of a post structuralist researcher, media analysis can be employed as an emancipatory tool with its focus on empowering oppressed individuals to counter their oppressive environments by encouraging us to look at social structures and issues in a new way and question the metanarratives we have grown to accept.

It is not uncommon for 'critical' to be associated with a keen emphasis on criticism; however, critical media analysis offers so much more. In the context of academia, theoretical insight is offered while exploring implicit and explicit meanings of language. Analysis, in its simplest terms, is really a search for underlying meaning/themes. It is key to actualize the notion that discourses are produced by people and groups in their daily lives to meet various needs; therefore, analysis of such communications can provide insights into conflicts, tensions and oversights.

A method and methodology

In critical media analysis, the data collection and analysis processes require no uniformed approach. I likened this task to the solving of a jig-saw puzzle where we go from space to space to fit random pieces. All the pieces do not have to be in place for work to continue. The focus is to think critically about the impact of the media on the distribution of power in society. In engaging with the data, be open-minded and critical in order to unravel any hidden meaning in the media discourses. There are also a number of variables that can be used as a guide through the methodology process.

Research problem

Brainstorm the research problem and your rationale for conducting research about the specific phenomenon. Ask yourself: "What is the objective of my research? What effect(s) do I want it to have on my readers? What do I hope to achieve?" During this stage, it is advisable to also consider any potential implications of the research. To assist with this segment, I

suggest you conduct a search using your key term(s) on a reputable search engine(s) to get an idea of any other research that may have been conducted in this field or based on the selected phenomenon.

Background work and literature review

Although, it may seem daunting to explore an area of research that is uncharted, don't be intimidated. Scan through the material to see if your research will be replicating or building on previous work. Many researchers often give suggestions for future research; this should also help with the brainstorming process. Do not think of this search as non-essential or futile. There are advantages to taking on this venture, despite how overwhelming the journey may seem, initially. One such benefit will emerge during the composition of your rationale and literature review. In my literature review, I captured the history of the Northern Triangle Countries; the influence of capitalism and neoliberalism on the political, economic and social landscapes; the push factors that fuel the mass migration and the role of the United States and Canada in creating and maintaining some of the ongoing problems. I aimed to create the background context for the ongoing problems and to highlight why the North America Countries share culpability.

Theoretical Assumptions

Consider the fundamental assumptions that will guide your research by exploring the theoretical frameworks and the methodological approach(es) that best suits your needs. The general guideline to selecting theoretical frameworks is to examine the lens through which you see the world as a researcher and how that perspective will be interwoven throughout your research. Some common theories within discourse analysis are critical theory, post-structuralism, feminism, and constructivism. Your research method is limited to the choices of qualitative, quantitative, or mixed methods. You will find that your research method will be influenced by your theoretical framework, and vice versa. For example: some qualitative research papers place less emphasis on providing extensive details about their theoretical framework and more on the social phenomenon or focus of the study.

Research Question

With your head saturated with information and the passion for your research topic still coursing through your veins, the next step will be to conceptualize your research and refine it into a research question. The right research question is the foundation for a good media analysis, so avoid making the question(s) too broad, yet not too narrow. To remedy this common problem, narrow the scope to highlight a succinctly outlined topic that states the purpose of the study, a clear timeline, the relevance of the research and details of the potential sources from which the data will be amassed. A research question is more than a declarative statement; it is usually evocative, sparks curiosity and gives the researcher a challenge in unravelling and finding the answers (Bryman & Bell, 2016). Unlike common myths, there is no rule that you should only have one research question. You can have more than one research question, accompanied by guiding questions as well. For example:

Research Questions:

1) How do mainstream media discourses circulated about the Central American Migrant Caravans construct asylum seekers and refugees as threats to North American safety?

2) How can the Canadian Government's public statements in response to the immigration crisis and reluctance to review the Canada-U.S. Safe Third Country Agreement be understood as a consequence of the identity constructions to which media discourses give rise?

In addition to the overarching research questions, the following sub-questions provided guidance for areas to be explored in my inquiry:

1. How are the migrant caravans positioned in American and Canadian news media?
2. How do Canadian immigration policies and documents mirror the discourses found in North American news media about the migrant caravans?
3. How do the media discourses about the migrant caravans help to define Canada's national image of being multicultural or Eurocentric?" (Reid, 2021, p. 10)

Data Collection

From the formulation of the research question, you would have had a general idea as to how you will be gathering data aimed at answering the research question. The range of material will be entirely dependent on your time scale and the focus of the research. In media analysis, the emphasis is not placed on volume, but more on the quality of the data in fulfilling the purpose of the research. While my original ProQuest search using the key term migrant caravan yielded thousands of newspaper articles, I developed inclusion and exclusion criteria (language, media houses, geographic location, among other factors) to scale down my search. After scanning through the articles and recognizing that many were repetitious, and had common themes, I finally scaled down to 12 articles that offered peripheral knowledge about my research topic.

Findings and Analysis

As a critical media analyst, I focused on finding the correlation between discourses and how individuals make meaning of the world. The bulk of the work is spent reading through the materials gathered, while paying keen attention to the words, sentences, headings, information omitted, etc. to highlight any patterns, themes or significant elements that are pertinent to the research question. It is important to ask, "what is the impact of the discourses, if there is any". In my analysis, I made comparisons amongst discourses used in reference to the Migrant Caravans in various newspaper articles and the idiosyncrasies employed when reporting on the events that unfolded during the period of October 1, 2018 to November 30, 2019. The findings were that Migrant Caravans were dehumanized and de-personalized by being represented as 'threats', criminals, 'illegals', 'queue-skippers', 'fake' and a 'burden' in newspaper articles. There were also multiple instances of role reversals: Canada/ Canadians and America/Americans were portrayed as victims, which was used as justification for the need for stricter immigration measures and protecting their national borders.

Situating self within research

The potential for research will be all around us. This is a welcomed notion, but one that brings its fair share of problems for a researcher as well. The reality is simply that anything can become a topic for research. Navigating this issue requires that we steer ourselves into the direction of what we are passionate about, even at the risk of being uncomfortable with or being implicated in. After all, transformation should not only be directed at others; a true researcher is reflective and open to internal transformation. This internal transformation creates the opportunity to be more connected to the research and

actualize its power to make impact at a policy level as well as at the individual and or personal levels. Critical media analysis offered the validation that I needed - the researcher is not separate from the research. It was difficult for me to not experience the emotions of heartbreak, anger, disappointment, solace and so much more, as I interacted with the content/data. The research was situated within the windows of my life. It interwove my passion, political stance, cultural lens, personal narratives and historical context.

Final thoughts

Critical media analysis was the best methodology for me to conduct my research because of the options it offered of allowing me to own my roles as an advocate and ally to the disenfranchised in society. News media's representation of limited versions of reality and de-historicized and simplified versions of events surrounding Migrant Caravans of The Northern Triangle Countries perpetuated single stories that needed to be deconstructed and dismantled to highlight various versions of the truth. It was especially satisfying that due to the use of secondary data (newspaper articles and government policies), my research was exempted from ethics board approval. This helped to propel my research to a timely completion. It is my hope that this chapter has shared nuggets on how critical media analysis embroils mass media and the discourses produced within power dynamics that have lasting consequences/ impacts on public opinion and policies. It is, therefore, incumbent that decolonizing and emancipatory research is conducted to resist the status quo of oppression and culturalism imperialism that relegate racialized groups to subordinated identities and roles.

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30. The *Feminist Museum Hack:* An analytical, pedagogical and interventionist strategy

DARLENE E. CLOVER

Public museums and art galleries (hereafter simply museums) are pervasive features of urban and rural landscapes worldwide. They are the most trusted knowledge constructing and creating institutions in society with an unassailable legitimacy to tell stories (Gordon-Walker, 2019; Sanford et al, 2020; Whitehead, 2009). Museums are visited every year by thousands of people who come to be entertained by the stories but equally importantly, to learn. While heritage conservation and preservation are important mandates, so too is the education of the public. Their educational mandate is carried out through tours, workshops, and seminars, but primarily, through the storytelling power of their displays and exhibitions.

The educational role of most museums is to teach historical consciousness with contemporary and future intent. History matters because what we learn about the past has an impact on our present structures of thought, meaning and identity, as well as our future actions and anticipations (Clover & Sanford, 2021). For example, while 'historical moments' such as World War II, the Franklin Expedition to find the Northwest passage or slavery have 'officially' ended, the understandings, ideologies, and even certain practices endure in the present, in similar but also unique forms of colonialism, indentured workers and sex slavery.

What we know as adult educators is that education and knowledge creation are never neutral, and neither are museums. Museums as mediums with messages are grounded in social and cultural beliefs about what and who matters (and what and who do not). Museums perform and mobilize historic-contemporary consciousness through what Whitehead (2009) calls "practices of representation" (p. 10). One practice is visuals, the exhibitions, artworks, videos, objects, artefacts, and dioramas. Carson and Pajaczkowska (2001) refer to these as 'the seen', arguing that the 'seen' is powerful because sight more than any other sense is "considered evidence, truth and factual" (p. 1). Within the seen, however, there is always the unseen and that too has an impact on what we think we see or what we are being told to understand or know. The context of 'the seen' also matters because we are more likely to believe something as 'truth' when it is viewed in the highly authoritative and knowledge legitimating context of a museum. Another important aspect of the visual in museums is 'stagecrafting'. This is how objects and so forth are positioned, juxtaposed and lighted which too, tells a story (Clover et al., 2016). A second key practice of representation is text. Curatorial and explanatory statements and labels describe and define (or not) objects, socio-political events, artistic eras and people. The language used is often authoritative and assertive because this too lends 'truth' to the stories being told and shown (Sanford & Clover, 2020). The 'scripto-visual' works together in a carefully choreographed format to convey, shape, and mobilize meaning, knowledge, identity, and subjectivity.

For over ten years I have explored the tales told by mainstream public museums around the world and their potential impact on knowledge and identity. Despite changes, these institutions continue to story the world through the eyes, lives and exploits of men. Visitors learn that what men do, know, and say is worthy of collecting, preserving, and sharing because they are the knowers, writers, adventurers, warriors, inventors, artists, discoverers, athletes, leaders and more. Conversely, walks through many a gallery are unencumbered by tales about or by women. When included, women have a high probability of being labelled 'unknown', reminding us that Virginia Wolff's (1929) observation that "most of the time in history 'Anonymous' is a woman" remains (p. 28). Women are also

frequently storied in relation to an important man or even an unimportant man but nonetheless still a man; she is the sister of a famous 'male' explorer or the daughter of a minor 'male' artist.

Yet this patriarchal narrative is difficult to detect and therefore, it requires intentional pedagogical processes that encourage visual literacy and new reading skills. These processes need to engage visitors in reading beyond what the texts are telling them (and not) and what the images and stagecrafting are showing them (and not) to uncover the socio-cultural messaging. To borrow from feminists Cramer and Witcombe (2018) we need to challenge what we are being taught to ignore because for the most part, this is the stories, experiences, historical contemporary contributions, and creativities of women individually but more importantly, as group and in all their diversities and identities.

What could I design as an adult educator to help students and community members see the unseen and to understand how it perpetuates gender and other forms of injustice, both consciously and unconsciously? What practices could publicly challenge these authoritative narratives? My response was the *Feminist Museum Hack* (hereafter FMHack), an analytical and pedagogical method that stimulates the power of seeing and enables participants to disrupt the unseen power of patriarchal knowledge making in the visuals and texts of museums. The FMHack is what Manicom and Walters (2012) call a 'pedagogy of possibility', the capacity to look critically, deeply, reflexively, and to draw attention creatively to what has been rendered visible.

The Feminist Museum Hack

The FMHack, was designed in collaboration with colleagues, as an ever-evolving method that stimulates an oppositional feminist gaze and acts of disruption to the clear yet hidden engendering practices of museums. I have applied the FMHack to both permanent and temporary exhibitions in anthropological, historical, textile, war and military, protest, photography, doll and art museums around the world. For each site, I adapt the FMHack to align with the context and content. I have taken other researchers and colleagues as well as graduate and undergraduate students and community groups on hacks. Below I outline the rudiments of the FMHack -- its questions, practices, adaptations, illustrate what it looks like through photos and weave in some of the comments we have heard from participants and students.

Where to begin?

To begin, you will need choose the museum you will use as there are many types. They include house, heritage, women's, historical, anthropological, art, craft, fashion, maritime, natural history, design, science and so forth. The one you choose will in some ways shape the questions you use and your focus, but most work for everything. There are always gender issues.

To set the stage for the FMHack, I have used two activities, but you can create your own. You can facilitate activities before you arrive to the museum or upon arrival if you have the space. One activity is to ask participants to name five male artists and then five female artists. Consistently, names such as Van Gogh, Dali, Picasso, Rembrandt, or Gauguin come easily to the former; eyes cast downward, and nervous laughter or silence meet the latter. I then draw their attention to the fact that save gender, I had set no other parameters, yet they had given me 'European', 'famous' 'painters', so unconsciously influential are museums. Activities on historical figures will yield similar results. A second activity is "Before and After". Upon arrival, participants write down their impressions of the museum. They are

asked to share a memory of a previous visit or something they like or dislike about museums. Most comments are positive, for example, “I come here a lot because I really love the artworks”, but there are critiques of darkness, age, quiet, and dust. There is little critical analysis, however, but this is not surprising given how trusted these institutions are. At the conclusion of the FMHack, participants are asked to write down what they now think of the institution. A comment from the woman who had ‘loved them’ was: “Why are so many of the women naked? There is no equitable treatment. Also, labels basically stated that the only reason a woman’s painting was in the gallery was because of her famous husband or father!”

Requirements and the process

For every FMHack I provide participants with a list of pre-designed questions (outlined below) and an ‘category they can add what I will have missed, and a set of post-it notes and pens (for the interventionist part of the hack). In pairs or small groups participants move around either the entire institution if small or a few selected galleries or exhibitions if large or if you are after a particular one. For example, we hacked a Dior fashion exhibition only in a huge museum of natural and social history. The more restricted the space chosen, often the better because it encourages deeper looking, reading and thought. I tend to choose depth over breadth. Another reason for a more restricted space is the limited time we always have for our pedagogical activities.

Using the questions as guidelines, participants explore the items display cases, the artworks and so forth, noting on the post-it notes their observations. These are then placed beside an artwork, explanatory label or on a display case. We have also used Barbie dolls. Barbie is strategically placed with a post-it note aside an object or label. As the creator of this type of activity, Sarah Williamson has found, Barbie attracts the attention of visitors who read what is written, thus bringing them into the analysis process. (She also attracts anger so beware!).

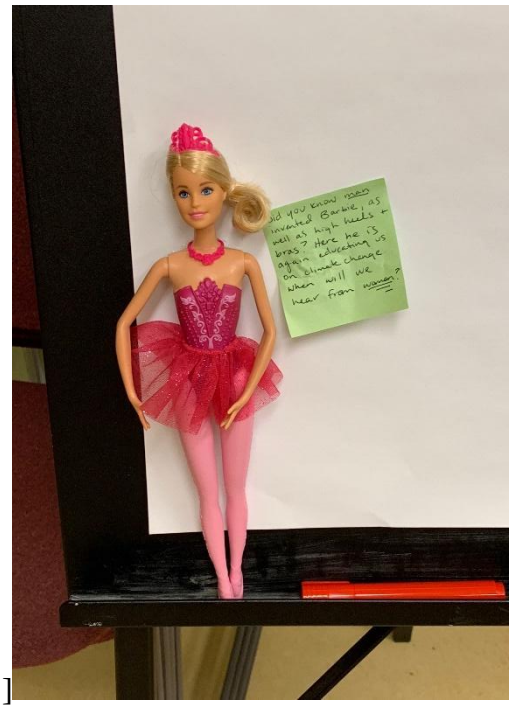

Figure 30.1. Barbie making a point

As each museum is different so too are the questions. For every visit, I re-work to fit the context or emphasis of the FMHack. By the emphasis I mean that there are variations

including the environmental hack (what does the institution say about the current environmental crisis?) and the decolonising hack (how does it perpetuate a colonial mindset?). Central to these, however, are always issues of gender because they are always there, and sexism is the most widespread and enduring of the 'isms' (Bates, 2019).

An example of the questions:

1. How many of the artworks and/or exhibitions are by women and how many are by men? Count them.
2. Consider the language being used in the titles and descriptions of the artworks or exhibitions. What does it tell you about the person?
3. How many women feature in the artworks in this gallery? How many artworks include men? What are they doing in the work? How are they positioned in relation to one another?
4. What stories do the paintings, narratives, objects tell you about self-identified women? About self-identified men? About trans or non-binary people?
5. How represented do you feel as a self-identified or trans woman in this space? What does it say about you as a male? What does it say about you as non-binary?
6. How many of the permanent exhibits are by women and how many of the temporary exhibits are by women? Do permanence and temporality matter?
7. What stories/images do women artists draw and what do they say about society or women's place and role in society? Are there differences in content or form from the works by men?
8. Are there other issues of 'gender' represented in this gallery? What are they and how are they imagined, storied, placed or illustrated?

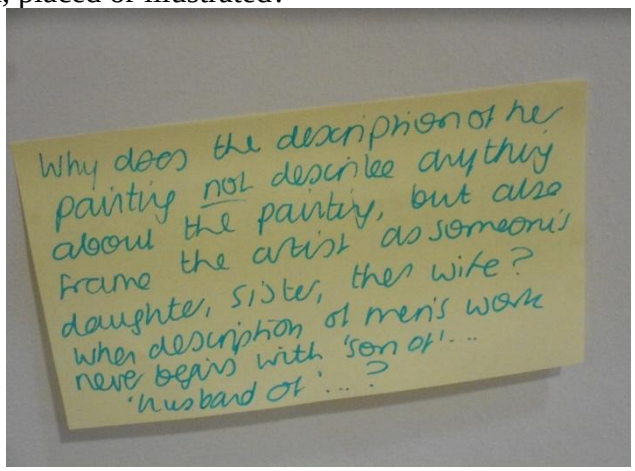

Figure 30.2. Post-it note intervention

Once the gallery or exhibition is littered with post-it notes (see Figures 30.2 and 30.3) there are two activities. One is we come together as a large group and each pair or small group walks us around the gallery and speaks to what they found. A second is we come to bring all the post-it notes together and create a themed analysis collage (see Figure 30.3).

Figure 30.3. Thematic analysis

Conversations are always lively with differing points of view but perhaps most importantly, a palatable feeling of what Freire called "just ire", a deep anger at the injustice participants have uncovered. A third activity I have used is to compile a list of suggestions for the museum in relation to our findings which museum educators then take to curators or administrators. A fourth activity is to choose an artwork, object, or diorama and write a poem (and ode), lyrics to a long or a short story from a 'feminist' perspective. An example of the type of story one can write accompanies this piece (*A Feminist Reading of the Exhibition: The Story the Museum 'Tells'*). A final activity is to create a 'revised' label. You use exactly the same wording but add new ideas and meanings that challenge, for example, the neutrality of the language, the artist's or author's gaze and other inequalities of treatment. Other colleagues have created collages based on FMHack findings using images and texts from magazines and periodicals (e.g., Williamson & Clover, 2018). What would you do?

Challenges

There are often challenges in this work. Firstly, while most men are open to seeing and learning others have shrugged off findings as irrelevant or made deeply sexist remarks (which the group pounces on!). Secondly, students have been accosted by irate visitors who challenge them for 'defacing' the museum (how dare you!) or offer their own sexist and racist comments. Thirdly, while some suggestions for changes have been taken up by these institutions, most have been ignored. Finally, curators try to excuse sexism and racism by arguing "there is nothing I can do because this is the collection I have." This is true but it does not prevent them from peppering the labels and statements with provocative questions of the limitations of their collections.

Final thoughts

As hooks (1992) reminds us, "representation is a crucial location of struggle" (p. 3). I have taken up the 'battleground' of the museum, designing the FMHack as an adaptable pedagogical and analytical tool to see beyond belief by looking more deeply into the images and language, into what is being said and shown and what is not being said and shown. The FMHack is also a creative interventionist practice that engages directly with the "frontier of the male order" by dragging it imaginatively into the open (Porter, 1991, p. 111). As an an intentional process of seeing anew, the FMHack cultivates an oppositional feminist gaze, one that is investigative, interrogative, critical yet fun and engaging. Try it or create your own.

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31. Focusing on and Questioning Language

KATHY SANFORD

"Language is a system that carries the culture' assemblage of priorities, values, and views of the world" (deSausssure, 1916/1983) as noted by Gannon-Cook and Ley (2020. p.3). Language is a key tool used to communicate, share ideas, make sense, and describe (Coxwell, 1995; Porter, 1991). Language is never neutral, although we often assume that messages conveyed in our textbooks, curriculum resources, in conveyors of societal 'truth' such as museums and galleries, and in signage and messaging that surrounds us, represent a common reality. However, hegemonic language and ubiquitous ideas based in patriarchy, colonialism, racism, and elitism shape how we see and engage with the world. We are often unaware how language leads us and shapes us to accept particular beliefs and perspectives. These perspectives are tightly interwoven in our actions, speech, and writing and are manifested in 'languaged' ways throughout our institutions.

As language is a significant conveyor and shaper of the world and the ways in which see and interact with the world, it is imperative that we recognize our choices – to passively receive messages as they are presented through language, or to critically examine the language that has the power to create our world. Kress and Hodge (1979) comment that "the world is grasped through language, but in its use by a speaker [or writer] language is more than that. It is a version of the world offered to, imposed on, enacted by someone else" (p.x).

Tannen (1994) recognized that we tend to look 'through' language and not realize the messages conveyed through particularlized forms and styles of language chosen. By not attending to the ways in which language is used to communicate, make sense, share ideas, and describe, we can overlook language used as what Fricker (2007, p. 1) calls a "distinctively epistemic kind of injustice" to perpetuate inequity, silencing, and ignoring which arises from a hermeneutical gap, an ingrained social prejudice that causes the reader to give a 'deflated' level of credibility to certain people's or groups' words. Racist, colonial and sexist "epistemologies of mastery" (Code, 2003) are hidden within institutional narratives, and serve to undermine the self-confidence, trust, identity and knowledge of 'self' by unfairly depicting non-dominant groups as intellectually, socially and culturally inferior. As Spender (1980) states, "Every aspect of language from structure to conditions of its use must be scrutinized if we are to detect both the blatant and the subtle means by which the edifice of …supremacy has been assembled. If we are to take it apart, we must be able to recognize its form" (p. n/p).

This chapter shares a graduate project that focuses on the ways in which language can shape particular views of the world and mask or obliterate other views. The expert pretext of 'neutrality', through particular ways in which language is used in texts, can hide 'in plain sight' the dominance of colonial, patriarchal and cultural authority that shapes our ways of knowing and also our identities as objects or subjects of the world. Languaging strategies and tactics maintain power for some while silencing others. The discourse of authority, notes Tannen (1994) is used as a 'disciplinary power' to legitimize certain ways of knowing and suppress others.

As educators in diverse sectors and as graduate students, paying attention to ways in which language can contain and confine our thinking is important. Focusing on language can bring educators to more informed and thoughtful understandings that how they speak, the

resources they use, what is noticed in workplaces and resources selected and shared, matters. Focused attention to ways in which language is used, on its own and in relation to symbols, pictures, and media, and the ways in which language is used to communicate beliefs and values, can enhance the ways in which educators can intentionally interact with students, community members, administrators and colleagues. Symbols and language can elicit powerful emotions with strong memorable associations (Gannon-Cook & Ley, p.2) and can contribute to the stories and interpretations of the world that are remembered and circulated.

How does language work?

Public institutions, school hallways and classrooms, bulletin boards, social media, infographics, textbooks, can offer powerful messages that are both intentional and unintentional. Signage, stories, images can capture a reader/viewer's attention with an obvious message but can simultaneously create an implicit message that connects to the reader/viewer's own unexamined experiences, culture, and values. A project that focuses on language usages can call into question authority, representation and knowledge that must be considered, in relation to access, relevance, and inclusion.

Access: ways in which language is used either to invite people into the text or exclude them from the world. Discourses of 'expert', through uses of dense text, specialized discipline-based terminology and unfamiliar vocabulary denies access, as does small print, placement of texts, and ability to understand complex lexical and syntactic language texts, as well as the semantic implications – can the reader/viewer make meaning of the texts being used? Who is being included and who is excluded?

Relevance: the meaning and connections through appropriate language use that enables the reader/viewer to make sense of the messages and create connections to their lives – is the text communicating a message that is appropriate and relevant to the user?

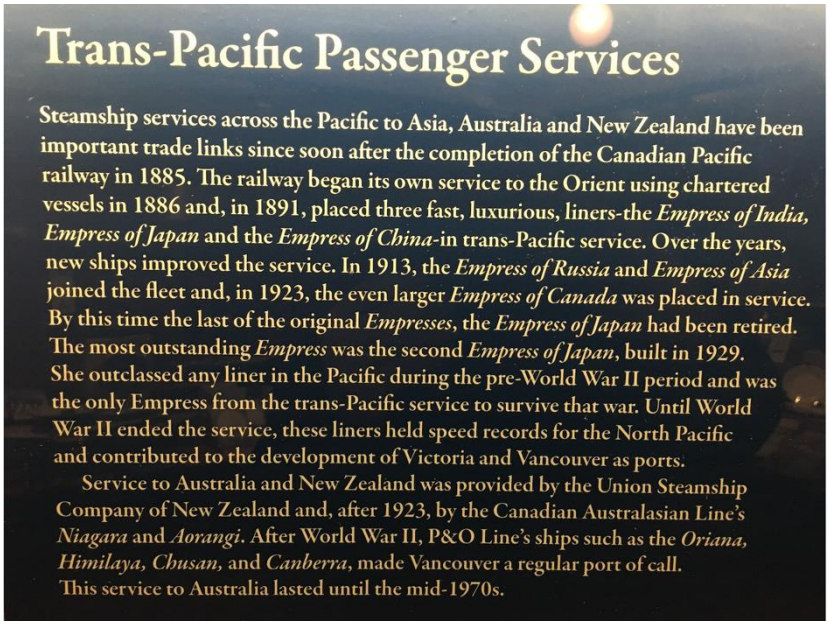
Default: pronouns, description, and focus of language has, until recently, defaulted to the male form, using references of 'he' to represent all of humankind. Stories that are shared and experiences discussed need to be representative of diversity of readers/viewers. How does the reader see themselves in the texts being shared?

What language tools would you use?

The English language is imbued with literary devices of elitist 'expert' voice that claim authority and have permeated texts. Authoritative language defines a particular '**point of view'** that is not questioned or examined but can lull the reader into acceptance of a single perspective. Neutral 'information' or 'facts' are presented with **expert hubris** that does not allow for question, challenge, or alternative views. What really happens is that the writer discards the human persona and replaces it by an 'objective' one; the authorial subject is as evident as ever, but it has become an objective subject. At the level of language, objectivity (or the absence of any clues to the narrator), turns out to be a particular form of fiction. Examples of authorial expertise proliferate – museum statements and labels, textbook explanations, posters and signage. Wherever a speaker is not present, where the human persona is not identifiable, the 'objectivity' of the statement needs to be questioned and an authorial perspective identified.

Texts presented by 'experts' also often display **amplification** by which the author embellishes sentences and paragraphs with more information than is needed or desired by the reader, but does reinforce the message that the expert view is not to be challenged. Use of

third person **impersonal voice**, i.e., 'one' rather than embodying the speaker with 'they' or 'I', implies neutrality and lack of bias, again reinforcing the objective expert perspective. Superlative adjectives are often used, for example, the male fashion designers (Christian Dior, Christobal Balenciaga) in recent art gallery exhibitions are described as prophets, geniuses, heroes, with 'God-given talent'. On the other hand, female fashion designer Guo Pei is described in terms of the males who influenced her (the magnificence of van Gogh) and the effort that she put into her efforts, thus diminishing her position in the ranks of other (male) designers.



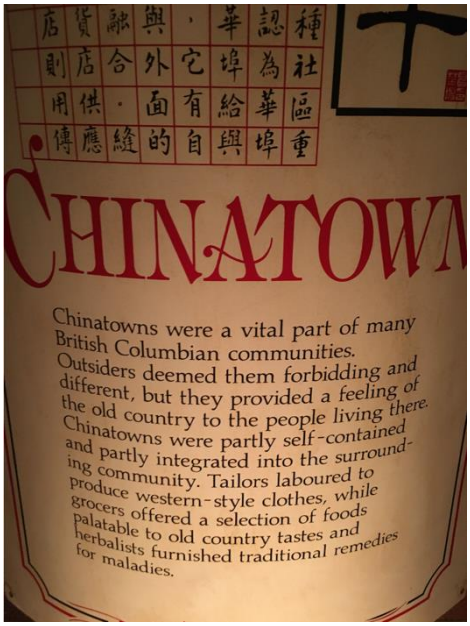


Figure 31.1. Examples of amplification and impersonal voice

Metaphors are powerful literary devices, referring to meaning or identity ascribed to one by way of another. In a metaphor, one subject is implied to be another so as to draw a comparison between their similarities and shared traits. The purpose of using a metaphor is to take an identity or concept that is clearly understood and leverage this to make connection to a lesser known concept. Metaphor can be very helpful in adding clarity to concepts but can also cement a particular unexamined understanding by use of words that connect to previously understood concepts, images, emotions and characteristics, reducing the ability to question or challenge the meaning being given.

Juxtaposition is a commonly used literary device in which two often disconnected or contradictory terms are placed together, for example dark and light, success and failure, masculinity and femininity. This device is used to highlight the contrast between two ideas by placing them in close proximity to each other. Words can be juxtaposed in order to emphasise the ideological message being conveyed, leading the reader implicitly to a particular view of the world without examination or dispute. The following example shows juxtaposition of both words/language and image.

For example, a recent museum exhibition of Egypt presented the descriptions below, the one of Ramesses II who was identified as “The Great One” while Hapshepsut, also a remarkable ruler, in close proximity to Ramesses, is described as “The Divine Consort”.

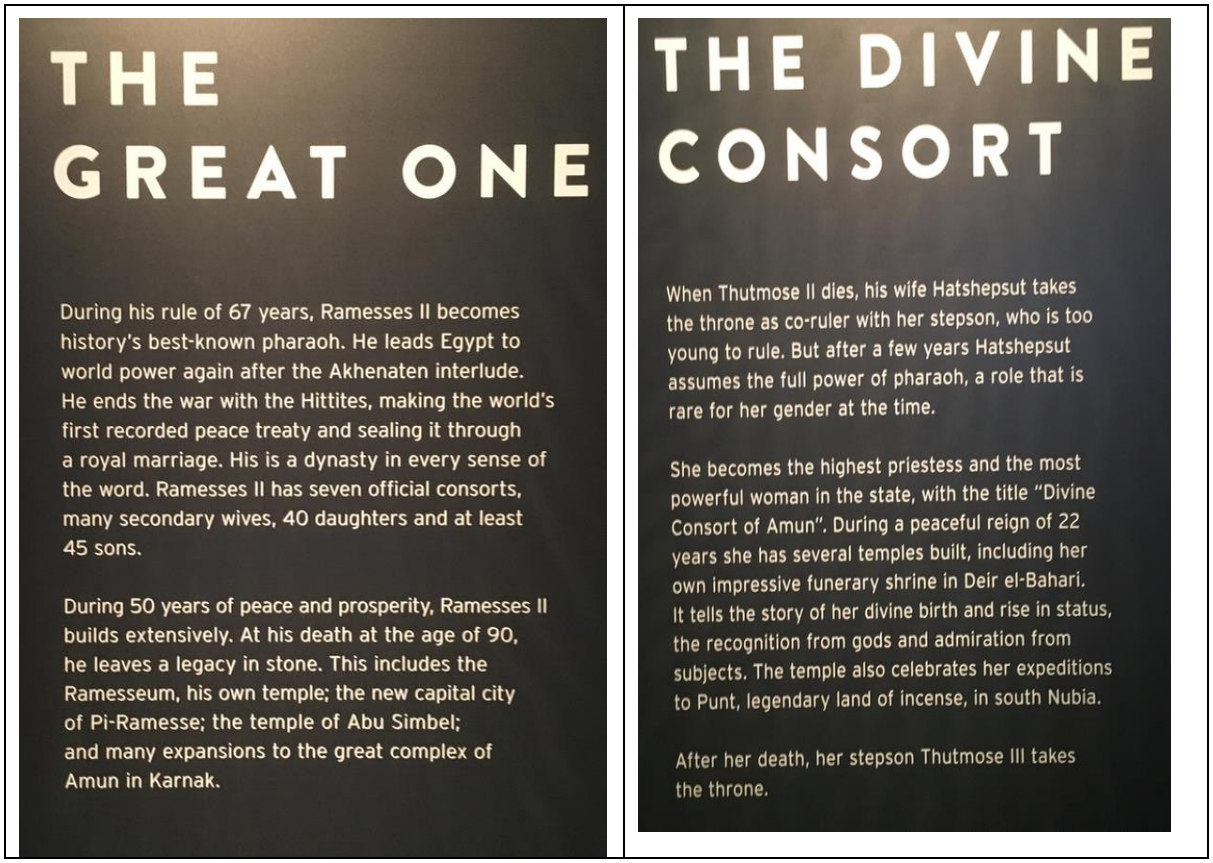


Figure 31.2. Juxtaposition of male and female descriptions

Gender Invisibility in Language

Language has, until recently, used the male pronoun ‘he’ to make reference to all humanity, which has served to erase any representation of women. Gendered adjectives are still regularly used, providing a very imbalanced perspective of the world. Again using the example of the Egypt exhibit, Queen Nefertiti, one of the most powerful women who ever ruled in ancient Egypt, is positioned in the museum description as “the wife of Akhenaten” and the title of the exhibition panel is “Portrait of a Beauty”. Upon reading the statement, I realized that much of it is not about Nefertiti’s accomplishments but is speculating about the artist who created the bust of this ‘beauty’. The descriptor of ‘beauty’ reinforces the need to identify her appearance as her key contribution, however this physical description was not ascribed to Ramses II.

Figure 31.3. Gender invisibility

Another example of misrepresentation and ignorance can be seen in a recent study of science textbooks (Cameron, 2017). The project, entitled "Representation in School Media and Academic Self-efficacy", examined representations of women in a high school textbook, and showed that

> A lack of positive role models in the school may contribute to decrease a student's self-efficacy, especially in academic and career-related motivation. For example, recent studies have shown that the lack of women in professional roles depicted in public school textbooks in the United States most likely is a contributing factor to the lack of representation of women in science, technology, engineering and math (STEM) fields (Ceci et al., 2015, Styles, 2015).

Cameron states that

> 20% of Canada's population is comprised of new settlers, introducing diversity in the Canadian classroom that extends beyond gender to include language, ethnicity, religion, affiliations, sexual orientation, abilities and economic status. With such a diverse set of students in the classroom, it is important that each student feels represented and observes positive role models at school in order to maintain high self-efficacy and succeed academically and socially. (n.p.)

This project considered the representation and self-efficacy of varying ethnicities in general school-created media (posters, newsletters, yearbooks, website) and perceived self-efficacy of student populations.

How to start

To begin a project focused on language use, the graduate student can ask:

- Who is reflected in this text or description? Who is not?
- Whose stories are being told? Who owns the stories/experiences?
- Was I engaged? Did I read the whole text/description? Did I make sense of it?
- What was the level of language, i.e., who was the imagined audience – children, academics, general public, experts?

- How was the audience invited into the text – was there predominant use of exposition or were there stories to personalize, provocative questions to consider?

Focusing attention

I have found that once I became aware of the ways in which language is used in some of the texts that abound, there were no shortage of examples of language use such as described above. These uses of language are ubiquitous globally; these types of examples can be found worldwide. In order to begin changing the way in which readers engage with texts, they first need to be aware of the ways that language shapes their learning experiences, and then ask questions related to the worldviews that are being represented.

Some ways to pay attention include:

• **Descriptions.** Attending closely to the descriptions provided, considering the authority of the creator of the texts.
• **Stories.** View the text with an eye to whose stories are being told, and whose are absent.
• **Alternative perspectives.** Consider alternative perspectives to the histories being laid out through the texts. Are there other perspectives to these histories?
• **Prior knowledge.** Draw on your own prior knowledge and understanding, asking if the texts match your own awareness.

• **Language comparison.** Compare the language used to other texts you have engaged with.
• **Different lens.** Use a feminist lens, an anti-colonial lens, an anti-racist lens to reconsider what you are reading.
• **Language usage.** Consider how the descriptive language being used to describe matches any accompanying visuals, symbols, fonts, colours, etc.
• **Accessibility.** Consider how accessible the text is. Is the text current or historical, does the language connected to the intended audiences?
• **Vocabulary.** Consider the vocabulary being used. Is it highly technical, patronizing, accessible for all readers?
• **Other alternatives.** Consider alternative texts that could be used, representing diverse formats, perspectives, stories, and complexities.

Beginning with heightened awareness of the ways in which language can influence a reader's understanding will likely lead to different experiences in the future. Paying attention to texts can lead to encouraging educators and institutions to shift the choices of materials, formats, and diversities represented. I now view all texts with new eyes; this new understanding can lead to discussion with authors, to suggestions of change, and to rewriting with more inclusive and nuanced language.

A critical analysis of language brings to light the pervasive use of exclusive and elitist language. As noted by Coxall (1991), "a writer's choice of language, and the issues that he or she choose not to address in the final text, transmit both the official policy … and the personal 'world view' of that writer" (p.85). Awareness of the power of language can lead to texts that are representative of all members of society, inclusive of diverse perspectives and voices, and enable equitable communication, reciprocity and relationality.

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32. Learning to be the best: An analysis of surgeons' qualities in popular culture

KAELA JUBAS

Despite frequent dismissals as mindless popular culture produced for a mass audience, television shows and films are important sources of learning. The value of popular culture is captured in the term public pedagogy, the notion that engagement with or consumption of all cultural products or texts helps people learn something about themselves and their world.

In this chapter, I delve into these ideas about the educational impacts of popular culture, offering one example of how analysis of popular culture texts can be a form of educational research, including discourse, narrative or textual analysis. This chapter has grown out of over a decade of my research in public pedagogy, notably with works of fiction. For graduate students interested in this sort of research, there are many options for a relevant study. For example, students interested in work-related learning might analyse a television series set in a workplace to illuminate messages about and representations of everything from daily tasks to how professional demeanour is gendered or raced to tensions between professional ideals and realities. Others interested in social movement learning or social justice might analyse a film portraying civil rights struggles in the 1960s or the life of a famous activist. How does such a text portray educators and learners, teaching and learning? What sorts of educational approaches and techniques are used? Even beyond seeing the characters as educators or learners for one another within the world of the cultural text, how can a cultural creator become an educator for audience members?

Theoretically, I work with a critical lens, attending to social identity and relations and the inequities that they produce. Influences include Antonio Gramsci (1971) and Raymond Williams (1958/2011), who saw cultural institutions and processes— schools, churches, museums, galleries, theatres, folk art, fashion, and counter-cultures—as inherently pedagogical and contested. More currently, feminist Ahmed (2007) focuses on how emotion or affect relates to ideology, the amalgam of ideas that underpin society's organization. Although typically seen as an exclusively internal, psychic phenomenon, Ahmed explains that affect becomes attached to social experiences, encounters, and identities. Analysing *Bend It Like Beckham*, about a South Asian-British teenage girl's passion for football in the face of her father's cultural objections, Ahmed argues that the film functions as evidence of British multiculturalism's success, producing a feeling of happiness for the film's characters and audience, yet sidesteps racial frictions and inequities.

Added to those ideas, I conceptualise adult learning and education as holistic processes with emotional, sensory, and intellectual dimensions (Dirkx, 2008; Lawrence, 2012). In that regard, learning and education are like engagement with cultural texts, which call on audience members' emotions as well as their intellects. Beyond the formal classroom, adult learning occurs *informally* and even *incidentally*, "as a by-product of some other activity in daily life" (Marsick & Watkins, 1990, p. 12), including cultural engagement. Because it is experientially and contextually developed, knowledge is always biased and partial. For critical scholars, it is worthwhile to consider perspectives from marginalized groups, generally omitted from mainstream accounts but necessary to alleviate social problems. In my own research and in line with critical public pedagogy study, I have included questions about how socioculturally marginalised groups are portrayed in the cultural texts being analysed and how those texts bolster or challenge—often both simultaneously—mainstream ideas that underpin society. As an example, in this chapter I

explore the pilot episode of the well-known television series *Grey's Anatomy* (Rhimes & Horton, 2005).

Building on scholarly work

Regardless of what a text's producer intends to convey, how it is understood by audience members or *cultural consumers* is never predictable. People have interpretive freedom or *agency*, which can turn all cultural texts into "public pedagogies of resistance" (Wright, 2009, p. 139), although that potential remains limited by societal systems and structures within which everybody lives, such as capitalism or patriarchy or racism, and which constrain sociomaterial opportunities. Critique can emerge from cultural consumers or be inserted intentionally into a text. The interpretive process is further complicated by *intertextuality*, the fact that "every text has its meaning … in relation to other texts" (Allen, 2011, p. 6).

Educational scholarship on popular culture often offers ideological critiques. One ideology apparent in contemporary society is consumerism. It is at the centre of Robin Redmon Wright and Gary Wright's (2015) analysis of the *Doctor Who* series, which satirises consumerism and coinciding trends of media concentration and government alignment with corporate interests. Another example is found in Odgren's (2015) analysis of the animated film *The Lego Movie*, in which characters band together to oust a fascist leader commanding citizens to always buy more. Other examples focus on gender-based ideology that positions men as rational decision-makers and leaders and women as emotional caregivers. One example of this is the tv show *Once Upon a Time*, which is a re-telling of fairy tales and Disney stories where the fairy tales collide with the modern world. Taber (2015) explores how this show echoes family-related stereotypes and features strong women who become effective and inspiring leaders. Similarly, Jarvis (2015) contrasts two visions of womanhood in two well-known and very different texts produced in the United States about vampires: the series *Buffy the Vampire Slayer* and the *Twilight* young adult novels and films. While *Twilight*'s Bella follows a path of self-sacrifice and motherhood, Buffy resists patterns of self-harm and injustices.

Work is another focus for scholars. Armstrong's (2008) analysis of various versions of the sit-com *The Office* illuminates that, although increasingly globalized, popular culture texts often are produced in and offer commentary about a national context. According to Armstrong, people are not "'a blank sheet'" (p. 379) when they start their working lives; they have work-related expectations, in part because of what they see in popular culture. The versions of this sit-com that were produced in different national and cultural contexts illuminate how both the office workplace and office work *and* humour are understood and taken up in similar ways across national borders at the same time as specific issues, such as diversity, are understood and taken up in nationally particular ways.

Sometimes, themes overlap. Reynolds' (2009) analysis of representations of female academics in U.S. films of the 1940s concludes that characters both enjoy a sense of professional achievement and fulfilment and, in rejecting norms of domestic femininity, are seen "as women who had failed at being women" (p. 222). Redmon Wright's (2009) analysis of the first season of the 1960s' British spy series *The Avengers* focuses on lead character Cathy Gale. Expert in martial arts and with firearms, Gale "blew through British living rooms and stormed across viewer imaginations, leaving a debris trail of battered oppressive devices of gender conformity" (p. 140) and illustrating the potential of second wave feminism.

These are just a few examples of how popular culture textual analysis has been undertaken in education. I turn now to my own work, which includes an analysis of *Grey's Anatomy* as a representation of a gendered medical workplace (Jubas, 2013, 2015). In this chapter I limit my analysis to a single episode.

Conducting an analysis: My methodological approach

In this discussion, I offer more than an impression of a text; I share a scholarly textual analysis which students can adapt to their own use. Gray and Lotz (2019) note varied approaches to, purposes for, and disciplinary roots of textual analysis. What they share is a close attention to the text. In my critically oriented analysis, I am interested in discerning a text's "ideological machinery" (p. 36) and how a text's ideological inflections feed into feelings, in this case, of comfort and reassurance about becoming and finding good doctors. Regardless of how rigorous a textual analysis is, scholars employing this methodology must recognize that any analysis yields only one possible understanding because texts are *polysemous*, "open to interpretation in a variety of ways" (p. 47). What a textual analysis can accomplish, then, is to generate one interpretation that is insightful, useful, and provocative.

For my analysis, I watched the episode when it first aired and, later, on DVD and Netflix with sub-titles visible. I attended to dialogue, incidents, and characters' identities, encounters, and behaviours. I transcribed segments that seemed relevant and significant, adding descriptions of tone of voice or manner. Timing notes below are from the Netflix version and italics indicate emphasis made in the delivery of lines.

Envisioning good doctors: Analysis

The pilot episode of *Grey's Anatomy,* titled 'A Hard Day's Night,' launched "the longest-running American prime-time medical drama series in the history of television" (Nadási, 2020, p. 35). At the time of writing, the series is in its 18th season and reaches a worldwide audience. The show has interested me as an adult education scholar because it focuses on internship, which links education and work and highlights workplace learning. The pilot introduces a cohort of incoming surgical residents, their supervisory resident, and attending physicians.

The new residents include the show's namesake, the promising, attractive but insecure Meredith Grey; the gifted, driven Cristina Yang; the romantic Izzie Stevens, who worked her way out of a trailer park as a lingerie model; "nice guy" George O'Malley, from a loving, working-class family; and Alex Karev, who hides his insecurities by enacting a sexist masculinity. Other characters include senior resident Miranda Bailey, a strict disciplinarian known as "the Nazi"; Derek Sheppard, a handsome, charming, renowned neurosurgeon; Richard Webber, the kind but commanding chief of surgery; and the brilliant, if also arrogant, cardiothoracic surgeon Preston Burke. The series is known for its characters' ethnoracial diversity: Cristina is of Korean descent; Miranda, Richard, and Preston are Black; and the others are White. The show is set in the fictional top-tier, private Seattle Grace Hospital.

Like the entire series, the pilot episode is a paradoxical, complex text. Attending to what characters say to one another, the types of situations that they encounter and how they respond to them, and how they develop relationships with others and a sense of themselves in the medical workplace, I explore how the episode's portrayals of good surgeons align with active ideologies and the feelings they conjure.

‘Good’ surgeons

One of the concepts that circulates broadly in society, and that I take up in some of the courses that I teach in meritocracy, is the idea that the most qualified and capable rise to professional peaks. The ideology of meritocracy promotes a competitive mindset in societal, workplace, and educational rhetoric. On their first day at Seattle Grace, Richard advises the incoming residents, “Look around you. Say hello to your competition” (02:30-02:34). Residents perceived as struggling are singled out as examples of what to avoid, producing images of losers as well as winners. In one scene, Preston targets George, earmarked as the cohort’s weakest member and the target of humiliation by some of the senior attending surgeons and fellow interns alike: “Terrorize one and the others fall into line,” he explains to Miranda (10:11-10:12). When, under his supervision, George makes a mistake in the operating room and panics, some of the other residents nickname him 007, after James Bond who is “licensed to kill” (15:03).

Later in the episode, struggling to determine what is causing his patient’s seizures, Derek calls the junior residents together to solicit their help. Admitting that is an uncommon request for an attending surgeon to make, he holds out “an incentive. Whoever finds the answer rides with me” (24:59-25:03). Like any competition, this one has a pay-off for the winner: a chance “to assist on an advanced procedure” (27:07-27:08).

The lesson in those instances is that even a momentary failure leaves a lasting, deep mark and that measuring up to expectations is a constant priority. Although internship is meant to be a time and space for learning and practice, the interns in this episode are expected to be already-excellent practitioners and only the residents and attending surgeons who immediately establish their expertise or capacities will retain their jobs. Moreover, the vision of excellence is individualized rather than collegial, hinting at how workplace systems come to recognize, value, and reward achievements that can be attributed to individuals rather than teams of co-workers. Colleagues are also competitors and struggling elicits mockery rather than support. As Ahmed (2007) illuminates, though, goodness—or its opposite—is not an abstract idea; it attaches to bodies that, when encountered, summon particular feelings.

‘Good’ bodies

In her analysis, Ahmed (2007) emphasises race, a facet of identity prominent in *Grey’s Anatomy*. Equally prominent is gender and the different but related facet of sexuality. Medicine is an historically masculine profession and within it, surgery is especially masculinized. Although *Grey’s Anatomy* has elements of a progressive mindset when it comes to gender and sexuality, it seems just as likely to echo as to counter stereotypes.

When George makes a mistake in the operating room, Preston admonishes him to “pull your balls out of your back pocket. … Pansy-ass idiot” (13:39-13:51), before ordering him out of the operating room. The undermining of George’s masculinity and (hetero)sexuality persists when, later, George discusses the incident with his peers and muses about other specialities, such as geriatrics. Cristina responds by praising surgery as “hot. It’s the marines. It’s macho. It’s hard-core. Geriatrics is for freaks who live with their mothers and never have sex” (15:59-16:04).

Medicine is repeatedly contrasted with nursing, an historically feminized profession seen as lesser in status and expertise. Meredith’s first patient, a sharp-tongued female teenager, recounts her last medical incident, when “I didn’t get stuck with someone this clueless, and that was, like, a *nurse*” (08:22-08:26). In his first interaction with Meredith,

Alex complains about a (female) nurse who questions his decision about a patient. When Meredith takes the side of the nurse and proposes alternative explanations for the symptoms, this back-and-forth ensues:

Alex: [disdainfully] Like I said, I hate nurses.

Meredith: What did you just say? Did you just call me a nurse?

Alex: Well, if the white cap fits. (19:09-19:16)

Sexism remains apparent in this fictional workplace and, presumably, resonates with audience members. Even if the exchange seems exaggerated to some, there is something about it that rings true to many. Increasingly, though, workplace sexism is checked. Although Alex dismisses the caution of, first, the nurse and, second, Meredith, largely based on their female gender identity, his cockiness is halted when Richard eventually realizes that Alex is wrong and welcomes Meredith's better-informed, more attentive diagnosis and treatment plan.

Concluding discussion

'A Hard Day's Night' (Rhimes & Horton, 2005) sets up the entire series for viewers, reinforcing *and* challenging ideologically based stereotypes about good surgeons. The male characters who do not exude confidence or act definitively is emasculated, desexualised, and faces homophobic slurs. Even when the episode breaks with gender stereotypes, featuring women succeeding in surgery, it reminds characters and viewers about the preference for machismo in this masculinised profession. On top of the challenges faced by all surgical residents, female residents have the additional challenge of balancing stereotypically feminine and masculine qualities to succeed as both women and surgeons. Nurses are nameless, barely visible or audible, minimized and demeaned.

Following Ahmed (2007), certain emotions are fostered—from confidence and reassurance to shame and apprehension—when bodies enter and are encountered in the surgical workplace. If the good surgeon is stereotypically masculine, then surgeons with associated characteristics are likely greeted as good at their jobs, until their mistakes and weaknesses cannot be ignored. Alex and George both make mistakes, but the manly Alex never faces the ridicule meted out to the softer, kinder George. Rhetoric of meritocracy, used to justify endless, dehumanising competitiveness, is exposed as false.

Watching the scenes described above, audience members might empathize with Meredith, George or nurses. Alternatively, they might admire Alex's self-assurance and forgive his mistake, nod in agreement with Cristina or appreciate Preston's impatience. Those possibilities and processes exemplify the polysemous nature (Gray & Lotz, 2019) and intertextuality (Allen, 2011) of texts, as the episode works with other texts, from popular culture to real-life experiences, to help doctors and patients alike learn what constitutes the best in the surgical field.

In this chapter, I have provided just one example of how a graduate student could employ a popular culture text, perhaps something familiar and much-loved, in conducting a scholarly analysis. Topics and issues of concern to educators and students are apparent in popular culture texts. Scholarly concepts can deepen and extend understanding of popular culture texts as sociocultural phenomena and reflections of broad-based discourse and systems that underpin daily practice and encounters. Moreover, popular culture texts offer

illustrations of scholarly concepts that can seem abstract and confusing when introduced. In the end, the process of analysing a popular culture text can become a legitimate form of scholarly research and a way to make such research applicable and relatable to everyday life.

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33. Educational policy analysis

KIM ASHBOURNE AND CATHERINE MCGREGOR

In this chapter, we explore how you might utilize policy analysis as a Master project. We begin by reviewing how scholars define policy, consider what makes policy analysis a good choice for student research and consider what is meant by educational policy analysis. We then offer two approaches to educational policy analysis. We end with considerations you may wish to consider as you design the scope of your policy analysis project.

What is policy?

In considering the question, "What is policy?", policy researchers attend to distinct aspects of, or conceptions of, policy, its interpretation and effects. At its most basic, policies are statements that identify, justify and articulate goals and/or actions that an organization aspire to achieve (Howlett & Cashore, 2014).

Understanding how policies succeed or fail, cycles of adoption and implementation, and the effects of policies on organizations and their jurisdictions have been studied by policy scholars since the 1950's (ibid). Beginning in the 1990's policy analysis moved from its relatively straightforward recitation of possible policy options linked to intentions, to a consideration of what policies mean, how they can be interpreted or implemented differently, and how impacts or effects varied depending on political and social conditions (Taylor, 1997). Taking a critical stance many policy researchers seek to illuminate how power, social position, ideology and/or worldview influence and shape policy (Ball, 2005; Carpenter et al. 2014; Young & Diem, 2017). Policy analysis of this latter type works to make visible the social, cultural, historical and political implications of policy decision making.

Educational policy analysis has been situated in the critical, socio-cultural field for several decades, led by key thinkers such as Ball (2005), Bell and Stevenson (2006), Ozga (2021), and Young & Diem, (2017). As in other professional fields, including nursing, social work, law, and engineering, policy analysis is a critical tool in advancing education's professional and field practices. And while economic and/or efficiency issues remain important considerations, socio-cultural factors are critical to its conduct. Leadership also becomes critical in understanding policy choices, policy gaps and issues of implementation. Educational policy is also affected by global forces, recognizing international and national interests in education as a tool for social, economic, political, or cultural advancement or suppression.

Essentially, comprehensive approaches to policy analysis require us to see educational policy as a contested field, marked by issues of corporate and personal power, dominant educational discourses, competing values and beliefs, and policy players/actors who have an interest in policy development and/or implementation. Finally, such approaches require us to think about the values of education that advance a socially just society, and how leaders might advance them.

Why educational policy analysis?

There are several reasons you might choose to design an educational policy analysis project. You might want to:

- advance social justice through legislative changes (which are a form of policy)
- shine a light on institutional inequities or colonial injustices that are perpetuated by outdated legislation or institutional policy

- untangle complex webs of policy that privilege those with means to navigate the complexity
- investigate perceptions of *fairness* or *unfairness* in how policies are written, operationalized or enforced
- take a critical look at a policy that governs your work as an educator and build a case to either support its implementation or recommend its repeal
- bear witness to community consultations and analyze where power is located in the ensuing policy. Who was included or excluded in the policy development process? What voices were amplified or silenced (worn down) through procedures?

Government and public policy issues have been at the forefront of the field of policy analysis, and much of it is conducted by field professionals. Advocacy groups, not-for-profits, think-tanks and research centers can be devoted to particular fields of policy. In academic settings, policy analysis is similarly informed by field and/or professionals who consider its application to practice. In this sense, policy analysis is very much an applied form of research.

Three conceptual frames for understanding policy research

Scholars in policy analysis have defined several important approaches to policy research. Ball (2005) described two distinct pathways for defining, understanding, and engaging with policy: policy as text and policy as discourse. Carpenter et al. (2014) and Young & Diem (2017) describe a critical policy lens and consider policy as performance. We provide more detail about each of these characterizations in the summaries below.

Policy as text

From state legislation, to corporate or institutional (e.g., education) policies, and from a course syllabus to an individual's manifesto, the formal and informal texts written and upheld to govern action are all forms of policy. Policy texts make visible the intentions of individuals (such as in the case of a course syllabus) and organizations (such as the case of policies adopted by a Board of Governors or Trustees). A key point is that policy texts can document past action and attempt to constrain future action. Identifying such constraints can be important as researchers, both experienced and novice, can be used to conduct their analysis about policy and its outcomes/effects. Texts also have authority (Fish, 1980); that is to say, policy texts are afforded power or authority through the ways they are taken up or used by various communities of practice.

Understanding policy as text is useful for conducting a content analysis of a policy text or collection of policy texts. This method of analyzing and interpreting policy can usefully confine the scope of research to the text itself, allowing the researcher to deeply engage with the vocabulary used, the use of explicit versus vague definitions or terms, the stated intentions for the policy, and so forth.

Policy as discourse

Defining policy as discourse comes out of a Foucauldian understanding of discourse (Foucault, 1980; Powers, 2018), which is concerned with language, meaning, power and processes. Understanding policy as discourse is inherently concerned with not only what is said in and about a policy text but also with who is speaking, who is sidelined or silenced, and how power and desire are communicated, concealed and conceded through language and action. Policy as discourse also attends to how various actors use policy text as a prop, weapon or lever, and to what end.

This frame for understanding what policies are and how they operate might be used by a researcher doing a discourse analysis of the actors, rhetoric and processes at work behind the authoring, enacting and enforcement of a policy. It might also be an appropriate choice for a researcher who is looking at a policy from the perspective of the actors whose actions would be constrained, or were unintentionally altered by, the policy.

Policy as performance

Policy as performance could encompass leaders 'leading by example' and publicly demonstrating how a policy can be followed. For example, we can see policy enacted/performed when some politicians wear masks at every press event following the COVID mask order, while others publicly flout the order and go unmasked. Performance could also encompass posturing, and the efforts taken by individuals, or communities, to be *seen* to be doing something relative to the promised effect of a policy. Negotiation, public and backroom pressures, promotion, appropriation, misappropriation, and protest are performative acts that can form and inform public opinion and action, inextricably linking policy text and discourse (Young & Diem, 2017).

Understanding policy as performance is guided by critical discourse analysis, a framework that investigates the opinion- and action-shifting (or resistance) efforts taken by key policy actors. This type of research could be appropriate for examining how the media reports on a policy or the effects of a policy and how these discourses shape approaches to the policy, its implementation or compliance/resistance.

Methods for policy analysis

As we noted earlier in this chapter, there are two general directions in policy analysis. The first is the rational, functionalist and primarily quantitative method that emphasizes evidence-informed models. Researchers might take this approach to evaluate policy options and inform policy makers of potential options, with clear rationales provided for choice and decision making. For example, Sok & No (2018) describe a model that would include:

1. Statement of the policy problem
2. Overview of context/root causes
3. Consideration of multiple policy options
4. Review of existing policy failures and how alternatives may be able to address gaps
5. Discussion of policy implications.

Evaluation criteria is also an important aspect of rational analysis, and typically include reference to values such as: efficiency, affordability, efficacy, fairness and legality, actor/community context, and sustainability.

The second approach to policy analysis is the sociological, critical, and qualitative method that places an emphasis on policy actors and human experience (e.g., Ozga, 2021). Informed by the interpretivist paradigm (Denzin & Lincoln, 2008), policy analysts are more concerned with historical and contemporary contexts and are guided by concerns with society and social relations. This socio-cultural lens moves away from documentation and description to an examination of implications and critique (Savage, 2021). This emphasis on policy implications and effects lends itself to layered forms of analysis. Some key strategies and questions that guide this approach (Ozga, 2021) include:

- Problematize the policy issue by identifying key policy events, political actors or social contexts which have shaped this policy question/issue.

    - Are there some policy actors whose perspectives are valued more than others? How does that play out?
- Identify and interrogate the tensions, absences or gaps in the described policy context.
    - Who benefits from this policy? Who should benefit?
- Explore alternative perspectives. Consider using a critical, global, feminist, Indigenist, deconstructive, or emancipatory lens and/or look for differing perspectives evident in the policy issue.
    - Whose knowledge matters? Are there emerging policy actors or systems developing that are contesting or resisting the privileged knowledge systems?
- Make explicit the implicit.
    - What ideological or belief frames are evident? What key theories or approaches to policy require elaboration in order to better understand the policy implications?

What is distinctive about educational policy analysis methods and approaches?

Young et al (2017) argue there are five hallmarks to how policy analysis is considered and practised by educational researchers. They investigate:

1. the rhetorical versus real policy effects
2. How policy solutions emerge from patterns of belief, ideology and/or cultures
3. How policy creates 'winners' and 'losers'
4. How policy exacerbates inequities and imbalances of power and privilege
5. How resistance and implementation practices impede or accelerate policy intentions (p. 4).

Drawing from the work of other major educational policy analysts (Bell & Stevenson, 2006; Ozga, 2021), we add the following two considerations:

6. Who is advocating and advancing this policy? How is leadership implicated in the policy?
7. What theories and concepts illuminate the development and operation of the policy?

Policy Analysis Exemplars to Consider

Our discussion of policy analysis has been fairly brief, and you may wish to explore examples of researchers who have used various models of policy analysis as you determine the best approach for your work. We include multiple examples in three categories (critical, rational and performance-oriented policy analysis) for your consideration.

Exemplar 1. Critical and Feminist Analysis

Critical and feminist approaches, which are often used in educational policy analysis, carefully trace how knowledge and power intersect in policy work, and how they are characterized by struggle (Taylor, 1997). Would the approaches taken in these articles align with your worldview? How might they help you approach your research question?

Torrie K. Edwards & Catherine Marshall. (2020). Undressing policy: A critical analysis of North Carolina (USA) public school dress codes. *Gender and Education*, *32*(6), 732–750. https://doi.org/10.1080/09540253.2018.1503234

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Exemplar 2. Rational Analysis

Though perhaps less common within educational policy analysis, there is certainly room for quantitative approaches. This systematic review is a good example. Though a fulsome systematic review is too large a scope for an M Ed, could a content analysis of a carefully selected collection of policy texts help you make a case to repeal or adopt a specific policy?

Huriya Jabbar, Carlton J. Fong, Emily Germain, Dongmei Li, Joanna Sanchez, Wei-Ling Sun, & Michelle Devall, M. (2019). The competitive effects of school choice on student achievement: A systematic review. *Educational Policy*, 0895904819874756. https://doi.org/10.1177/0895904819874756

Exemplar 3. Decolonization and Participatory Analysis

This participatory research project is too large in scope for a master's project, but it is an excellent example of how policy analysis can take on decolonization in education. How might you design a master's project that takes up policy issues related to decolonization on a smaller, perhaps more personal, scale?

Eve Tuck & Julie Gorlewski, J. (2016). Racist Ordering, Settler Colonialism, and edTPA: A Participatory Policy Analysis. *Educational Policy*, *30*(1), 197–217. https://doi.org/10.1177/0895904815616483

Policy Analysis: Considerations for Planning your Research

We want to outline for graduate student researchers several considerations for planning your policy research. Whether you have already selected a specific policy text or are still looking for a focus within a general policy area, consider these points in your research design and approach to conducting your policy analysis.

1) Types of policy texts and sources

There are many types of policy texts and various ways to source them. Remember that for an M Ed project, you must work with publicly accessible texts. Most government, education, health and public service agencies publish policies and legislation on their websites, along with related backgrounders and news releases. Procedural documents, which lay out how to operationalize a policy, may also be available online, or they might be published in manuals, handbooks, or some other print form for distribution. But official policy and procedural texts are only one form of policy text.

A researcher concerned with policy discourse might also collect briefing notes, advocacy briefs, position statements, discussion papers, background studies, public hearing or townhall transcripts, research documents, media stories or think tank reports. A researcher interested in policy performance might analyze discourse and posturing in social domains as captured on blogs, twitter, letters to the editor, Facebook, Instagram and other social media platforms.

Each of these distinct policy texts convey and/or inform policy decisions, representing actors, concerns, and issues. You might identify a tension between what you can infer from these public documents and what is explicitly communicated. Consider how types of texts function as evidence vs. opinion vs. distraction or noise in the public domain, and what types of texts would be most appropriate to address your research question.

2. How many texts might you work with?

Some policy questions can be answered by analyzing a singular, exemplary policy in depth, while other questions are best answered by examining a collection of policy texts. A single policy, along with some supporting texts, such as advocacy briefs, newspaper articles, etc. might be quite appropriate for the scope of a master's project. If you want to draw

comparisons between policies, four to six policies, likely within a single jurisdiction (e.g., within BC), might be suitable. A multi-jurisdictional exploration could be conducted, provided there can be a reasonable limit placed on the number of jurisdictions. However, as noted earlier, be sure to have a rationale for your choices, even if it is a constraint driven by time or project parameters.

3. How will you access the texts?

Some policy texts are easily accessible through the university library's databases; explore which of these databases provides the best fit for your policy analysis. If you access texts via a search engine (e.g., Google), be sure to keep track of your search terms and results, so you'll be able to describe them in your project methods section. Sources to consider include:

- government websites
- legislative summaries
- Crown, arms-length or other jurisdictional organization websites (e.g., public health authorities, school boards)
- non-profit, social movement, school, community or advocacy websites
- corporate websites
- activist, public figures, or corporate posts on social media

Final Thoughts

In this chapter we summarized two approaches to analysis, and provided key questions to guide your thinking and approach to the work. We have tried to provide guidance as to how to keep your project manageable or "doable" given the constraints of the M Ed project. We have also included a few exemplars to provide concrete examples of educational policy analysis research and methods.

As we stated in the opening, we believe educational policy to be a vital means of advancing social justice in educational contexts and encourage you to consider how you might use this investigative method as a tool for advancing your own ideas and perspectives on how to lead your organization or sector in a way that creates a more inclusive and equitable community.

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34. Duoethnography as a third space for dialogical exchange

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What is duoethnography?

Duoethnography is a collaborative qualitative methodology in which "two or more researchers…juxtapose their [different] life histories to provide multiple understandings of the world" (Norris & Sawyer, 2012, p. 9). Duoethnography supports the examination of "issues about the representation of meaning as being unique to the individual while being socioculturally situated" (p. viii). Through dialogical, generative storytelling, duoethnographers draw on their life experiences as a site of critical inquiry to engage in self-reflexivity and to learn from each other. Through their exchange, duoethnographers form what Bhabha (1994) called a 'third space' meant to cultivate a transformative learning process that challenges pre-existing beliefs and expands intellectual and emotional horizons. This learning process extends to readers, who are invited (directly or indirectly) into the reflections expressed by the authors.

In this chapter, we offer an overview of duoethnography as an enriching methodology for graduate research. We first define duoethnography through its non-prescriptive and 'living' tenets, and then share our experience collaborating in duoethnographic inquiry (Fowler & Allen, 2018; 2021). Next, we highlight examples of duoethnographic work and issues of consideration for graduate students to design a duoethnography. Lastly, we draw from the ever-emerging scholarship on duoethnography in a list of resources to support the development of a graduate student duoethnography.

The living tenets of duoethnography

While duoethnography is characterized as non-prescriptive and creative, Norris and Sawyer (2012) explicate living tenets that guide this methodology. Tenets include the notion of life as a curriculum in that "one's present abilities, skills, knowledge, and beliefs were acquired and learned" (Norris & Sawyer, 2012, p. 12). The duoethnographic process then is "a report of a living, dynamic, and collaborative curriculum through shared dialogue" (Norris & Sawyer, 2012, p. 13). This process is polyvocal and dialogical, wherein each author's voice is distinguished and equal in the text, and duoethnographers are encouraged to draw on the divergences between them as opportunities to move beyond one's existing beliefs and assumptions towards expansive narratives and understandings. Such co-constructed learning is meant to be trust-based and transformative for the authors, who by considering new perspectives on their life experiences, draw on knowledge that is open and fluid, instead of asserting conclusive arguments. Finally, duoethnographic exchanges are accessible to their readership, and the authors pose questions that encourage readers to also participate in the process of applying theory to practice. Duoethnography is fundamentally a humanizing methodology in which people are not treated as objects, but as textured and complex humans who are not required to "bracket out" their subjectivities in research or to presume pre-existing truths (Scott in Lund et al., 2017, p. 120). As Sawyer and Norris (2013) write, "central to bracketing in is that subjective identity and personal epistemology are foregrounded as a focus of analysis" (p. 15).

Duoethnography is an especially compelling methodology for learning and connection in graduate education and has been used for assignment and methodological field study in graduate courses (e.g., Lund et al., 2017). Particularly in neoliberal, white dominant

postsecondary institutions, where isolation, discrimination and racism are ongoing deep-rooted perpetuations, duoethnography has been described as an intentional site of relationality and refuge. In their duoethnography on community, identity, and graduate education, doctoral students Diaz and Grain (2017) write about the nurturing space of duoethnography for students in academia where "increasingly globalized and technologized educational goals that pivot on capitalist demands for productivity" mean that decreased energy and time are allocated to building relationships and engaging in reflexivity (p. 131). In what can be lonely spaces for graduate students, the reflexive and collaborative medium offered by duoethnography "may serve students as a pedagogy and methodology for political contestation" and support student well-being (p. 132). Along similar lines of resistance, Lund et al. (2017) posit that duoethnography is "an approach that has the courage to create a counterstory that resists neoliberalism" (p. 126). Thompson and Hardee (2021) write of duoethnography as a "liberatory respite" (p. 105), while Mendoza & Aponte (2021) illustrate how duoethnography can resonate as a space of familiarity and expansive connection.

Our experience employing duoethnography

We, the chapter's authors, met at an educational conference in Spring 2017, and through informal dialogue we realized we were grappling with similar issues about gender, whiteness, settler colonialism and power in our academic and personal worlds. We began posing questions of ourselves about how we, as differently situated white settler women scholars, could participate in research on white femininities and white masculinities that do not reproduce colonial relationships and research paradigms. With these questions, we turned to duoethnography to create a conceptual space where we could interrogate how gendered whiteness has been framed through our historical selves and learn from one another, to push into our individual and collective responsibilities and implications in research and teaching practice (Fowler & Allen, 2018).

Located in different socio-geographic locations prior to the global pandemic, we met virtually in the non-institutional spaces of our homes, which we found cultivated a higher level of intimacy between us as we shared life's interruptions of children, partners, pets, and more. In turn, duoethnography reflected our embodied curriculum in its content, and in how our process itself became integrated into our personal worlds and differing research studies. With respect to time and process, our duoethnographic encounter spanned three months during which we met regularly via Skype and recorded our verbal discussions, and we replied to each other synchronously and asynchronously in a shared online document. We then compiled our data, which consisted of our written discussions, and together analyzed it for core points of learning and emergent themes. Next, for legibility, clarity and flow, we pared down the data and structured it into three key themes: 1) on ourselves, 2) on whiteness, and 3) on critical reflexivity (Fowler & Allen, 2018). From this experience, we sought to provide an opportunity for other educators, researchers, and activists to create third spaces for difficult dialogues, which resulted in an edited collection of powerful duoethnographic pieces that attended to intersections of social location, reflexivity in educational spaces, and solidarities across geographies (see Fowler & Allen, 2021).

In addition, Teresa used duoethnography for an assignment in a Master of Education graduate studies class which was focused on health and wellness. Students were at first struck by the opportunity to engage with research that focused on the idea of polyvocality, and that for the partners in the assignment, "each voice emanates from its own stage instead of competing from the same platform for access to time and space" (Chaudhuri & Mahler, 2017, p. 5). The students were thus able to first reveal and then respond to their "biases when

discussing power, privilege, and equity" which otherwise would have remained firmly held in place (McClellan & Sader, 2012, p. 138).

What are different iterations of duoethnography?

Duoethnographies can take varied scales and relational formations and can cover a vast range of subjects through textured written and visual discourses. With respect to scale, while many duoethnographic teams are comprised of two people, there are scales of even one person to three, four, or more people. For example, Khan (2021) wrote with her dual selves, or two parts of multifaceted identity, by weaving reflective writing and elegant poetry to examine "living in the in-between and beyond borders" as a Muslim-Canadian woman (p. 107). Khan reflected,

> It becomes essential to reveal the negotiations of my existence through a lens of multiple identities: a woman of colour, a minority parent, a Muslim, a Pakistani, a Canadian, and a researcher. By dwelling in the tension filled spaces of my own reality and scrutinizing my personal experiences, I begin by challenging my own biases and assumptions...knowing and witnessing my realities. (p. 117)

Scaling up to more participants, Reid et al. (2021) penned a compelling trioethnography (a group of three) on their schooling experiences as cisgender BlackGay youth. They wrote:

> We will not be erased. In this chapter, we usher our BlackQueer stories into the discourse around race, sexuality, education, power, and privilege as we urge others to be mindful of the stories we tell to and about Black LGBTQ+ youth -- if we tell them at all. (p. 25)

With respect to relational formations, duoethnographers recount the pathways that brought them together as classmates (Borduas & Kidney, 2021; Mendoza & Aponte, 2021; Raisinghani & Yaro, 2021), as professors and students (Lund & Evans, 2006; Snelson et al., 2017), as colleagues (Sawyer & Norris, 2015), as friends (Thompson & Hardee, 2021); and as family members (Ceglowski, & Makovsky, 2012; Reid et al., 2021), recognizing of course that these relationalities thread together, which contributes to the textured richness of duoethnography.

With respect to subject matter, there are an infinite plurality of subjects that can be supported by duoethnographic inquiry, which lends itself especially well to multiplicity and intersectionality. Issues including gender identities and race (Ashlee & Quaye, 2021; Graham & Scritchfield, 2021), class (Johansson & Jones, 2019), language and language teaching (Lawrence & Nagashima, 2020; Lowe & Kiczkowiak, 2016), international student experience (Ovie & Barrantes, 2019), disability, gender and culture (Lopez & Xu, 2021) may be subjects that bring duoethnographers together, and also may be emergent themes that develop through their encounter.

With respect to expressive texts, duoethnography opens creative and artistic possibilities to express the self that include for example, poetry (Khan, 2021), slam poetry (Wilson & Shields, 2019), visual journaling (Shields & Hamrock, 2018), and photography (Borduas & Kidney, 2021; Mendoza & Aponte, 2021). For example, Brown and Gilbert (2021) use photography and artwork in their duoethnography on "hair as text and sites of identity/respectability politics, positionality, rites of passage, liminality, and selfhood" (p. 85). Beautifully weaving together their histories of hair, they reveal through their

photographs and art pieces intersectionalities such as when Kathy reflected on the implications of Black hair in the corporate workplace:

> After a few unemployed months back living at home with my mom, I interviewed for a corporate job. I was excited to experience a new work venture. However, to get the job there was the contingency that I straighten my hair, 'do something with my hair', an overt application of Opie and Phillips' 'agency penalty' based on my coif choice. (p. 96)

Duoethnographic texts take shape across different temporalities. Duoethnographies may occur over short time frames of several weeks or months, they can be excerpts of conversations that have already started, or they can be parts of conversations that stretch over long exchanges in time. The duration of time, like many considerations discussed below, will be collaboratively determined by the duoethnographers. What can be noted is that duoethnographies are not tethered to linearity, they can be spiral, continuous, and changing. As people gain new insights from their exchange, they can return to previous data to re-examine, re-learn, and identify new conversational questions and threads to follow. In other words, duoethnographies can start, pause or end at whatever time is chosen.

Duoethnographers will also determine their mediums of engagement; for instance, people may meet in-person and record their conversations, they may work synchronously and/or asynchronously on a shared document, posing questions and comments to one another, they may partake in back-and-forth dialogue through letters, emails, social media, etc., and there can certainly be a rich combination of the above and more. Duoethnography, in turn, is composed of dialogue as data, and also the analysis of that data and of the duoethnographic process itself, which is illustrative of the multilayered and intrinsically self-reflexive nature of duoethnography.

How Might You Design a Duoethnography as a Research Project?

You may already have a subject, a person(s), and/or medium in mind for your duoethnography project or you may be commencing anew. Either way you can reflect on what burning questions and compelling sensations you wish to explore through dialogue, and with whom that dialogue would feel ethical, trustful and full of possibility. Collaborative trust and ethically informed mutual consent are integral, and it is important for duoethnographers to establish shared intentions about the subject matter and principles of engagement to guide their process. With this, you can consider the medium(s) that would best support your dialogue, and how you might plan out your process with your duoethnographic partner(s). Of additional key significance are expectations and accountabilities about commitment and completion times, and shared understanding of what you invite the reader-witnesses to do. These components can be fluid and flexible and remain points of discussion.

There are challenges that can arise with each of these components, as there can be with other forms of collaborative work. As part of accountability, these challenges can be purposeful moments to linger within and be responsive to. Mitigation of challenges can also be done through intentional foregrounding work. For example, questions you may think about include how you are situating your social locations and differences, and the dynamics of power that shape your encounter, for in duoethnography, "power and positionality are not erased or downplayed, but, rather, are foregrounded and addressed directly throughout the engagement" (Lund et al., 2017, p. 125). Moreover, what happens if the discursive terrain feels too intimate or uncomfortable? What if someone gets pulled away from the dialogue because of other life factors? What if divergences occur over the purpose, topic, etc.? It will

also be purposeful for you to reflect on what boundaries there can be for topics, and how you will go about the process of editing, revising, presenting and representing the work. There may be aspects of your duoethnography, for instance, that are not included in your final version. You may record or write your dialogue, refine it, move pieces around, shift into new directions, and evolve new tendrils of the dialogue.

Where Can You Look for Design Guidance and Tips?

There is a robust body of scholarship to support you with your duoethnography, as well as vibrant dialogue about the living tenets of the methodology for graduate teaching and learning (for example see Lund et al., 2017). You can start by checking out the resources below.

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35. Guiding the study of lived experiences through autoethnographic approaches

CHELSEA THOMAS

As a PhD student in educational studies, with an unconventional academic background, that includes a significant interruption due to youth school disengagement, housing insecurity and street involvement, my research interests have been largely guided by lived experiences. As such, autoethnography has provided me with a solid methodological framework to shape my research inquiries by enabling me, as the researcher, to draw on my personal experiences as the primary study data through: "(1) purposefully commenting on/critiquing of cultural practices, (2) making contributions to existing research, (3) embracing vulnerability with purpose, and (4) creating a reciprocal relationship with audiences in order to compel a response. (Holman-Jones, et al, 2015, p.22). Like Adams, Holman Jones and Ellis (2015), I also believe that "telling our stories is a way for us to be present to each other" (p.5), and that is not possible for us to separate dimensions of our human experiences or "bracket out the ways that our lives and experiences are intertwined with our research projects" (p. 9). However, in order to maintain integrity and focus, especially for novice researchers, it is useful to utilize qualitative approaches such as autoethnography to theoretically and methodologically guide a research process that includes self-reflection and lived experiences. In this chapter I outline a step-by-step, how-to guide to using autoethnography as a research method for final projects that do not require human ethics review board approval.

Looking closer at autoethnography: What is it?

On finding a methodology to match a project topic Oberg (2008) advised her graduate students to consider "methodology as a way of seeing knowledge, knowers, and knowing, and that this theory is already there, implicit in their writings-toward-topic: in narratives about their interests, researchers construct and display their theories" (p.149). Seeing our projects in this way, it is true that our experiences and stories as education practitioners and researchers offer deep wells of rich data for exploration and analysis.

While autoethnography has multiple interpretations, taking many forms, Denzin (1997) and Ellis and Bochner (2000) describe autoethnography as a turning of the ethnographic gaze inward to oneself as the subject while maintaining the outward gaze of ethnographic inquiry, observing the context and culture in which the experiences are taking place. Building on Chang (2013; 2008), who describes autoethnography as a research method that utilizes the "researcher's personal experience…to expand the understanding of social phenomena" (p.108), Boylorn and Orbe (2016) further define autoethnography as "cultural analysis through personal narrative," encouraging a "critical lens, alongside an introspective and outward one, to make sense of who we are in the context of our cultural communities" (p.17). Chang (2008) asserts that autoethnography must be autobiographical in its content form while remaining ethnographic in its methodological form. Thus, the process for conducting autoethnographic research must be ethnographic in nature; first collecting the data followed by analysis and interpretation using thick descriptive writing that seeks to achieve cultural understanding. Similarly, Ellis and Bochner (2000) explain autoethnography as an "autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal and the cultural" (p. 739).

In the following section I offer a five-step guide to writing autoethnography which formed part of a chapter I recently published entitled *Healing the School(ed) Girl Within.* In

this chapter, I used an artefact, a self-authored picture book written during my middle school years, to capture evidence of my understandings of belonging as a Canadian Mixed-Black girl from poverty-class roots, and how this shaped my later identity formation as a becoming teacher-educator.

Five steps to writing your autoethnography

Madison (2012) reminds us that

> The experiences in your life, both past and present, and who you are as a unique individual will lead you to certain questions about the world and certain problems related to why things are the way they are. It is important to honor (sic) your own personal history and the knowledge you have accumulated up to this point, as well as the intuition or instincts that draw you toward a particular direction, question, problem, or topic—understanding that you may not always know exactly why or how you are being drawn in that direction (p. 21).

She goes on to suggest that you "ask yourself questions that only you can answer: "What truly interests me? What do I really want to know more about?" "What is most disturbing to me about society?" (p. 21)**.** Based on these questions I outline the steps I took to design my own authoethnography.

Step One

To begin my autoethnographic exploration, I first needed to determine what story I wished to tell, and why the story was important. Asking myself questions that only I could answer, as Madison (2012, p.21) was an ideal entry point for the autoethnographic endeavour I embarked upon. The stories I told through my autoethnographic approach were prompted by the questions: What do I believe for myself about belonging, and why? In what ways has deschooling helped to shift my perceptions around belongingness for myself? These stories are important to me and as such, only I can answer them. To do so, I turned to a particularly special artefact from my past, along with more recent personal journals that I wrote during my time as a PhD student, to explore the depths of these questions. Since autoethnography often faces critique for being self-indulgent due to its autobiographical nature, I believe there is a certain degree of willingness to be vulnerable required:

> at the risk of facing critique for being a *naval gazer*, I am compelled to write from the heart while trusting that the dots will inevitably connect themselves to the wider context and culture that I am inseparably a part of. (Thomas, 2022, p.74)

However, lived experiences play a significant role in the shaping of what Pinar (1994) and others describe as the living curriculum or "curriculum as lived" (Aoki, 199, p. 159). That is, the ways that we teach and learn are shaped by the experiences and stories that shape our past and present. Moreover, for those of us who find membership within communities that have been and continue to be historically excluded from participation in higher education, and for myself, personally, it has taken time for me to find my authentic voice. As someone who learned very early on that my value as a human being was in question. Nevertheless, autoethnography offers marginalized voices a liberatory medium for sharing our once silenced stories.

Step Two

Once I established the questions that would guide my autoethnography, I began to think about the ways in which my stories connected to the broader cultural contexts of my

life. Much of my work has been connected to interrogating hegemonic conventional school culture and the ways in which it produces inequities, and as such, the stories I share within my chapter consider how my sense of belonging was shaped by hegemonic school culture influenced by the "hidden curriculum" (Rahman, 2013, p. 662), or in other words, the implicit transmission of values and behavioural expectations that are reinforced by social inclusion/exclusion:

> As a young Canadian-Afro-Caribbean-Celtic girl from poverty-class roots, growing up and attending school in the 1990s and 2000s, my identity and sense of belongingness have always been in question. My perceived value, then, has been shaped by these forces in ways that have brought me to strive to perform certain identities at all costs so that I might fit in. (Thomas, 2022, p. 76)

This excerpt from my chapter illustrates the conversation that my stories are having with(in) the broader culture in which they are situated. In this case, illuminating the influence of school culture on my developing identity, through my perspectives as a young racialized Canadian school girl.

Step Three

I also had to decide what approach I would take to writing my piece**.** In addition to a wide range of interpretations, autoethnography also takes on various forms including, poetry, journals, essays, and fiction to name a few. The emphasis on research process, self and culture also differs in varying degrees, depending on the autoethnographer's approach (Ellis & Bochner, 2000; Chang, 2008). Chang (2015) describes four potential autoethnographic writing styles that include: confessional-emotive writing, descriptive-realist writing, analytical interpretive writing and imaginative-creative writing. While I did not preemptively select a particular style described by Chang, if I had to associate my chapter to a particular style, I would say that it would fall under the category of descriptive-reality writing, as it contains detailed accounts of lived experiences of my research topic. In alignment with Chang's (2015) definition, I engaged a story-telling approach while attempting to maintain an accuracy to reality as I understood it.

Step Four

The fieldwork component of an autoethnography includes data collection in the form of fieldnotes, journaling, and physical artifacts and documents, memories, interviewing others, analyzing, or observing self, and reflection upon issues pertaining to the topic of inquiry. Once collected and organized, autoethnographic data analysis and interpretation often occur simultaneously and in an intertwined fashion. According to Chang (2008), "cultural data analysis and interpretation are also quintessential to autoethnography because this process transforms bits of autobiographical data into a culturally meaningful and sensible text" (p.126). Further, in autoethnographic analysis it is important for the researcher to provide a culturally meaningful depiction of the data. Classification of data such as memories can be organized into themes or categorizations based upon events or people interactions. Additionally, Chang (2015) explicates 'meaning making' as a form of autoethnographic analysis that does not necessarily occur with superficial divisions between data collection, analysis, and findings. She contends that there is no "one-size-fits-all-approach" and that some autoethnographers will adopt a more analytical approach as identified above where others will be guided by a more "organic, intuitive approach to meaning-making" (p.116). I would say that my chapter was guided by the latter, taking a more intuitive approach to meaning-making, since I drew conclusions from what was both explicitly and implicitly

within the story of my grade school picture book. Images of each page of the picture book were included as a way to invite readers to see through the eyes of the 11-year old school(ed) girl version of myself (see Figure 35.1 below).

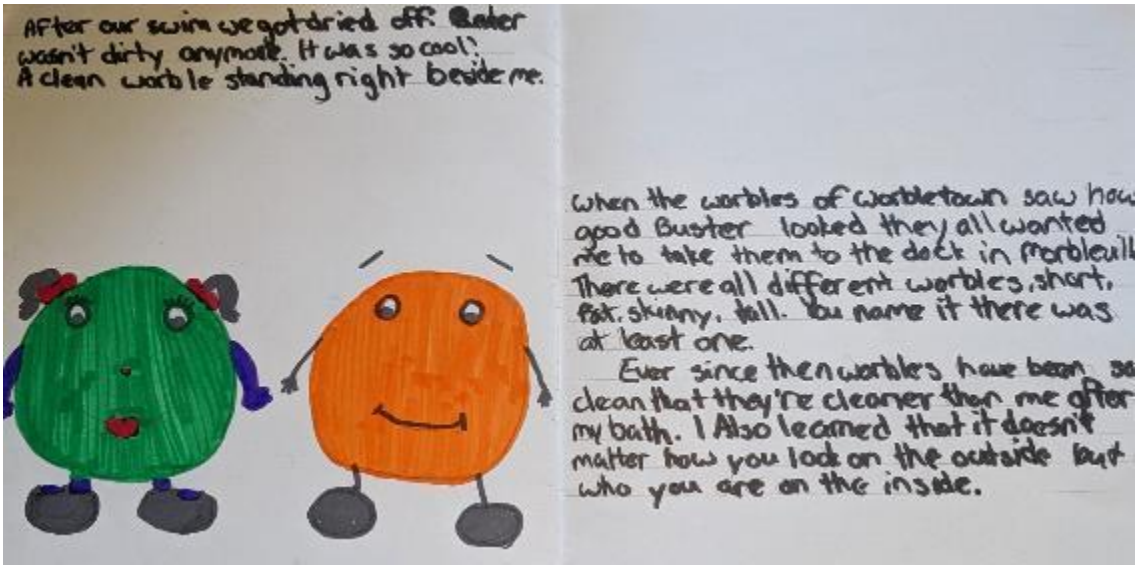

Figure 35.1. Final pages of self-authored picture book (Thomas, 2022, p. 78)

Step Five

The final step in creating my autoethnographic chapter was to start writing. Richardson and St. Pierre (2005) describe writing as a method of inquiry, "writing is thinking, writing is analysis, writing is indeed a seductive and tangled method of discovery" (p. 1423). Inevitably so, once I began to write, deeper insights developed, and I encountered many unexpected turns along the way. I found this to be is ok, and even a necessary part of the process. When I began writing my school(ed) girl chapter, I had intended to focus on the pedagogy and philosophy of unschooling, however, when I started to write it became clearer to me that the story was about my deschooling journey. Autoethnography is a departure from any approaches to autobiographical storytelling that I have used in the past. During the process of writing my chapter, I experienced many instances where I fell into a dualist mind trap of presumed rightness, and goodness, as captured within this journal entry I share in my chapter:

> I am still in the process of developing my craft as a storyteller and writer, a process that is deeply interwoven with both grief and healing. I am not always certain yet whether my voice is my own or if I am writing what others want to read. This is an example of a school wound that I carry deeply in my being. A clear indicator that the education that I received was in no way aligned with my being as a human. It was not long ago that I would have begun writing in a much different way than I am attempting now. Separating myself from my writing, as though that could ever be possible, I try on different mask(s) all the time. Separating myself into fractions, electing to prioritize some aspects of my identity over others. (Thomas, 2022, p. 73)

Witnessing my self-consciousness arise in certain moments throughout the process of learning about the methods that guide autoethnography became a powerfully transformative experience. As you can see above, I chose to write about these twists and turns as I grappled with them. This was me collaborating *with(in)* the *data* and the method in real time.

Final thoughts

I truly found autoethnography to be an effective methodology for me to share personal stories guided by my lived experiences. While taking many forms, some newly imagined, such as autoethnographic podcasting (see Thomas, 2021), autoethnography is both flexible and responsive to a wide range of projects for writers, fine artists, performers, and researchers, and has proven to be especially useful in capturing the stories of underrepresented voices, as demonstrated within my own autoethnographic explorations shared here. Should you choose to create a project using autoethnography, I am certain that you will learn a lot more about yourself along the way.

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SECTION FOUR: RESOURCE DESIGN AND DEVELOPMENT

PART I

- GUIDEBOOKS

PART II

- GLOSSARIES, DEFINITIONS AND SURVEYS

PART III

- DIGITAL PROJECTS AND WEBSITES

Section Four focuses on resources. It includes chapters that delve into the intricacies and possibilities of developing diverse educational tools. Part I focuses on creation of guidebooks and resources to support future educators, defining and elaborating development of these resources. Part II adds a new dimension to potential resources, exploring ways that glossaries can serve to elaborate key educational concepts and terms, and outlining approaches to survey design. Part III offers descriptions of alternative forms of representation, including webpages and portfolios, to represent key ideas, strategies and practices.

36. Guidebooks and Manuals: Differences, aims and other design matters

JUDITH KARANJA

Guidebooks and manuals are important reference tools for u unfamiliar or novel tasks. Manuals provide step by step instructions of how to assemble and or use something. Guidebooks are less common, and while they can also offer steps, they tend to provide more general guidance about subjects. Academic guidebooks and manuals are not only rare but there is very empirical literature on their design or construction (Jiang & Hyland, 2020).

I struggled with this lack of academic information when I began my own project at the University of Victoria. Based on this my chapter unpacks the similarities and differences between guidebooks and manuals, the purposes they serve, practical steps to their construction, the how and why of diverse formats and other considerations helpful to selection and design. To give my discussion substance, I outline the design I selected to develop a community-based participatory research (CBPR) guidebook for researchers and practitioners working specifically with marginalized populations, although my hope is it will be useful to anyone interested in CBPR.

Definitions

Emily (2020) has found there are considerable overlaps as well as misconceptions around guidebooks and manual. The Cambridge Dictionary defines a manual as "a book that gives you practical instructions on how to do something or how to use something, such as a machine" and a guide as a "a book that gives you the most important information about a particular subject". The Oxford Dictionary lists the two words as synonyms. Krantz (2021) defines a manual as a document that provides instructions or guides on how to perform an activity and Grimsley (2021) defines a manual as a documentation of guidelines for understanding and performing an activity. Emily (2020) explains that a guide is a teaching method, where the reader will have an overall idea about the topic in question.

While the definitions above provide an understanding of what guides and manuals are, the uniqueness of each document and the distinction between them may not be apparent. There are different types of guides and manuals, and definitions may overlap across the different types of guides and manuals. In view of the foregoing, I define a manual as a set of step-by-step procedural instructions on how to complete a task. A guide on the other hand, is a compilation of important information and considerations to be considered when completing a task. I consider these definitions simple, but also specific enough to capture the uniqueness of each document and broad enough to cover the different types within each of the two categories.

Whereas a manual gives concise sequential steps on how to move from one point to another, a guide gives general information on how to move in a particular direction and on important considerations to observe along the way. Emily (2020) gives an appropriate example of when either document would be used as opposed to the other. If one needed to know how to fix a broken gadget or equipment, say a computer, a manual would be more useful. If on the other hand one needed to know how to use a computer, a guide would be more appropriate.

Similarities and differences

'Manual' or 'guidebook' usually refers to a document whose main aim is to provide information or instructions. They are similar in the sense that they are reference documents meant to aid in the completion of a task. They are also similar to the extent that they both seek to give guidance on an issue. They are similar in the use and the purposes they serve.

The main distinction is on how the information they contain is structured and presented. While a guide generally gives directions on how to get a task done, a manual gives specific detailed instructions on how to get the task done. Manuals are often detailed instruction books or booklets, while guides can range from short audio or video clips, a simple card or even a book. Different users of a guide are likely to adopt different paths to get a task done, while different users of a manual are likely to follow a similar path to a common result.

Emily (2020) and Krantz (2021) provide a comprehensive list of types of manuals and guidebooks. The former includes product manuals, policy manuals, procedure manuals, instruction manuals, operations manuals, training manuals and field manuals. The latter range from career guides, tour guides and user guides to feminist guides/books and study guides.

Features, content and layout

As indicated above, there are many different types of guides and manuals. Their content, layout, structure and how detailed they are all depend on the type of guide or manual, the specific purpose they are meant to serve, and characteristics of the intended users. A product manual, for example, may have a layout and structure different from that of a policy manual. A good guide or manual, as any other well written document, will have some common characteristics. Besides being informative, it should be readable. The following are some broad characteristics of a good guide or manual:

i) **Fit for purpose:** There are different types of guides and manuals, all intended to serve different purposes. A user guide or manual, for instance, may serve a different purpose from a policy guide or manual. The guide needs to be structured and written in a manner that effectively serves the intended purpose. One type of guide may employ more images and diagrams, while another may employ more flow charts and graphs.

ii) **Be in a user-friendly language:** A good guide should be written with the intended users in mind. As such, the language used must be appropriate to the said users. The language must also be appropriate for serving the intended purpose. For example, a user manual and a policy manual may be written in totally different styles.

iii) **Visually attractive and easy to read:** People may not always read whole guides or manuals but may refer to specific sections from time to time. The layout of a guide or manual ought to facilitate ease of reference. The document should be detailed, have sections, titles and subtitles, make use of visuals, and give definitions of words and abbreviations (Krantz, 2021).

Steps in designing a guide or manual

The design and layout of a guide or manual should be well thought out, considering its purpose and target audience. It is essential for the author to be well versed with the subject matter of their guide or manual. The following steps can be helpful in designing guides and manuals:

i) Define the problem to be solved and objectives to be met.
ii) Define target users and their characteristics.
iii) Outline alternative tools, suitable to the target users, to achieve the objectives.
iv) Select an appropriate tool by analyzing all possible options outlined above.
v) Once a guide or manual is chosen, determine suitable content, the level of detail necessary to meet objectives, as well as the layout of the document. For academic guides or manuals, the resultant document should be theoretically and conceptually grounded. Consulting peers or colleagues and examining relevant literature and other guides and manuals will help to enrich the document.

vi) Make the guide more visually attractive and readable. Patterns in the layout may make it easy for readers to locate specific sections. The use of art or diagrams are some options that may be considered at this point.
vii) Design the guide and review it to ensure it serves the intended purpose. The review process will identify gaps, reinforce weak areas, and inform any correctional or editorial changes needed to ensure the document serves the objectives effectively. Review can be done with the help of peers, professionals or practitioners in the relevant subject matter, or even through feedback from a sample of intended users.

My guide

Locating myself in relation to my guide

Soon after graduating from college, I worked as a project director in a rural and marginalized community in my country, Kenya. The work entailed supporting livelihoods among poor households, especially households with vulnerable children. It felt like most of those households were trapped in a self-perpetuating cycle of poverty, amidst other unfortunate circumstances. It felt like an organization like mine wouldn't help much in the long run, because more often than not, it would lead to a culture of dependence rather than offer real long-term solutions. I wanted to see change, especially in terms of helping the people get to solve their own problems. While undertaking graduate studies at the University of Victoria, I got to understand the concept of community-based participatory research (CBPR). I understood it as a very important approach to helping communities play an important role in coming up with solutions to their own problems. As I understood the CBPR process more, I realized that CBPR can be re-imagined to ensure that it works more effectively for marginalized communities such as the one I had worked with. That is when I decided to work on a guide that CBPR researchers and practitioners would use when working with marginalized communities, to help them better understand contextual sensitivities relevant and peculiar to marginalized communities.

Design

I sought to develop a community-based participatory research (CBPR) guide for the empowerment of women in the context of marginalization. CBPR has been defined as "a collaborative process that equitably involves all partners in the research process and recognizes the unique strengths that each brings" (The W K Kellogg Foundation's Community Health Scholars Program, as cited in Hall & Tandon 2017, p. 8). The partners in this sense are local communities and community stakeholders. Vio Grossi (2005) observes that CBPR starts from a concrete reality and incorporates people's viewpoints to bring about a type of social transformation that eliminates exploitation, poverty, and dependence. Having witnessed and experienced various forms of marginalization, in both life and work experiences, I got interested in this kind of transformation. I worked in environments in rural Kenya where sections of the community, especially women, seldom participate in any meaningful decision-making processes. CBPR is considered as an approach that can help address this situation, as it helps not only to foster inclusion but also create an environment where the needs of all can be addressed. (Hall &Tandon, 2017; Schurr & Segebart, 2012).

This notwithstanding, it has been observed that CBPR has not been able to overcome the problem of power asymmetry in development research, but in fact that issues to do with power relations have evolved and persisted over time (Schurr & Segebart, 2012). Power relations are shaped by different factors such as gender, nationalism, neocolonialism, class, race, and sexuality, to produce varying outcomes in different contextual environments (Rajan & Park, 2005). Clover (2020, pp. ix-x) observes how sometimes patriarchy is wielded openly, like a blunt violent instrument but more often it is more cleverly concealed in the folds of colonialism, imperialism, racism, classism, nationalism, ageism, heteronormativity and a

gendered status quo. In other words, patriarchy works both overtly and covertly as a 'now you see it, now you don't' cycle of attempts to marginalize, oppress and exclude. This implies that the ways in which power asymmetries manifest have to be understood in a context and time specific sense.

A postcolonial feminist approach to the CBPR process has been proposed as a way of helping to address these issues (Darroch & Giles 2014). Postcolonial feminist theories augment CBPR practice by insisting that we address power imbalance, particularly between men and women. Many feminist researchers agree that a postcolonial feminist perspective draws particular attention to the forces that maintain, sustain, and encourage uneven power relations (Anderson, Khan, & Reimer-Kirkham, 2011). According to Rajan and Park (2005, p.53), "Postcolonial feminism is an exploration of and at the intersections of colonialism and neocolonialism with gender, nation, class, race, and sexualities in the different contexts of women's lives, their subjectivities, work, sexuality, and rights." My project entailed examining the CBPR process and developing a CBPR guide that adopts this approach, highlighting contextual issues specific to marginalized areas, while allowing for necessary flexibility. The guide was intended to benefit researchers and practitioners, undertaking CBPR among marginalized communities, by making them familiar with issues that may be culturally or socially sensitive in those areas.

Being an academic guide, that was intended to target people who are already engaged in the research process, I analyze self in relation to the subject of the Guide and give an overview of the context of women in the South, using images to paint an even clearer picture. I also discuss the principles of CBPR, carry out a gendered power analysis, and discuss the postcolonial feminist approach and how it can complement the CBPR process.

Conclusion

It is important to remember that a good guide or manual is an important reference tool for problem solving but also, taking up new ideas in the case of guides like mine. It is also important to ensure that a guide does not end up standardizing and reproducing the same knowledge or ways of knowing. Its value then is in its ability to effectively aid the user, in addressing a challenge that would have been otherwise difficult to address. This is the standard against which a Guide or manual is measured, it is one that the author must have in mind from the onset, and one the author must set out to satisfy by the time the Guide or manual is complete.

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37. The ins and outs of creating a feminist research guide

SURIANI DZULKIFLI AND DARLENE E. CLOVER

Emerging from our years of designing, using and/or investigating feminist, creative and arts-based practices is the *Feminist Adult Educators' Guide to Aesthetic, Creative and Disruptive Strategies in Museums and Community* (hereafter *Feminist Guide*). This *Feminist Guide* was designed and written both by and for educators, artists, researchers, graduate students, and practitioners working in but not limited to formal and nonformal education institutions and settings, as well as arts and cultural, and women's organisations and institutions.

In this chapter, we share the story of how we developed and created the *Feminist Guide*. We begin with definitions of guides, research guides and feminist research guides, focussing on their similarities, differences and various elements and attributes. Following this, we outline the steps we took to develop the *Feminist Guide* and conclude with some questions to help others to create their own guides.

What is a 'feminist research guidebook'?

To 'guide' is to show or indicate a way, to direct or have an influence on ways of thinking and/or courses of action. While there is no fixed definition of a guidebook, they are centred between handbooks and toolkits. The Cambridge online dictionary defines a handbook as containing "instruction or advice about how to do something or the most important and useful information about a subject" (https://dictionary.cambridge.org/dictionary/english/handbook). A research handbook is a reference book for a particular field of scholarly study which include text-based articles, chapters or essays. A toolkit provides information that can direct users to replicate promising practices and emerging practices. They contain theories or models for change, workshop designs, educational practices, or ways to create or evaluate programmes (e.g., AWID/Association for Women's Rights in Development, 2019). Feminist research guidebooks are grounded in feminist theory which, as Bagshaw (2019) argues, makes them intentional challenges "to the patriarchy" (p. 1). Feminist research guidebooks aim to offer "a feminist conversation [and] the seed of democratising access to skills to help build connections" (AWID, 2019, p. 17). Equally importantly, feminist research guidebooks are compilations of practical tips, tools, practices and examples that can be used to help create a better world (e.g., Bagshaw, 2019). The ideas contained in these texts are intended to be adapted by practitioners who draw upon and incorporate their own "knowledge, stories, skills and tools" (AWID, 2019, p. 17). Some feminist research guidebooks are completely text based, such as the *Guide to Feminist Participatory Research* (Gervais et al., 2018). Others also include a variety of visual images, photographs, hand drawings, text boxes and other creative formatting to make them more creative and accessible to a wider audience.

Our *Feminist Guide* is a combination of all the characteristics above. It is grounded in feminist theory and aims towards the empowerment of women in all their diversity and others who have been systemically marginalized and oppressed. Our *Feminist Guide* contains numerous chapters which are text based, and many others that include a variety of images and creative formatting. Our guide provides useful information, tips, tools and a variety of examples of creative and arts-based practices that can be adapted to various setting including formal and nonformal education, and museums. Some chapters share research findings, although this is done through zines (e.g., Croswell, 2020), exhibitions or fictional stories (Taber, 2020).

The development of the *Feminist Guide* took us almost one year although a guide can easily be designed and/or produced within a much shorter academic course period (see MacInnis, 2019). Our process was of longer duration because it was a very collective process, including multiple contributors. While all four co-editors were involved in the editing process, and produced chapters, Suriani and Hannah Gelderman, as the two graduate students hired on the project, took the lead in the design and production. Creating a guide alone, however, as noted above, is far simpler, with fewer moving parts. Single created guides too are often much simpler and can in fact be done in more pamphlet form if that is all the time you have.

Calling for contributors

Having multiple contributors is what made the guide so international, so creative and so valuable. The first step, therefore, to designing a Guide that includes many and diverse authors is to create and disseminate what we call a *Call for Chapters.* We sent ours to women's organisations and groups, colleagues, networks and through social media. The *Call* explained,

> This feminist guidebook will share examples of critical, creative, and provocative practices of arts-based research and education as well as activist strategies by, of and for women in all their diversity. Our aim is for this book to be useful to educators and activists who work in universities, colleges, art galleries and museums, non-governmental and voluntary organisations and other community settings in the interests of gender justice and change.

The *Call* also gave other types of instructions, such as length of submission, referencing style (in our case APA) and the deadline for contributions. We also asked for images and encouraged the authors to be imaginative and creative with their contributions.

The value of finding examples

We perused a variety of other guidebooks and handbooks, and more specifically, feminist guidebooks and handbooks as ways to imagine what the *Feminist Guide* could look like. Because Darlene has worked as a feminist adult educator in communities around the world for so many years, she had a very diverse collection of these. We also found others online such as Irene Ramirez's *A practitioner's toolkit on women's access to justice programming* and AWID's *Feminist realities: Our power in action / an exploratory toolkit* (see Figure 37.1).

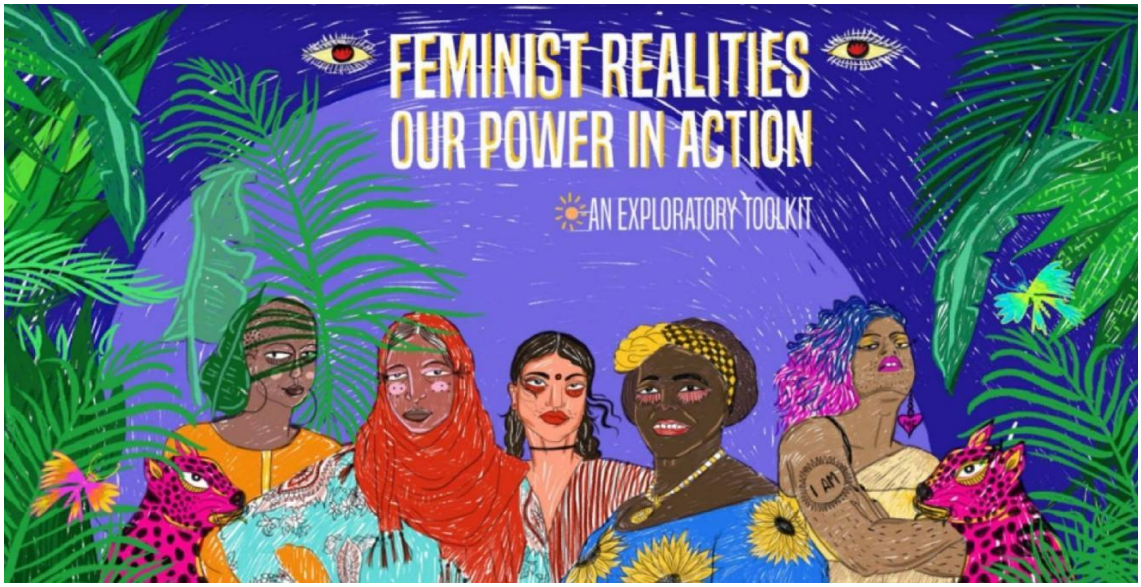

Figure 37.1. Example of a toolkit by AWID

The perusal of previous resources provides ideas for everything from theory to layout designs, purpose statements to target audiences. Consulting guides also provides what MacInnis (2019, p. 21) calls "visual instruction", as they illustrate such variety in terms of images, hand drawings, photos and other types of graphics that animate the text.

Choosing a publishing software

There are many different types of programmes and software available to create guidebooks. Since Hannah had experience with Adobe InDesign, we decided to go with that one. However, we found that while using InDesign was efficient, it was not free. If you are on a strapped budget as a student, you can explore a free user-friendly software like Canva, but bear in mind that free software usually has more limited design capabilities. Your decision to choose a particular publishing software depends on available funds but more importantly, on the intention and purpose of creating a guide. As suggested earlier, we wanted our guide to be as creative and as visual as possible and so InDesign had the tools to allow us to incorporate photos easily, create different types of borders and styles for the text boxes, and to choose the preferred colours and font styles to achieve the vision of our Guide.

The design process

Once we decided to use InDesign, there were many aspects in the designing process that we had to consider. The first was the layout of the guide, the second was the colours, and the third, the fonts. For the layout we chose a regular layout size that is a standard letter size, which is 8.5 x 11 inches, although the size of the layout can be customised to your preference. Since we knew we wanted images to accompany the texts of the contributions, we set the layout of the guide where the text would be in the middle, and the images would be placed at the borders of the texts (see Figure 37.2). To make the *Feminist Guide* visually appealing we decided on pastel colours of teal, yellow and pink to be used throughout the guide as its main aesthetic. We used these colours consistently to create text boxes and transition pages of the guide (see Figures 37.3 & 37.4). For example, yellow was the colour of the text boxes for the headings and subheadings of each contribution. As for the fonts, we wanted a font that was easy to read, yet aesthetically pleasing and settled on a sans-serif font called Open Sans. We also used BC Sans for the specific letters in Indigenous land names (e.g., lək^{w}əŋən).

If you are interested in using InDesign, and are a beginning user, these are two useful tutorials to get you started:

- Video: Get Started with 10 Beginner Tips for InDesign
- Website: The Beginner's Quick-Start Guide to InDesign

Figure 37.2. Yellow subheadings and images on the border of the

Figure 37.3. Design of the transition page

Figure 37.4. Teal and yellow text boxes

Organising and deciding on the contents

In addition to the above, we still had to decide on the subthemes for the variety of the numerous chapters that were about to arrive. To do this we asked contributors to send us the title and an abstract of their chapter. Using these, we developed a provisional table of contents, which was revised as the guide was being shaped. As the chapters began to arrive, we began to move them around under the different subthemes based on the stories they told. This was a constant process as what seemed best for one section of the book could change when other chapters arrived to expand our thinking. We settled on five 'Modules' with a number of chapters under each, all emphasizing diverse practices of facilitation, counter storying, exhibiting, interpreting, hacking as well as a variety of visual methodologies and methods (see Figures 37.5, 37.6 and 37.7).

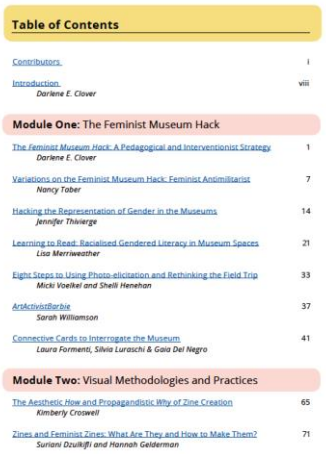

Figure 37.5. Guide table of contents and sections

Figure 37.6. Guide table of contents and sections

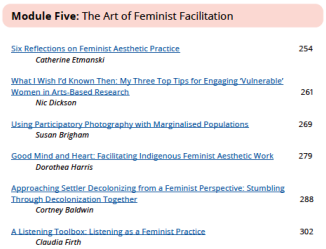

Figure 37.7. Guide table of contents and sections

Editing the contributions

Once we had gathered the titles and abstracts for the chapters, we requested the authors to send us a first draft of their writing by a designated date in a Microsoft Word document. As we received the contributions, the four editors took turns reading, editing and making comments to the writing where necessary. We made sure to use the 'track changes' feature on Microsoft Word to enable the authors to recognize and respond on the changes, queries and/or suggestions that we made. This was a back-and-forth process between the co-editors and authors until we finalized all contributions. In keeping record of the progress of each contribution, we added a 'progress' section to the tracking list we made. Having a tracking list was convenient for us to keep track of who submitted their first and subsequent drafts, and which of us had (or not) read them yet.

Designing the front and back covers

While InDesign was the main software used for our guide, we utilized Canva to design the front and back covers as it was free and user friendly. We included some images that we received from the authors (with permission) on the front and back covers of the *Feminist Guide* and chose a vibrant background to give the visual sense of the contents of the *Feminist Guide*. On the front cover, we also include the full title of the guide and the names of the co-editors whereas on the back cover we include the description of the *Feminist Guide*, summary of its contents, and our website (see Figures 37.8 & 37.9).

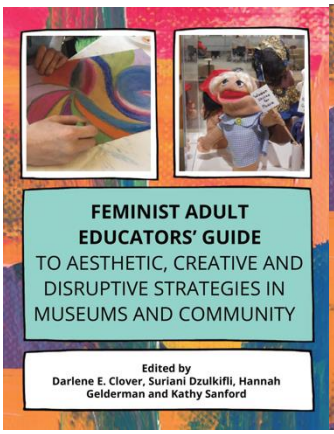

Figure 37.8. Front cover

Figure 37.9. Back cover

Once the *Feminist Guide* was finalized we uploaded it to our website, which can be accessed at https://onlineacademiccommunity.uvic.ca/comarts/feminist-adult-educators-guide/. We also printed copies which we were given away to students and colleagues. The *Feminist Guide* has been used widely as a resource in various formal classes and non-formal workshops and courses, both in academia and community. What excites us most is that it is used as the basis for the adult education training by Unite the Union, the United Kingdom's largest labour union.

Final thoughts and considerations

We conclude this chapter with a summation of considerations to develop a guidebook. Firstly, will you develop the guidebook own, or will others be included? If the latter, you need to create a *Call for Chapters* and disseminate it as widely as possible or amongst those you have chosen. Another consideration is the purpose and objectives. What is the intention of this guide? Building on this, who is this guide for? Who is the intended audience? Always write for that audience. A further consideration is the theory or theories that will frame your guide. Ours was grounded in feminist theory, as noted earlier, and demonstrated how feminism is being put into practice aesthetically by women from various parts of the world. What is yours? There are also visual and readability considerations, which means thinking about size, layout, font, colour, and visuals. The software you choose is also important, because they have potentials and limitations. What software will you choose and why? Finally, the more useful – hands on – adaptable and accessible (open access) you can make this guidebook the more value it will have.

Author's note: As a Malaysian, Suriani does not have a family name. To cite this chapter, please use my full name: Suriani Dzulkifli to create visibility for non-white women like myself.

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38. A student-centred approach to designing heritage teaching and learning resources

SATINDER VIRDI

The Society of Friends of St. Ann's Academy (SFSAA) is a small non-profit organisation based in Victoria, B.C. The SFSAA has a long-standing relationship with St. Ann's Academy and centre their work on educational outreach and social justice initiatives. They offer a school programme that includes on-site tours and learning experiences for K-12 students. The programme provides an opportunity to re-visit the past by exploring the restored interiors of the Interpretive Centre and historic grounds and gardens of St. Ann's Academy. Students primarily learn about St. Ann's Academy as a woman's heritage site and the many contributions made by the Sisters of St. Ann to the province. Traditionally, the on-site tours were supported by a teacher's resource guide, a paper-based book containing teaching and learning activities which were quite outdated in the face of new technologies and student's skills as well as the need to decolonize educational practices in schools, higher education and communities.

In 2017, the SFSAA underwent a change of governance. This led to significant changes including the addition of social justice teaching as central to the school program. I was recruited by the SFSAA to update the existing teacher's resource guide, which had previously been developed entirely by University of Victoria students. They had matched information and activities to curriculum expectations and were able to access the Archives of the Sisters of St. Ann to select factual and anecdotal information and historic photographs.

As the main stakeholders involved in the project, the SFSAA Board recognized and fully supported the need for an update. As creator of the new teacher's resource guide, it was important for me to respectfully consider the connection some board members had to the first set of teaching materials that supported learning programmes at the site. Since publication of the first edition, some additions had been made prior to my involvement. As a result of the research that was conducted at each stage, the content accurately told the stories they wished to share. However, little thought was given to the overarching framework, leading to gaps including assessment of learning, the use of technology, and missed opportunities for more creative and engaging ways of learning.

Planning

Traditional wisdom suggests that planning and analysis are critical to project success, and that the more planning a project has, the more successful it will be (Wang & Gibson, 2008). I began this process by reviewing the existing teacher's resource guide followed by a meeting with the board members responsible for the education portfolio. Project planning is a great way to lay forth a broad outline of the work and the procedures for completing tasks to accomplish the purpose (Urwick & Gulick, 1937). According to the Project Management Institute (2008) planning involves identifying the "processes [to be] performed to establish the total scope of the effort, define and refine the objectives, and develop the course of action required to attain those objectives" (p. 46). This was an important and useful first step to define the requirements, outcomes, and expectations of all parties involved with the teacher's resource guide update. I used a high-level planning document to provide a firm basis for managing the project, essentially answering the what, who, and when questions; the how questions will be discussed later. The following outlines the aspects related to each question:

What is the project about?

- Define the purpose and desired outcomes for the project
- List the objectives and how each one will be measured to determine success
- Discuss the scope of the project and establish the work that will be completed and identify any areas that might be assumed to be included that fall outside the scope of the project
- List and describe the deliverables for the project and provide an expected delivery date for each item
- Discuss any constraints that may be caused due to external variables that cannot be controlled but need to be managed to reduce the impact on deliverables and/or the schedule

Who will be involved in the project?

- Identify all stakeholders that will be involved
- Discuss the role of each stakeholder group
- Establish lines of authority and reporting

When will the project be delivered?

- Discuss the time required to achieve the project goals and objectives
- Determine dates for deliverables and establish if there is any flexibility

Backward design

According to the National Research Council (2000), students learn best when their prior knowledge and preconceptions are recognized and addressed in new learning, they are provided with varied learning activities, and they have opportunities to take control of their own learning and environment. Teaching and learning frameworks provide the scaffolding required to create diverse approaches to effective learning that "form knowledge structures that are accurately and meaningfully organized" (Ambrose et. al., 2010, p. 4) while outlining "when and how to apply the skills and knowledge they learn" (p. 5). Course design frameworks provide models of how to achieve learning outcomes in overall courses, crafting the syllabus, and course design. Many course design features can be applied to individual class design as well.

Backward Design originated with Wiggins and McTighe in their book Understanding by Design (2005). It introduced an approach to instructional planning that starts with establishing the end goals based on the intentions for learners, rather than what the teacher will teach. According to Wiggins and McTighe, backward design is a student-centred approach where activities and assessments are designed to facilitate the learning outcomes established at the beginning of the process. The three main stages for designing instruction using this method are to: (1) identify the desired results; (2) determine acceptable evidence; and (3) plan learning experiences and instruction. The backward design framework put forward by Wiggins et al (2005) was the ideal choice to apply to this project as during my meetings with SFSAA board members involved with the update, collectively we had established the broad learning goals and desired results for the program. My corresponding actions to the three stages led me through a design process where I: (1) documented student learning goals and outcomes; (2) created assessments that measure progress toward outcomes; and (3) designed instructional materials and activities to support teaching and

learning. In summary, the program I developed using this method aligned the learning goals, learning activities, and assessment opportunities to provide a cohesive learning experience. Wiggins and McTighe (2011) provide three stages to support this process, which I found useful when considering the questions that follow.

Stage 1: Identify desired results

- What should students know, understand, and be able to do?
- What is the ultimate transfer we seek as a result of this unit?
- What enduring understandings are desired?
- What essential questions will be explored in-depth and provide focus to all learning?

Stage 2: Determine assessment evidence

- How will we know if students have achieved the desired results?
- What will we accept as evidence of student understanding and their ability to use (transfer) their learning in new situations?
- How will we evaluate student performance in fair and consistent ways?

Stage 3: Plan learning experiences and instruction

- How will we support learners as they come to understand important ideas and processes?
- How will we prepare them to autonomously transfer their learning?
- What enabling knowledge and skills will students need to perform effectively and achieve desired results?
- What activities, sequence, and resources are best suited to accomplish our goals?

Teaching resources

The fourth component of stage three requires the planning and creation of learning experiences and instruction. Educators use a variety of tools, often referred to as teaching and/or learning resources, to effectively support students in the learning process (Savery, 2015). The growing influence of various media, particularly the internet, has enabled educators to support learning in numerous ~~contexts~~ ways while also emphasising the need to be adaptable to remain relevant and engaging. The efficacy of teaching resources is often determined by the variety of instructional methods and creative learning tools used as part of the process (Savery, 2015). Figure 38.1 below depicts an overview of the types, roles, tasks, and uses for teaching and learning resources in the form of a diagram provided to us by Bušljeta (2013). This is a great framework for developing teaching and learning resources as the concepts can be applied to the creation of any resource regardless of type. Consider the development and creation of a resource in three main stages and use the guiding questions to help you build your resource.

1. **Selection and initial evaluation**
    - What are the learning objectives and tasks you would like the students to complete?
    - What is the mix of personalities and abilities in the group? Riding & Rayner (1998) stress that students have different psychological qualities, intellectual development, social skills, interests, abilities, and learning styles. Gay (2000, as cited in Gay, 2002) explains the importance of culturally responsive teaching, which is defined as “using the cultural characteristics, experiences, and perspectives of ethnically diverse students as conduits for teaching them more effectively. It is based on the assumption that when academic knowledge and skills are situated within the lived experiences

and frames of reference of students, they are more personally meaningful, have higher interest appeal, and are learned more easily and thoroughly" (p. 2).

- What do you want the resource to achieve? What are the characteristics you would like it to have? The resources should be informative, accessible, and should contribute to the quality of teaching and learning.
- What supplies and equipment do you have access to? Is it possible to use technology as part of your instruction?

2. **Presentation and interpretation**
   - What type of resource will you create? A presentation to share knowledge, a worksheet providing opportunities to apply new learning, a fun, online quiz to review what has been learned
   - What will the main components of the resource be?
   - What types of tasks and activities will you include? What order should they go in?
   - What will the content include?
   - What type of participation is included? Group work, individual?
   - How will you draw upon background knowledge?
   - What information do you have or need to gather to create the resource?
   - How will the resource encourage teacher-student and student-student interaction?
   - Will the resource type and content contribute to the learning process?
   - How will you embed assessment opportunities?
   - Is there potential for students to self-reflect?
3. **Final evaluation**
   - How effective is the resource you created?
   - Does it achieve the set objectives?
   - Are there any shortcomings in the selection of resource type and/or presentation?

Each stage enables educators to develop resources that facilitate learning. The resources also achieve the generic goals of teaching and learning "such as motivation, evoking pre-gained knowledge, encouraging communication, interaction and so on" (Bušljeta, 2013, p. 5).

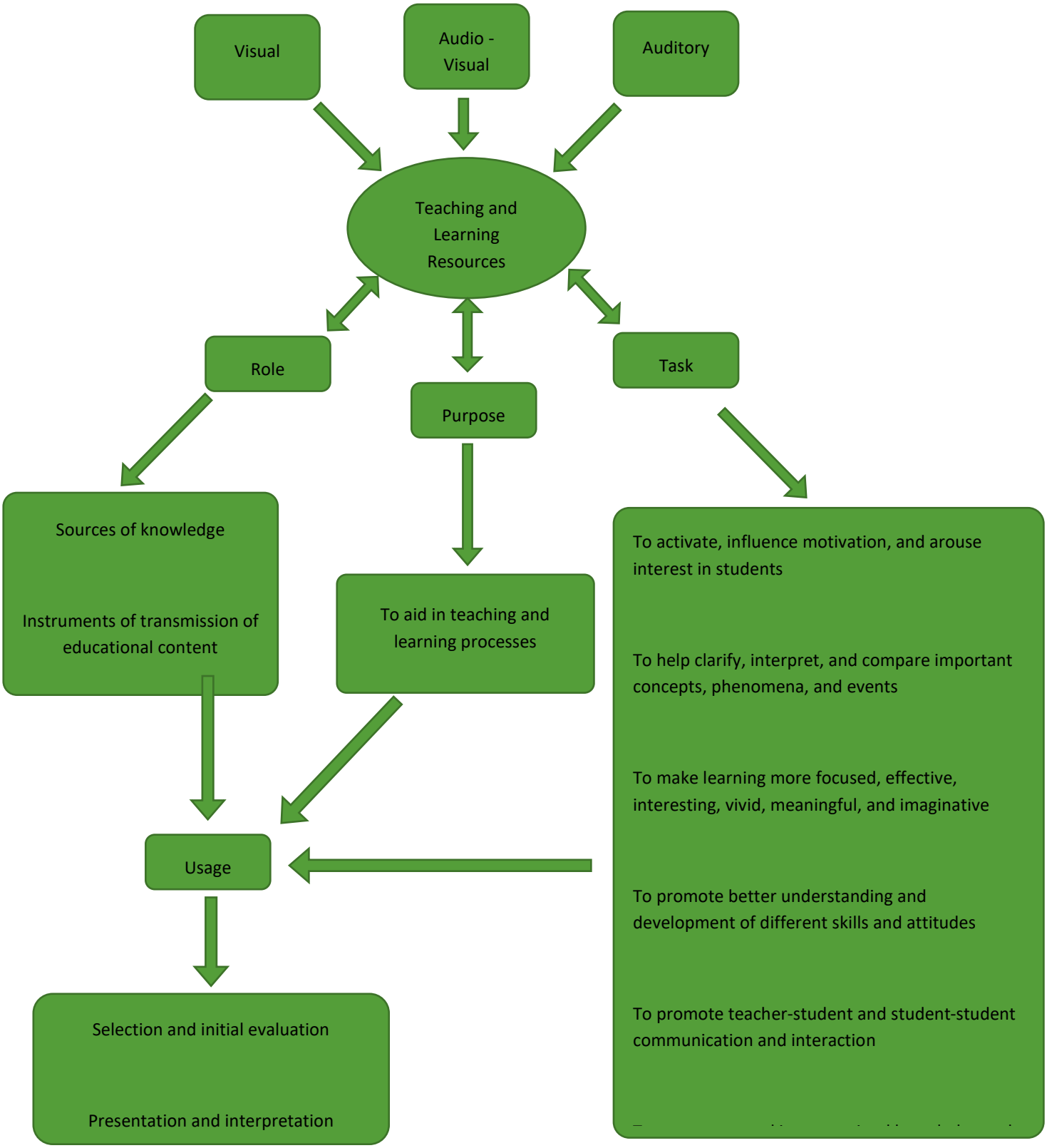

Figure 38.1. Overview of Types, Roles, Purposes, Tasks and Usages of Teaching and Learning. Resources from Effective use of teaching and learning resources by Bušljeta, R. (2013, p. 4).

SFSAA teaching and learning resources

By following the above frameworks and guidelines, I created a range of different resources that make up the new teacher's resource guide for the SFSAA. It includes presentations, discussions, videos, both individual and group activities, as well as opportunities to explore the grounds and gardens of the academy. The resource guide supports facilitators through the process of instruction, delivery, and assessment. For the heritage education components, I already had a plethora of well researched content and materials. I used these to develop new interactive resources for students. The new social justice elements required a little more work as this involved researching content and information before delving into the creative process.

The final stage of this project involved sharing the resources I created with the SFSAA Board. I received constructive feedback that I used to further refine some of the resources. Following the update, facilitators actively began to use the resources to deliver learning sessions, which yielded positive results. Student engagement was high and accompanying teachers were impressed. Many returned to their schools and encouraged other teachers to participate in the SFSAA school program.

As I continue to be involved with the SFSAA, the pandemic presented an opportunity to further develop the learning resources. As in-person tours were suspended, I explored how to offer the program fully online. I re-designed each module using the guidelines established in this paper and created online learning modules catering to different age groups. The modules are made up of information slides that contain links to YouTube videos, pdf task sheets, and interactive on-screen games. The on-screen games provide instant assessment and feedback, and certain tasks encourage students to share their work with us via email. Many students have done so, and I anticipate that others will continue to in the future.

Final note

It is my hope that my reflections on re-designing existing teaching materials can serve as a guide for future master's projects. It is important to note that the learning tools available to us are vast and ever-growing. It is easy to become overwhelmed by choice and using frameworks such as the ones proposed in this paper, can provide the scaffolding we need to create informative and engaging learning experiences. Education will continue to evolve, as will our need to refine and update the resources we use to impart new knowledge on learners. There is no right or wrong method for teaching and learning. What may be the perfect blend of activities and instruction for you may not suit the teaching styles of another. Find the frameworks that work best for you and remember that regardless of the resources you create, the primary thing the process demands is that you be at the centre of your design.

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39. Writing a 'Glossary of Terms' as inquiry: A qualitative arts-based approach

CHELSEA THOMAS

Early in my graduate school coursework, I was introduced to Richardson and St. Pierre's (2005) ideas about writing as a form of inquiry. It came as a surprise to learn that there were many genres of writing including but not limited to poetry, autobiography, fiction, play scripts and creative nonfiction, which can be used as stand-alone forms of qualitative research or projects. This writing as project is often classified under the umbrella of arts-based approaches, and there is a significant amount of literature to support the use of these approaches in the social sciences (e.g., Knowles & Cole, 2008; Hurren, 2013; Leggo, 2018; Prendergast, 2015). I am struck by writing as research that engages with autobiographical and autoethnographic data and believe that it can be useful for novice researchers and/or graduate students who seek to understand a topic more deeply.

As a way to illustrate one way of using writing to explore a topic of interest, I have chosen the hermit crab essay in the form of a glossary. Hermit crab essays fall under the genre of creative non-fiction, inviting authors choose a seemingly mundane form such as a top ten list, or a glossary of terms like the one I will share here (Miller & Paola, 2019). Tuck and Ree (2013) explain that glossaries can "help readers to pause and make sense of something cramped and tightly worded; readers move from the main text to the back, and forth again" (p.640). Glossaries, often organized alphabetically, are not intended to be read in any particular order. The reader ultimately decides what information is pertinent for them to read at any given time. It is both linear and circular, and cross-referencing is provided to make possible connections for the reader. Inspired by scholars such as Hurren (2018), Tuck and Ree (2013), and Benson and Khelsilem (2021), I offer in this chapter how a stand-alone glossary of terms can be used to explore a topic of inquiry. What I share is simply a partial glossary from my own project. To begin, I asked myself the question: How and why might a graduate student employ a glossary of terms as a qualitative inquiry project? Following each entry, I note terms that readers should also see, similar to a glossary or index found at the end of a book. Drawing from my lived experiences as a graduate student researcher, media links as well as quotations and excerpts from literature, I illustrate how I used Richardson and St. Pierre's (2005) notion of writing as a generative process of discovery that can take many shapes and forms.

Excerpts from my glossary

A

Arts-based research

Arts-based research (ABR) rejects the imposition of methodology, categorization and structuring and instead embraces questioning and creativity. ABR is defined by McNiff (2008), as the:

> systematic use of the artistic process, the actual making of artistic expressions in all different forms of the arts, as a primary way of understanding and examining experiences by both the researchers and the people that they involve in heir studies. (p.29)

To be honest, I have not really considered myself much of an artist, however, I have always enjoyed writing despite it mostly being the academic type that I ever allowed myself to take the time for. Hence, why I was so elated to learn that academic writing could, in fact, be creative and still be deemed acceptable in the research sense of things. Arts-based researchers do not view concepts of truth as binary facts and rather see the flexibility and personalization that is possible in each unique project. ABR does not only attempt to report qualitative findings creatively, but also favours

emotional, sensory, and embodied ways of knowing and being (Finley, Messinger & Mazur, 2020). As somewhat of a disrupter by nature, I find myself increasingly drawn to ARB and discovering more ways that I can stretch myself. ARB is helping me to shed the self-limiting beliefs that I am not creative or artistic enough, and it is pieces like this that offer the experimentation that I need to grow and deepen my skills.
[See ***autoethnography, autobiographic research, creative nonfiction, hermit crab essays***]

Autobiographic research

Autobiography enables researchers and educators to:

> Constitute their lives and mobilize identities and agencies in ways they otherwise might not: through the act of writing autobiographically, they continually face who they have been and who they are becoming in the particularity of their situated bios and ecologies. (Hasebe-Ludt et al., 2009, p.34)

When I first decided to pursue graduate studies, I always intended to explore my lived experiences, so naturally, I was simply delighted to discover that autobiographic stories were, in fact, an acceptable form of research! I think what I appreciate the most is the affordances of autobiography to "interweave different, even contradictory, realities and lived experiences and to explore and challenge dualistic notions" (Burke & Robinson, p.152, 2019).
[See ***arts-based research, creative nonfiction, #writingisresearch***]

Autoethnography

Autoethnography draws upon the researcher's personal experiences as primary data, by:

> (1) purposefully commenting on/critiquing of cultural practices, (2) making contributions to existing research, (3) embracing vulnerability with purpose, and (4) creating a reciprocal relationship with audiences in order to compel a response (Holman-Jones, Adams & Ellis, p. 22).

Chang (2015) explicates "meaning making" as a form of autoethnographic analysis that does not necessarily occur with superficial divisions between data collection, analysis, and findings. She contends that there is no "one-size-fits-all-approach" (p.116). While some autoethnographers will adopt a more analytical approach deploying methods such as thematic coding, others are guided by a more "organic, intuitive approach to meaning-making" (p.116). This glossary is an example of an intuitive and creative approach to mean-making that captures my personal experiences with writing as a form of research, and more specifically, the use of hermit crab essays.
[See ***CAP, hermit crab essays, #writingisresearch, creative non-fiction***]

C

Creative nonfiction

Creative nonfiction is a genre of writing that is committed to sharing the truth or facts using story, or by delivering facts in a style that moves the reader to understand a topic more deeply (Caulley, 2008). I certainly agree with Richardson & St. Pierre (2005) on the need for more interesting ways to report qualitative research and creative nonfiction is an effective way to address this:

> for years I had yawned my way through numerous supposedly exemplary qualitative studies. Countless numbers of texts had I

> abandoned half read, half scanned. I would order a new book with great anticipation—the topic was one I was interested in; the author was someone I wanted to read—only to find the text boring. In 'coming out' to colleagues and students about my secret displeasure with much of qualitative writing, I found a community of like-minded discontents. Undergraduates, graduates, and colleagues alike said that they found much of qualitative writing to be—yes—boring. (p. 959)

[See ***autoethnography, arts-based research, hermit crab essay***]

Critical Analytical Process (CAP)

Critical Analytical Processes (CAP) as a strategy to maintain "high standards," for researchers who use different artistic or literary genres to embark upon their social sciences inquiries, "CAP ethnographies are not alternative or experimental; they are, in and of themselves, valid and desirable representations of the social" (p.1415). Further, they note that "CAP ethnography displays the writing process and the writing product as deeply intertwined; both are privileged. The product cannot be separated from the producer, the mode of production, or the method of knowing" (p.1415). The four elements within CAP writing to consider are substantive contribution, aesthetic merit, reflexivity, and impact. To evaluate substantive contribution, I must consider whether my autoethnographies contribute to an "understanding of social life" (Richardson & Pierre, p. 1418). To ensure aesthetic merit, questioning the artistic, complex qualities of a piece as well as whether it is boring to readers. To determine reflexivity, I can hold myself accountable to self-awareness and the ways in which my own subjectivity has been "both a producer and a product" of the text in question (p.1418). And finally, to assess impact, Richardson (2005) suggests self-reflexive questions that interrogate whether the piece of writing affects me intellectually, emotionally, and whether it moves me to write further or generates new questions. Thus, following these CAP guidelines, using life writing genres, my attention to the usefulness, creativity, self-awareness, and generativity of the autoethnographic stories that I produce will ensure the utmost academic integrity in my work:

> Working from that premise frees us to write material in a variety of ways—to tell and retell. There is no such thing as "getting it right," only "getting it" differently contoured and nuanced. When using creative analytical practices, ethnographers learn about the topics and about themselves that which was unknowable and unimaginable using conventional analytical procedures, metaphors, and writing formats (Richardson & Pierre. 2005, p.1415).

[See ***autoethnography, autobiographic research, #writingisresearch***]

E

Exemplars can be useful.

Here is a list of Masters theses that have used art-based and creative writing approaches in their methods.

[See ***arts-based research, creative nonfiction, lists***]

G

Glossaries

As you can see, this project has been created in the form of a glossary of terms. Glossaries are handy tools for any reader (and writer!), acting as a guide to introduce or clarify useful concepts and terms. Being both linear and circular, each entry can point you to others that can support deeper understanding of a topic of interest. When I learned to use glossaries as a form of writing as research, I began to see the form in a

whole new light. No longer, mundane, but filled with purpose and possibilities for anyone who seeks to know more about themselves in relation to the subject matter they wish to explore.

[See ***#writingisresearch, hermit crab essays, creative nonfiction***]

H

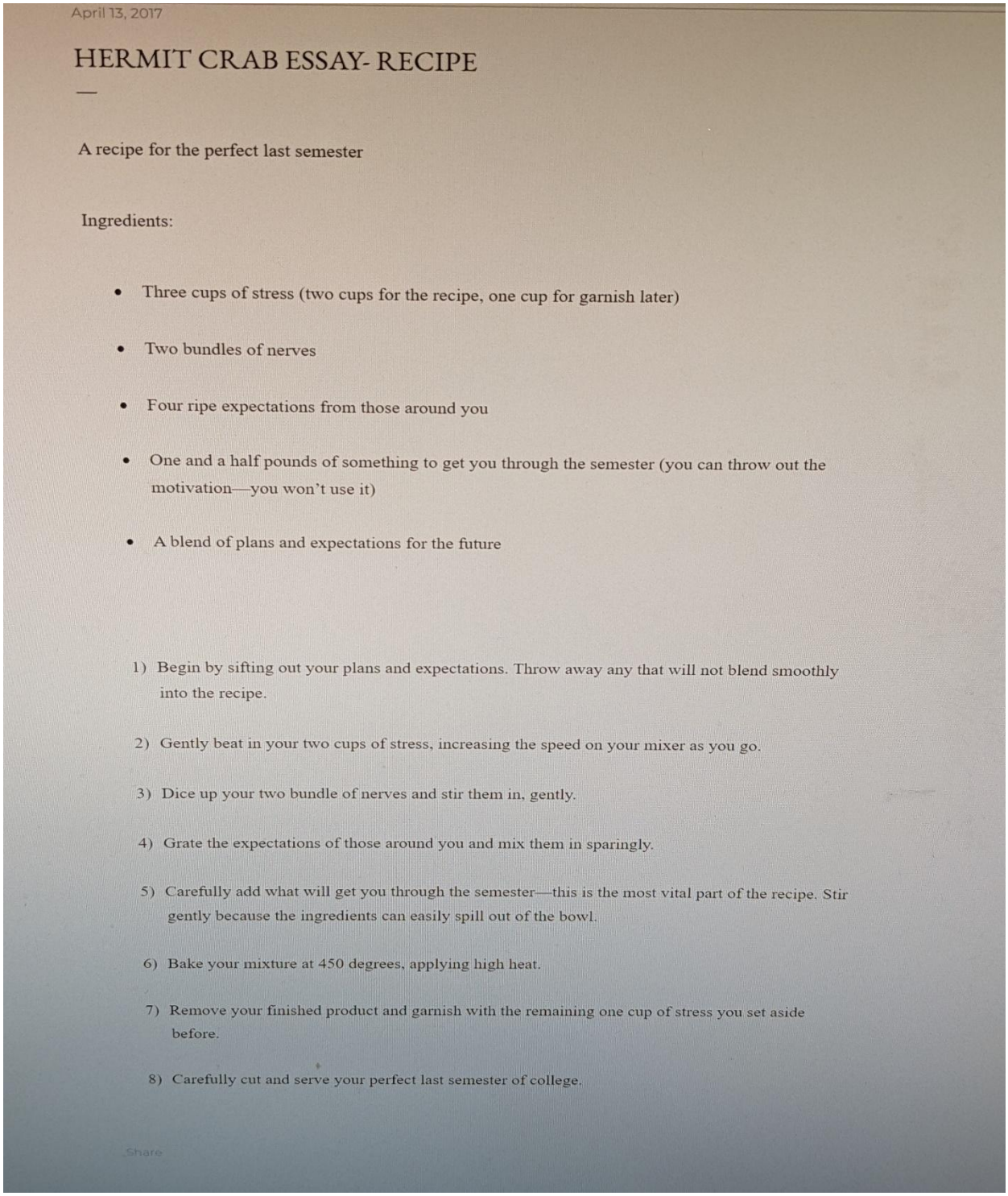
Hashtag syllabi

Differing from the syllabi used to outline a typical university course, you can find hashtag syllabi are found on the internet. These "user-generated, crowdsourced, and strive to be open-access" (Lyons, 2019, p.17). Hashtag syllabi are created by people both within and outside of academia, including but not limited to activists, scholars and commonly by marginalized groups as well. Open access is commonly misconstrued as being low quality due to not being peer-reviewed, yet in actuality, it enables "users—members of the broader public—to read, access, sometimes modify, and contribute to the works contained within the syllabi" (Lyons, 2019, p.17). Since hashtag syllabi generate new potentialities for how we understand knowledge production, I also see the benefit of their inclusion within glossaries. By strategically including a hashtag syllabus I can expand the understanding of a concept or topic beyond the limits of conventional sources, inviting disruption to status quo interpretations of knowledge, history, events, and truths. (Lyons, 2019)

[See ***glossaries, #writingisresearch***]

Hermit crab essays

It was love at first sight, for me, and the unusual creative nonfiction genre—hermit crab essays. I was first introduced to it in a graduate level research methods course and since that time, I always seem to have a glossary or two in the works. True to the nature of a hermit crab, this style of essay "appropriates existing forms" (Miller & Paola, 2019, n/p), as the container for the writing endeavour and "each one will be slightly different, depending on the type of shell it decides to inhabit" (n/p). Borrowing the shell from an otherwise seemingly mundane structure such as a glossary, recipe, how-to article, field guide, or even a postcard, this creative genre of writing as research is a fun way to address even the most serious of topics. Perhaps, what I love the most about hermit crab essays is what Miller and Paola call the "inadvertent revelations—where it seems as though the essay is revealing unexpected insights, not the writer" (n/p). See Figure 39.1 for an example of a hermit crab recipe.



April 13, 2017

HERMIT CRAB ESSAY- RECIPE

—

A recipe for the perfect last semester

Ingredients:

- Three cups of stress (two cups for the recipe, one cup for garnish later)
- Two bundles of nerves
- Four ripe expectations from those around you
- One and a half pounds of something to get you through the semester (you can throw out the motivation—you won't use it)
- A blend of plans and expectations for the future

1) Begin by sifting out your plans and expectations. Throw away any that will not blend smoothly into the recipe.
2) Gently beat in your two cups of stress, increasing the speed on your mixer as you go.
3) Dice up your two bundle of nerves and stir them in, gently.
4) Grate the expectations of those around you and mix them in sparingly.
5) Carefully add what will get you through the semester—this is the most vital part of the recipe. Stir gently because the ingredients can easily spill out of the bowl.
6) Bake your mixture at 450 degrees, applying high heat.
7) Remove your finished product and garnish with the remaining one cup of stress you set aside before.
8) Carefully cut and serve your perfect last semester of college.

Share

Figure 39.1. Hermit crab recipe retrieved from http://naomicreativenonfiction.blogspot.com/2017/04/hermit-crab-essay-recipe.html

[See ***glossaries, creative nonfiction, #writingisresearch***]

I

I really enjoy thinking through writing as a research process

Sometimes, when I begin to write I am unsure of what will unfold on the page. However, once I begin to weave together my lived experiences with the existing

literature along and my observations about the cultures I belong to, I am most often delighted by what I create in the end.

[See ***autoethnography, autobiographic research, CAP, #writingisresearch***]

L

Linking to other sources

Hyperlinks can be useful when embedded within a glossary. Similarly, to when writing a blog, you can use links to direct your reader audience to an exact location where they can find further information or context.

[See ***exemplars can be useful, hashtag syllabi***]

P

Playfulness

I appreciate the "spirt of playfulness" (Miller & Paola, 2019, n/p), that is afforded using hermit crab essays, and in particular the glossary form. While playing with memories, thoughts and topics of interest, the form itself is what occupies the mind.

[See ***hermit crab essay, glossaries***]

W

#Writingisresearch

Richardson and St. Pierre (2005) capture the essence of this sentiment when they write, commenting that "writing is thinking, writing is analysis, writing is indeed a seductive and tangled method of discovery" (p. 1423). If you care to, join me in bringing awareness to creative writing as a form of research and build the hashtag syllabus *#writingisresearch* by sharing your progress and projects in your favourite social media platforms.

[See ***hashtag syllabi, autoethnography, autoethnographic data, CAP***]

Conclusion

Well, there you have it! An example of how I used a hermit crab essay to create a [for this chapter 'partial'] glossary of terms about writing as self and academic reflection. This form of creative nonfiction writing permitted for me a playfulness that is uncommon within academic writing. It also lent a more artistic element to my project valuable to people like me who love creativity and art but not see ourselves as artists.

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40. Creating definitions of terms: An example of 'framing' a project

EVAN FRYER

My Master of Education Project was about relationships – our relationships with the land and relationships with each other. However, my years of experience in K-12 schools has shown me that conversations about our relationships as diverse peoples are infrequent, and mostly occur amongst students and not school staff. One of the reasons I hear often from educators and school leaders is that adults are uncertain of the words to use and their own positionality in the discussion. I empathize because I was also uncertain and uncomfortable. Not only is the literature on settler colonialism and decolonization relatively new, but there is also no singular agreed upon definition for concepts and terms.

In this chapter, I outline my approach to creating a definition of terms. This chapter actually formed Part Two of my project, as an essential 'framing' for that project. This approach – creating a glossary or series of definitions, however, could be used as a project in its entirety. I begin my chapter with 'naming', a practice that is important because as Battell Lowman and Barker (2015) argue, "[h]ow we conceive of ourselves collectively is a part of wider, more complicated discussions about who is included and who is excluded from [Canadian] society" (p. 1). I then move to naming structures including colonialism, settler colonialism, reconciliation and decolonization and how I applied these to my own life but more specifically, my Masters project.

Naming ourselves

To begin, I want to recognize the inherent problem with assigning names to any groups, especially from my position as a White, cisgender, male, Settler. All people need to be provided with the space to self-identify and share what they would like to be called. Identity is fluid, multiple, and relational, and therefore complex. Asking what a person would like to be called before making assumptions is the most appropriate practice (Ambit Gender Diversity Consulting, 2017). School educators at all levels should also recognize the difference between naming and labelling, especially in their position of power in the work they do with students. Assigning particular names to peoples based on race has acted as a practice of violence for hundreds of years (Wilkerson, 2020) and still happens today through overt racist language, as well as through more invisible and insidious forms of racism in our systems and policies (such as the *Indian Act*).

Indigenous

The term Indigenous often has international connotations. However, for my project I used Indigenous to refer specifically to First Nations, Métis, and Inuit peoples living in what is now called Canada. I also use the term Indigenous peoples (purposefully with an *s* on the end) as it "speaks to the incredible diversity of Indigenous peoples as hundreds of culturally and linguistically distinct groups, rather than one homogenous whole" (Vowel, 2016, p. 10).

By listening to some of my Métis peers, I have learned to avoid a pan-Indigenous approach when speaking with Elders or working in the local community. For example, a story sacred to the lək̓ʷəŋən and W̱SÁNEĆ peoples may or may not be different than other Coast Salish stories, and different yet to the stories belonging to the Métis. I have also seen a tendency in schools to focus solely on our connections to First Nations communities – and labeling that work broadly as Indigenous – without including Métis and Inuit voices as part of

the Indigenous discourse. As a result, in my own work as an educator, I try to be as specific as possible when referring to Indigenous people.

Canadian

Vowel (2016) explains that "Canadian is a category of citizenship and is so general as to be useless when we're trying to understand the history of this country" (p. 15). Many Indigenous peoples on these lands do not identify as Canadian – in fact, this national identity did not even exist before the 19th century. As a result, this definition is not very relational and does not help us investigate the power dynamics involved in settler colonialism. Although I do identify as Canadian (as just one of my identities that intersects with others), I refrain from centring my experiences as Canadian in this project since this definition is fixed and prevents me from reflecting truthfully on my privilege and creating transformative spaces for action.

Settler

Battell Lowman and Barker (2015) explain how our identities can be used intentionally to interrogate our relationships with each other and the wider world:

> We use identity to refer to how people recognize other members of shared groups, how people distinguish difference in perceived 'Others', and how these complex belongings
>
> are expressed by individuals and groups in particular ways of living, discourses and narratives, and political relationships. (p. 13)

A commonality among Indigenous identities is the experience of opposing ongoing colonization in Canada. But this begs the question: what is the shared identity of the group in Canada doing the colonizing? The terms White, Canadian, and non-Indigenous seem too homogenous, simplistic, and comfortable (Battell Lowman & Barker, 2015; Vowel, 2016). While there is no perfect term to describe "the non-Indigenous peoples living in Canada who form the European-descended sociopolitical majority" (Vowel, 2016, p. 14), the term Settler Canadian – or more briefly, Settler – seems to be the best word we have available to us (at least for now).

The Settler identity is process-based and rooted in claims to Indigenous lands (Regan, 2010). Settler is not a racial category, but a relational term. Throughout my project, I referred to my own Settler identity to better understand myself and my responsibilities to Indigenous peoples and the land I have called 'home' all my life. Identifying as a Settler gives me my voice in those relationships and a voice in decolonizing narratives. Identifying as a Settler shifts my frame of reference towards systems of power and privilege and motivates me to act. As Battell Lowman and Barker (2015) state, the word Settler "represents a tool, a way of understanding and choosing to act differently" (p. 2). It is a way of turning the Canadian gaze "back on ourselves" (p. 6).

In K-12 schools, I have spoken with colleagues who – at first – reject the Settler identity. But Settler is not meant to be a derogatory term, nor an isolated identity. Holding one Settler solely responsible for fixing the entire system is problematic. Instead, Battell Lowman and Barker (2015) outline how settler colonialism can be realized as a shared burden through an examination of the Settler identity:

> When people identify as Indigenous, they identify with entire histories and creation stories of how they belong on certain lands, with cultural, spiritual, and political practices that are embodied in those stories that connect them to those lands. When we say we are Settler people, we are recognizing that our stories are different, and when we ask others to identify as Settler people, we are likewise asking them:
>
> - How do you come to be here?
> - How do you claim belonging here?
> - And, most importantly, can we belong in a way that doesn't reproduce colonial dispossession and harm? (p. 19)

I encourage my Settler colleagues who have not yet found their voice to identify and name themselves as Settler as the first step in decolonizing their minds.

Who is not a settler?

The dualistic terms Indigenous and Settler are not perfect, nor are they discrete or binary identities. These descriptions are overlapping and always in relationship. For example, someone's Indigenous heritage may intersect in some surprising ways with that of the colonizer (Battell Lowman & Barker, 2015). It is also important to recognize that some people may not fit into these categories at all.

Veracini (2010) uses the term 'abject Other' to refer to people excluded from the Settler body politic in Canada – these people are "disconnected from their land and communities, are the subject of segregative practices that are construed as enduring and are principally characterised by restrained mobility (the absolute opposite of a settler capacity for unfettered mobility)" (p. 28). This includes refugees, driven to Canada beyond their control, as well as enslaved peoples who are "not allowed to choose to remain or not" (Battell Lowman & Barker, 2015, p. 18).

Visitors to these lands – who come temporarily for school, work, or recreation – may also not be considered Settlers. As someone that works at a K-12 independent boarding school in BC, I am aware that many different people arrive to learn and live on our campus. Some students may identify as Settlers, Indigenous, neither of these, both of these, or somewhere in between. This creates an interesting dynamic at our school, particularly when our school staff – and school leaders – are primarily White Settlers. My project was about all these intersecting relationships and the conversations that we can have together to move towards decolonizing school leadership, while hoping for a better K-12 education where students feel safe to be themselves.

Naming structures

My project was a by-Settler-for-Settler venture, which required a great deal of unlearning. As I learned about the histories of Canada in my social studies classes during my formative years, Indigenous perspectives were minimally – if at all – discussed. My teachers and textbooks only provided a Eurocentric lens to view the world and it was my privilege – as a Settler – that allowed me not to know the true histories on these lands for so long.

Colonialism

Colonialism is often named in decolonization literature, yet rarely defined. However, Osterhammel (1997) refers to colonialism as

> a relationship of domination between an [I]ndigenous (or forcibly imported) majority and a minority of foreign invaders. The fundamental decisions affecting the lives of the colonized people are made and implemented by the colonial rulers in pursuit of interests that are often defined in a distant metropolis. Rejecting cultural compromises with the colonized population, the colonizers are convinced of their own superiority and of their ordained mandate to rule. (pp. 16-17)

In my conversations, I often hear colonialism discussed as an event that has already happened (in the past) and there is a general refusal from the Settler majority that colonialism is something that happens daily in our interactions, policies, and systems. As Wolfe (1999) reminds us, colonial "invasion is a structure not an event" (p. 2). Recognizing the pervasive and daily rule of colonialism on Indigenous peoples is a crucial starting point in any discussion of decolonization.

Settler colonialism

Naming and making colonialism visible are extremely important. However, Veracini (2010) argues that there is a more specific type of colonialism at play in Canadian society. In Canada, colonialism directs itself internally, instead of playing out in the typical master-slave relationship as described above. Conversely, Wolfe (1999) emphasizes how Indigenous peoples are treated as dispensable in the settler colonial context:

> The primary object of settler-colonization is the land itself rather than the surplus value to be derived from mixing native labour with it. Though, in practice, Indigenous labour was indispensable to Europeans, settler-colonization is at base a winner-take-all project whose dominant feature is not exploitation but replacement. The logic of this project, a sustained institutional tendency to eliminate the Indigenous population, informs a range of historical practices that might otherwise appear distinct. (p. 163)

Considering the primary agenda of replacement in the settler colonial context (instead of exploitation), many scholars think of settler colonialism as the opposite of colonialism (e.g., Veracini, 2010).

Battell Lowman and Barker (2015) confirm Wolfe's understanding of settler colonialism and define three main pillars as to how it plays out in Canada: first, invasion is a structure not an event; second, Settlers come to stay; and finally, the end goal is transcending colonialism which eliminated Indigenous peoples so the presence of Settler society could be established as "naturalized, normalized, unquestioned and unchallenged" (p. 26). The questions central to my project were therefore: How can we name the Settler problem in our schools? And what actions can we take to dismantle these structures in education?

Reconciliation

Many Canadians – especially students in our K-12 school system – are now beginning to learn the true histories of the racist practices by the Canadian government towards Indigenous peoples. Unlearning Eurocentric narratives and learning the truth on this land is indeed an important step towards better relationships with Indigenous peoples. With the release of the Truth and Reconciliation Commission of Canada's (2015) *Calls to Action*, learning of genocidal structures – such as the Indian Residential School system – are now embedded into most school curriculums across the country. While this is a positive step in reconciling relationships with Indigenous peoples, learning the histories and imagining these

structures as only events of the past allow Settlers to return to a place of comfort. This is not good enough if we truly want sustained change on these lands.

The Truth and Reconciliation Commission of Canada (2015) says reconciliation is about "coming to terms with events of the past in a manner that overcomes conflict and establishes a respectful and healthy relationship among people, going forward" (p. 6). However, the term reconciliation also has its limitations. Many Indigenous peoples assert that a conciliatory state never existed between Indigenous and Settler peoples to begin with, and that reconciliation is just another way that Settlers move to innocence (e.g., Tuck & Yang, 2012). In other words, reconciliation is problematic if it is done purely to remove one's culpability for the structures of domination in Canada. As Alfred (2017) outlines, reconciliation is just recolonization – especially if we understand the end goal as one homogenized group of people.

In K-12 education, school leaders have a responsibility to make sure that acts of reconciliation do not remove their – or their school's – complicity in the organization of settler colonialism. While superficial changes to the school campus under the umbrella of EDI can be important (and relatively easy), it is important to imagine – and then create – spaces to intentionally disrupt the coloniality of school policies and practices.

Decolonization

Lopez (2020) describes decolonization as "an unfolding and ongoing process that takes place on multiple levels, personally, structurally, and systematically" (p. 47). Engaging with the idea of coloniality is a good starting point, but change is unlikely to occur in our schools – and in our society – unless theory is connected to practice. Tuck and Yang (2012) also warn that the decolonization project should be considered a separate undertaking from other social justice projects:

> The easy absorption, adoption, and transposing of decolonization is yet another form of settler appropriation. When we write about decolonization, we are not offering it as a metaphor; it is not an approximation of other experiences of oppression. Decolonization is not a swappable term for other things we want to do to improve our societies and schools. Decolonization doesn't have a synonym. (p. 3)

Through my conversations with students and First Nations peoples in my community, I have come to know the importance of centring land in decolonizing actions. This makes the project of decolonization unique, and one informed through relationships with local peoples and communities.

In the past, I have been unsure of how my voice fitted into decolonization conversations, especially as I did not want to offend anyone. I specifically wanted to refrain from assuming the self-serving, 'Settler saviour role' (Matias & Mackey, 2015). I have learned that there is a difference between indigenization and decolonization. While indigenization is not the primary work for Settlers to do, decolonization can be. This is because Settlers are the ones in the settler colonial framework that have the privilege and power in our schools and society to make the change. The words of Audrey Lorde (1984) resonate with me when thinking about my role in the project of decolonization: "the master's tools will never dismantle the master's house" (p. 112). This reminds me that although I have an obligation to take some responsibility for change, I must be aware of Settler power – and abuse of this power – as where the problem begins.

Unsettled/ing

A common narrative that I heard during my formative years as a youth was to work hard and all your dreams would come true. If you work hard, you can get a job, a house, and a family. This meritocratic narrative – which appears in all facets of Canadian society – motivates Settler children to acquire material belongings and control over their lives, whilst constantly moving in a place of comfort. Additionally, once this comfort is achieved, we are taught to fiercely protect all that is your property. This is privilege.

Creating and working with definitions can be a full project or a part, as it was for me. A grasp of definitions is one step towards understanding the past and acknowledging responsibility in the present; towards dismantling comfort; towards embracing the uncomfortable and taking the risks necessary for change; towards acting for the future "with vulnerability, humility, and willingness to stay in the decolonizing struggle of our own discomfort" (Regan, 2010, p. 13); towards collectively decolonizing and indigenizing our schools and societies.

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41. In the mind of the creator: Philosophical and practical thoughts behind webpage creation

CORINA FITZNAR

In narrowing down a topic for my project, I wanted to dig into what I felt was a key and meaningful from my diverse18 years of teaching K-12 in Canada and abroad. I also wanted to produce a project that would be of use in my new role as Secondary Coordinator of Instruction and Innovation. I considered my educational heroes like Paulo Friere, and his call for praxis - theory and reflection into action (Freire, 1970, p.126). In reflecting on moments where I witnessed or experienced praxis, I peeled back all the interconnected complexities of any classroom moment and drilled down to one action that I felt made a difference. This led me to discover generative listening, a powerful tool for building community, safe spaces, and agency. It requires the leader to take a step back from themselves and let go of a linear path in favour of holding space for the generation of new connections, new understandings. This is at the heart of innovation, agency, and allowing the emergence of the best possible future (Scharmer, 2008; Scharmer & Kauger, 2013). My project became a website titled, *Developing a praxis of generative listening by building a conscious awareness of how we lead through listening to create safe spaces for student agency and Innovation*.

Figure 41.1. Welcome page

This mouthful of a project focuses on creating a practice of generative listening: listening with complete presence to allow for responsiveness and emergence of new ideas and paths of inquiry (Scharmer, 2008). The challenge, though, is that developing a practice of generative listening requires a teacher to focus on one's own behaviour with the goal of shifting student and community behaviour. My website project aimed to encourage self-reflection and a consideration if one's values are aligned with one's actions. This is both complex and treading in deeply personal waters. My challenge was to present my project as an invitation for colleagues to reflect on their personal values and behaviours. In considering this, I found myself in an interactive, interconnected spiral of cause and effect:

> How do I cause a shift in hearts in minds of my fellow teachers to cause a shift in the hearts of minds of students?

In other words:

> How do I put research about professional transformation into action so that teachers will put their values into action to create the conditions to empower student agency?

Then I realized that the research was also pointing to me. I realized that I must model the values of the project by creating a concrete representation of intertwined ideas. This mad spiral of complexity then became:

> How could I create a structure that models the research about professional transformation so that teachers will put their values into action in order to create the conditions to empower student agency?

I needed a mode of communication that was visual and interactive and allowed for a structure that reflected the values of critical pedagogy (Freire,1970), where a praxis manifests critical awareness, reflection, and dialogue; Deluze & Guttiari's (1987) rhizome theory where the intricate roots of a rhizome plant are a metaphor for the interconnected, non-hierarchical, and constantly growing state of ideas and relationships; and personal growth and transformation of actions through generative listening, self-reflection, and vulnerability (e.g., Brown, 2020; Scharmer, 2008). I wanted my project to be generative and interconnected between theories, their applications, and the viewer. This prompted me to ponder the following, as desired values and elements of my project:

- providing choice of how to engage (agency)
- presenting an optimistic view of an unknown future outcome, in text and in playful design (generative)
- offering invitations for self-reflection (conscious awareness and transformation)
- holding space for creative and critical thought (innovation)
- enabling my own personal reflection and expression (modelling vulnerability as a transformative act)
- placing the theory alongside the actions (praxis)
- creating an aesthetically pleasing product (for my own expression & enjoyment: exercising my own agency)

While I toyed with the ideas of interactive PDFs or a booklet, a webpage seemed the most practical medium to allow for all these pieces to weave together. It would also allow me to hide more theoretical pages later, if using this as a professional development tool. It would also allow for a blog, events page, forms and so forth to be under one structure that could be easily changed and adapted.

Creating the page: Structure and design decisions

Before beginning my Master's project, I dabbled with webpage design and already had opinions about different web design platforms. Some are complex and extremely limited in their design elements. Others don't easily allow embedded video nor have stock images for free use. I chose to use WIX, www.wix.com. What I like about WIX is its ease of use, attractive templates, plethora of interactive elements and options, and the price: free. The free version offers an abundance of features from photo galleries to forms. The user interface (how you create) is also visual with drag and drop options that allow for great creative freedom. Colours and options may be chosen from simple menus, or one may specify options, such as colour HEX codes, with the *inspector*. WIX also offers easy to understand instructional videos and do reply to emails, if something goes terribly sideways.

The webpage I created was, essentially, a physical representation of my philosophical underpinnings. I wanted the actual product to model the message that the project was designed to communicate which drove my design choices.

Design choice # 1: Menus and navigation

In visiting my WIX site, a viewer could click through the document by using the comprehensive, hierarchical menu along the top of each page. Many viewers would prefer this familiar, expected way of navigating a webpage. However, an important purpose of this project was to build learner voice and agency. In my mission of praxis, I considered the viewer's agency in how they engage with the project. So, on the first page, the first visual menu invites the viewer to navigate the project in the order of their choice:

Figure 41.2. Visual menu

In another section, I focus on the metaphor of a rhizome (Deleuze & Guattari, 1987). In their book A Thousand Plateau's Deleuze and Guattari write "A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences, and social struggles" (p. 7). To reinforce the metaphor, one of the interactive menus has links that are not hierarchical, but randomly placed over a painting of a rhizome. Designing the menu this way reinforced the key concept symbolically, provided an interactive dimension to the user, and allowed me the pleasure of creatively and aesthetically bringing together connections that appeared in my mind: art, plants, human dialogue, relationships, and manifestations of values. Details, such as the rhizomal menu, allowed me to push the boundaries of the expected, and play in a way that is authentic to my own academic process.

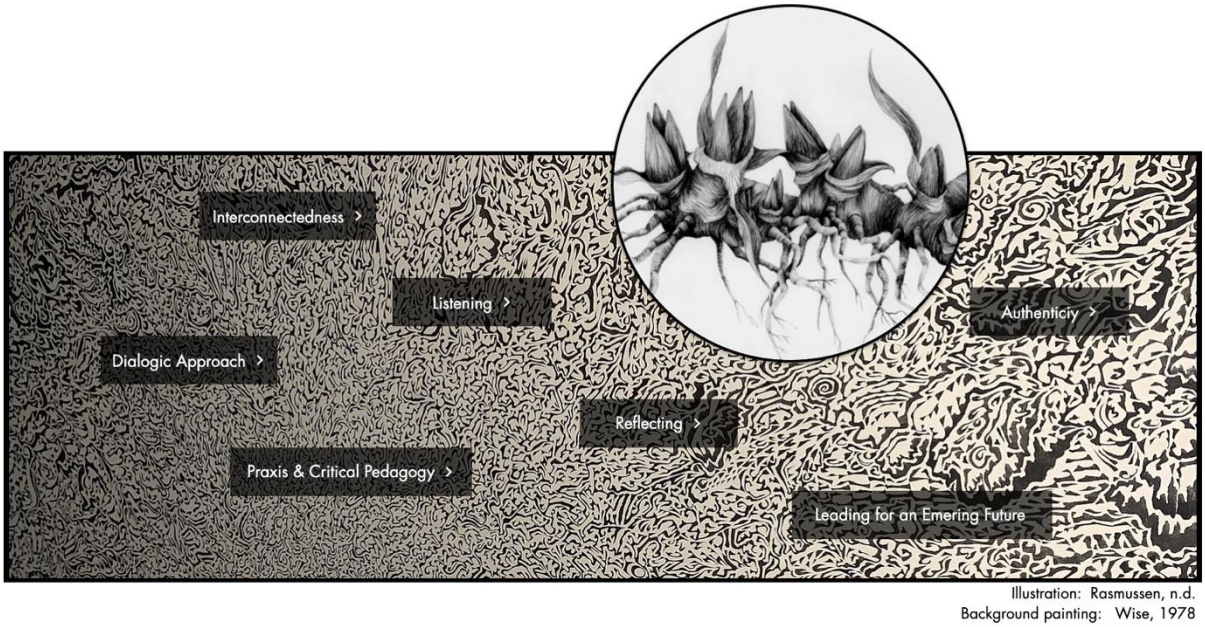


Figure 41.3. Rhizomal menu

On a more pragmatic note, anchors are another way of building menus and/or linking to a specific spot on a specific page. Adding an anchor is like adding a Post-it Note. Once anchors have been created, you may link to them in the same way that you would link to a webpage. An example of a menu that links to anchors is on the top of my Generative Listening page. This is particularly helpful to avoid scrolling when one returns to a page for specific information.

Figure 41.4. Generative listening page

Design choices # 2: Graphic design basics

A webpage can mix multiple modes of visual communication: photos, video, graphics, text, audio, the design of the page itself, and how these elements interact. Every choice you make has an impact on the user experience of mood, readability, and ease of use.

Figure 41.5. Graphic design basics 1

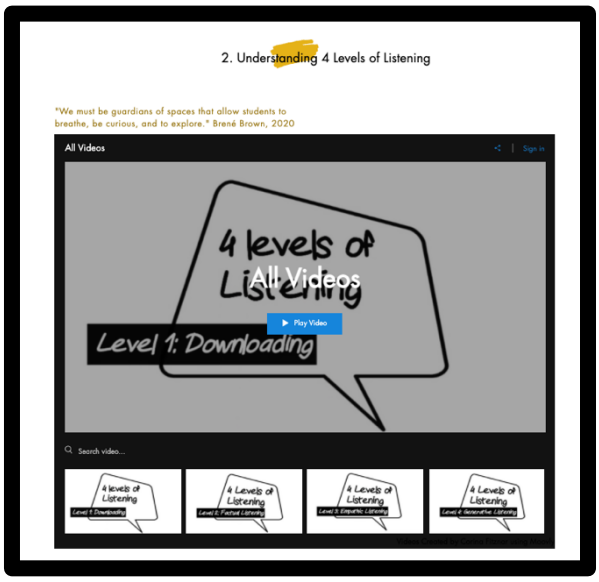


Figure 41.6. Graphic design basics 2

Aside from structural organisation, there are graphic design basic rules for success that are best followed to achieve visual appeal. The blog post, "Design 101: The 8 graphic design basics you need to know" (deBara, 2019) is handy for those who may not already possess graphic design skills. Below are two snapshots from my webpage. The left image shows how colour and layout can be used to differentiate quotes from the body text of my creation. This allows for the eyes to focus, and it breaks up the monotony of scrolling text by leading the viewer down a main path with 'colourful' detours that add depth. On the right, notice that the titles, colours, and fonts are consistent between pages:

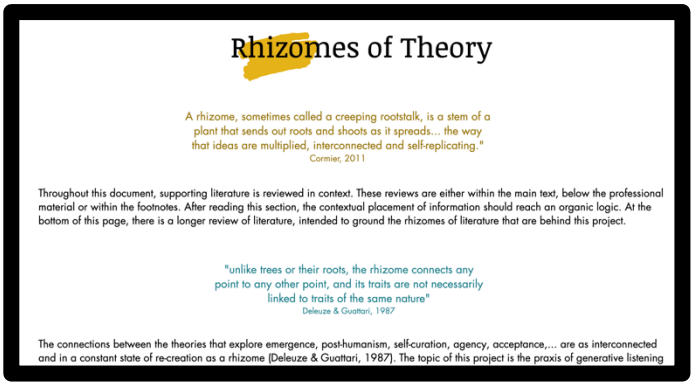


Figure 41.7. Using colour and layouts 1

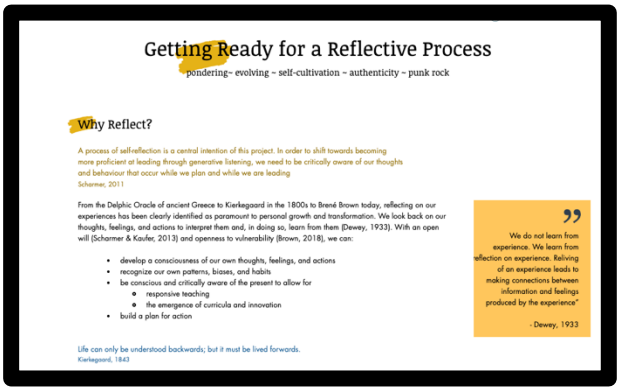


Figure 41.8. Using colour and layouts 2

After years of dabbling with design, these are my personal top tips:

Hot Tip:

For a framework to guide a creative process, Stanford's d.School design thinking model is a great option.

(Plattner, 2010)

- Colour is for communication, not decoration. Use colour to reinforce organisation, unity among pages, and mood.
- Fonts. Consistency of style and size; limit number of fonts to two unless there's a specific reason of communication to change it up (changing moods, dramatic impact).
- Headings and repeating pages. Repeat heading styles and location on the page. Repeat the individual page structures for ease of use (create a system and stick to it, have fun under the headings).
- Alignment. Centre, left, right, and rule of thirds are options. When incorporating multiple elements, everything must align with something… For example, the top of the text with the top of an image.
- Text direction. Use angles and verticals sparingly.
- Images and elements: keep sizes consistent unless there's a specific reason not to, such as "Gallery Blocks" as found on dribbble.com

Design choices # 3: Multi-media

Videos:

I chose to create videos to summarize and synthesize the research behind generative listening and different levels of listening. I first dabbled with doodly.com then moovly.com;

they were comparable. In the end, I went with moovly.com because it seemed more user friendly and had a better free trial promotion.

Hot Tip (and a confession):

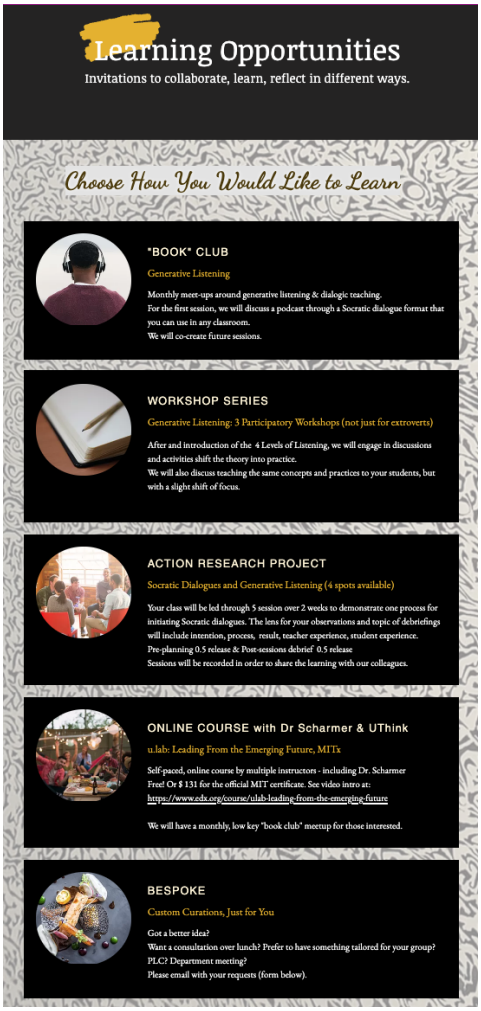
Set an alert to remind yourself to cancel your subscription BEFORE the free period is up. Furthermore, sign up with an email address that you check frequently, so you don't leave this for months before cancelling.

Static images and GIFs:

WIX provides many free, stock images and GIFs that may be used with permission – and without citing! This is something to consider when you need a general image. If including personal images, be mindful of permissions and citations.

Design choices # 4: Webpage components

My website includes several components. Some components communicate the body of my research, others are examples of how this site could support a professional community.



Blog

This blog is included as an example of what it could be, if this were an online community. The one completed post, "I See Squirrels", was written an example of what the intended flavour of my blog would be, modelling the values of vulnerability and self-reflection as a process of transformation. Blogs are one way of interacting with a community. Blog app settings can allow comments for further audience engagement. Topics and details may be tagged and searched by keyword.

Forum

This is also included as an example of what it could be, if this were an online, professional learning community. Forums are a great way to interact with peers on common topics. Collaborators may add live links as well as text. Topics and details may be searched by keyword.

Workshop repeater menu

Menus that repeat the design pattern are easy to use and serve to provide a list of options with as much or as little details as you prefer. The image on the left is a repeater menu from the Learning Opportunities page. These are example workshops that would support professional learning about generative listening. Most of these have been realized and that reinforces the idea of making this project real and useful to your practice.

Footers

There is a contact form in the footer (space at the bottom of the page that is automatically generated for the base of each page of a website). If this were to be used live, a

contact form is convenient for your user. In addition, the email address is also listed. This is important as people may want to contact you in different ways. Hunting for basic contact information should not be a task of patience for your user: be kind and make it easy. Social media links, maps, and accreditations are among the details commonly found in a footer.

Text

The bulk of your writing and citing will likely be done before you dive into creating a webpage. Different word processors have features to help with citations and references. It is highly recommended to type everything into a word processor then copy and paste it into your webpage. This can sometimes be done in two ways: pasting directly onto the page or pasting into text boxes that you create. By splitting larger sections of text into text boxes, you have more freedom to move text around later.

Own it, map it and beware of rabbit holes: Final thoughts

In the words of the great caterpillar in Lewis Carroll's (1865) *Alice's Adventures in Wonderland*, "Who are you?". Before engaging in the work of a project, ask yourself who you are as a learner, as a creator, and as a professional:

Are you playful?

Creative?

All work and no play?

Do you think in rhyme or metaphor?

Do graphs and tables float your boat?

Perhaps you've always dreamt of vlogging?

Illustration: Tenniel, 1865

What will make this project more personal, useful, and more fulfilling to you? A Master's project is a significant time commitment that is best enjoyed if experienced as a labour of love. Own it.

Like me you might want to give yourself permission to be like Alice and learn through experience. Play with the possibilities before starting with the web design and layout (or any writing, for that matter). Learning and processing are recursive. In order to change your mind, you have to have one to start with. So, allow time for your mind to go in spirals, to change and to grow. Consider Alice's reply to the caterpillar:

> I know who I was when I got up this morning, but I think I must have been changed several times since then.

I highly recommend roughing out ideas on paper. Scribble different organizational structures using squares, keywords, and arrows: map it. When it makes sense to you, then dive into website templates and personalize them. Skipping this step could cause you hours in the endless burrow of possibilities -- don't follow that rabbit!

Hot Tip:

Step away from the fonts!

The design possibilities are endless & truly can consume hours upon hours in delightful tweaks.

Save the tweaking, nudging, & perfecting until AFTER you have written your main text.

To keep yourself out of those time-devouring tunnels of ideas, keep your target audience front and centre. Who, aside from your professor, is your target audience? Allow this to guide your choices of wording and organization. Constantly reflect on the project from the point of view of the user. A practical step is to find people who represent your target audience and ask for their feedback to guide your revisions and next steps.

I am satisfied with my project and the format I chose. I know it is a large document and that I added in layers of complexity that didn't need to be explored. But this was manageable because of time spent in pre-planning & because the approach I took was authentic to how I like to engage in learning & communicating. That made the whole process challenging, useful, and enjoyable: exactly what I wanted out of this academic experience.

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42. Portfolios: A Celebration of Growth

MICHELLE CUNNINGHAM

While portfolios are relatively new in K-12 and post-secondary education, they have been staples in numerous professions. For example, Italian actors in the renaissance kept character portfolios called *zibaldone* ('a heap of things'). These were collections of references for the multitude of roles they could play. In the visual arts, a student would have a portfolio of artworks which showcased their range of skills and strengths. A financial portfolio would show an investor the diversity of their investments, what areas need attention, what growth could be expected, and what areas have the most potential for dividends. Despite the varied backgrounds, all portfolios share key characteristics; they are a collection of materials unique to the individual, give the viewer insight into the curator, and showcase the curators' strengths.

Education portfolios, the focus of this chapter, tend to fall into one of two categories. The first is a 'showcase portfolio', a collection of student's best work that highlights their learning over time. The second is an 'assessment portfolio' that targets key curricular competencies and shows work curated as an assignment for a specific course. The latter portfolio gained international attention in the mid-eighties in response to increased practices of assessment standardization in public education on one hand and on the other, educators pushing back by looking for assessment methods that would better capture their students' capabilities. In search of new methods, many teachers and districts turned to the work of Elbow and Belanoff (1986) who created a unique approach in their portfolio-based writing program. Elbow's work (1986-2009), in particular, focused on creating a more democratic classroom where students had control over what they submitted as their learning, and teachers lead from behind through formative feedback.

I was greatly inspired by this work and have been using portfolios in my classes, regardless of subject, for most of my teaching career. The choice to use portfolios also stems from my own work as a writer and actor before I became a teacher. I have always loved the way that portfolios capture the entirety of the learning process, the struggles, the growth, the 'ah-ha' moments.

Portfolio as process

Everyday teachers and students are caught in a perpetual battle between the learning process and the products of learning. The nature of public education is to provide data of 'success' to the public as a means of accountability for 'tax-dollars well spent', which leads to graduation numbers, Fraser Institute standings, and standardized testing scores being held up as the means of achievement. Parents pass the message on to students that high grades reflect their 'value' and administrations push teachers to keep student achievement high regardless of classroom dynamics and available resources. This process is fundamentally flawed, focusing on extrinsic motivators for products that show competency, without considering that the intrinsic process of learning is much more complex, difficult to quantify and rarely rewarded or valued in our current system (Lahey, 2015). The pressure to achieve rather than learn hurts our students in many ways. We see students frozen with academic anxiety, overwhelmed when faced with challenges, uncertain of how to deal with complex material, or shut down and unable/unwilling to engage with a system that devalues and labels them as 'underachieving' or 'non-achieving'. The percentage or letter grade that is stamped

on each piece of writing or project does little to tell students, or teachers, what they have learned, what they need to review, and where to go next. Instead, they create a glass ceiling where a grade is the only mark of success regardless of their efforts or improvement or a sign that 'good enough' has been met without looking at the commentary that would help students improve. Portfolios challenge this antiquated mode of assessment by placing the power in the hands of the students to challenge and take pride in their growth. While it is clear that practices supporting growth help empower students and highlight the need for skill-building in classrooms, there is a disconnect between available resources and effective pedagogical practices. Problematically, in portfolio practice, this can be exacerbated when the process is highly individualized. Moreover, the templates and processes that work in one classroom may lose authenticity in the next. Teachers need a collection of potentially helpful tools and a grounded understanding of the practices that make portfolios work in order to take on this form of assessment.

On the positive side, building a portfolio requires students to devote their attention to process, not to the product. This refocus brings learning back to what it should be - taking in new skills, emulating models, making mistakes, and practising. Portfolio assessment removes the risk of a low or failing grade if an attempt to demonstrate ability falls short, which is not the case in exam-based models. Portfolios allow students to think broadly and often, visually, to take risks, to try out things that are different and through this, to grow. In my classroom, portfolios change the focus from grades to growth, from generic writing to creative risk-taking, and turn my students into a writing community where all students grow together.

The portfolio process as a project

When I began thinking about my masters' project, it was important to me that my research and learnings benefit more than just me and my students. Further, I wanted to embody the principles that surrounded me. If the project I was trying to defend was that assessments needed to be full of choice, reflective of process and product, and rooted in meta-cognitive practice, then the presentation needed to demonstrate these things. I wanted to 'walk the talk' and model what I believe to be true of all learning, which was how the idea for the 'Portfolio Portfolio'was born. Through my project, I was able to both provide support to other educators and to present my work through the process itself.

A common challenge teachers like me face in incorporating new methods into their classrooms is that professional development tends to focus on sharing the value of particular methodology or pedagogy. The focus is rarely on actual implementation of these ideas in the classroom. This was the direction I wanted to take for my project, i.e., to create tools for professional development that would give teachers the foundational skills, mechanics, and tools to bring portfolios to their classrooms. The 'Portfolio Portfolio' grew into a collection of 'how-to' videos, resources, examples of student work, literature, and testimonials to help teachers include portfolios as a way to find support in changing practice. The reflections on each piece that I included tie them together in a journey through my own practice, the success, and the tough lessons that came through failure. Unlike a physical workshop that may leave teachers feeling directed about how to use portfolios, this resource encourages personalization, allowing them to pick and choose what they need from all that is offered. After all, "(p)ortfolio classrooms are not like tract houses. One blueprint will not do for everyone" (Smith, 1997, p. 115).

Choosing a digital portfolio platform

Choosing a digital platform that meets the purpose of your portfolio practice and engages with all connected parties can be an overwhelming piece of the puzzle. This is particularly true for teachers who feel less confident in their prowess with technology. There

are two key things to remember when standing at this crossroads. First, portfolio software is designed to be user friendly and has generally been workshopped by a number of educators, students, and parents. Second, if the technology become a roadblock to your practice, let it go. The advantages of digital portfolios are strong, but the practice is far more important than the platform it is being delivered on.

When I was exploring which platform would best meet my needs in creating the 'Portfolio Portfolio' (see Figure 42.1 below) there were two features inherent in digital portfolios that I wanted to explore and take advantage of. These included reflective posting and live stakeholder engagement. There are a variety of online platforms that provide these features, but I went with myBlueprint due to familiarity, access and value for students.

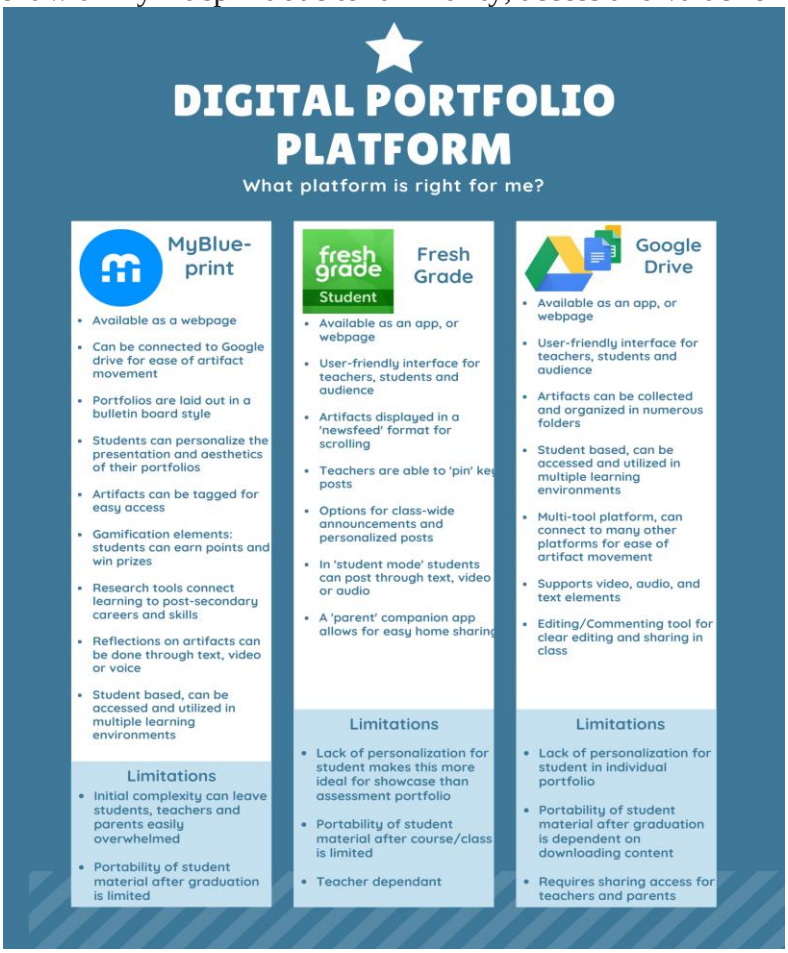

Figure 42.1. Platform Comparison (pt.1)

I use MyBlueprint in all of my classes, regardless of curricular area, because its features have built in options for reflection, the options to connect to the world outside the classroom, ease of sharing with parents and teachers, and an accessible interface. I created a chart (see Figure 42.2 below) that outlines the three major platforms used by my colleagues in local school districts and their features to help me decide what would work best for my needs. This chart ended up being particularly helpful to my colleagues as they navigated their own practices.

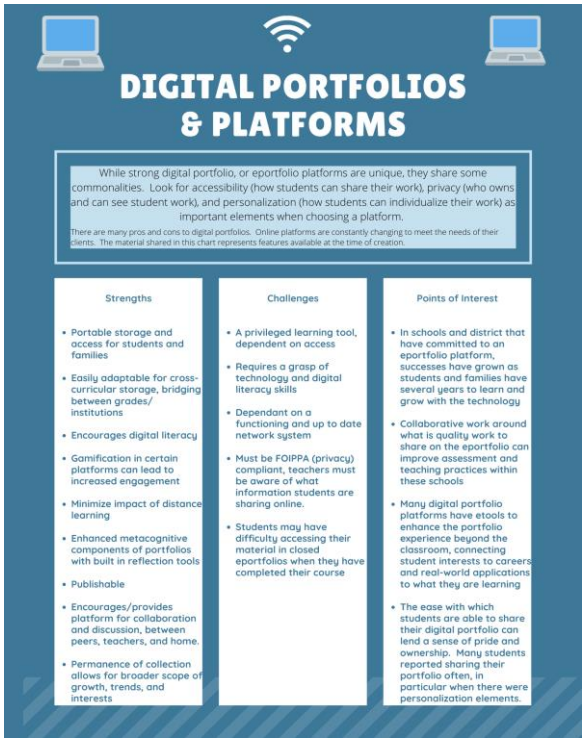

Figure 42.2. Platform Comparison (pt. 2)

In building my portfolio, I found the same benefits for me as for my students. Through the release of failure-anxiety by removing weighted assessment from building the portfolio, I created a rich environment for leaps forward in my learning. When students are not concerned about 'getting it right' they are able to explore writing in a deep and authentic way, which is how I began to sink into my research. I was able to take risks in my work, using varied modes to show what I was seeing. I had time to refine and return to my work after submitting pieces for earlier publications and sharing them with different audiences. This creative and academic risk-free space meant I could fail forward without paying a price in my final thesis.

Curating my portfolio

With my audience of educators in mind, I began the process of building and curating the artifacts that would make up my portfolio. It is important for the work to reflect the fullness of a learning journey, so I included pieces from earlier stages in my research process as well as my newest material. Two questions guided me through this process: What and Why.

What: I spent a long time ruminating on the 'what' question. What resources and knowledge do I wish I had when I started my journey with portfolios? What had a learned through my research? What had I heard from my students about the process? What needed to be broken down and refined for a greater understanding? Ultimately, each artifact (piece in the portfolio) was designed and selected to answer these questions.

Why: As I have stated throughout, the reflective 'why' is the cornerstone of portfolio practice. For each artifact I needed to include a reflection that would explicitly tell the audience its value. In MyBlueprint, there is a comment box underneath each item added to a portfolio. This was where I was able to discuss an artifact's value to understanding portfolios, to my learning journey, or to me personally. I also reflected here on the form that artifact took

(video, infographic, essay, etc.) and why each modality best met my needs for communicating a concept process.

Once all my artifacts were in the portfolio, I considered how to help my audience move through the collection. I like using the word 'curating' when talking about digital portfolios because I really do feel like a museum or art gallery curator. When my guests arrive at the exhibition of my learning and knowledge, how do I want to guide them through it? I thought a lot about the colour scheme, titles, artifact placement and order, going so far as to create an introductory piece to lead my audience through. Whatever platform you use, whatever the topic, it is vital you take the time to consider how to move people through your artifacts.

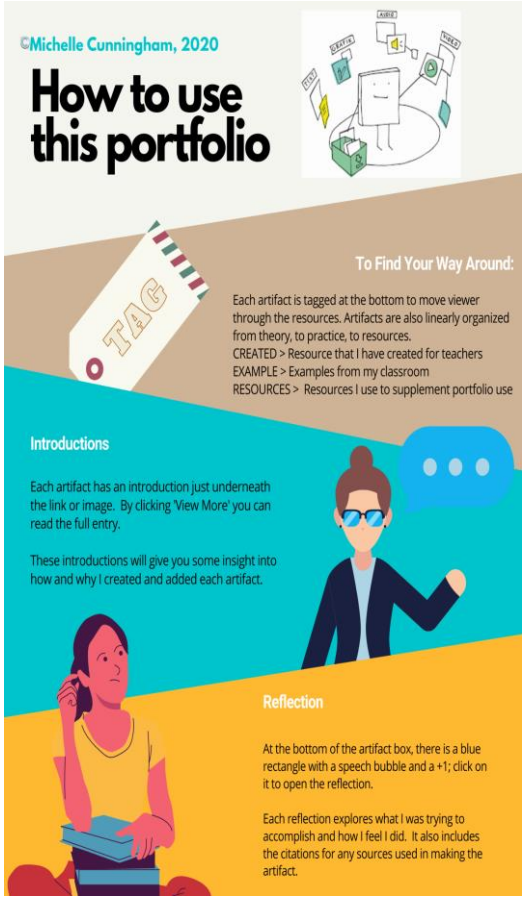

Fig. 42.3. Portfolio guide

Final thoughts

Using a portfolio was central to presenting what I learned through my masters' work. I don't think I would have had the profound experience it turned out to be without this practice. The portfolio itself has led me to conferences, powerful one-on-one conversations and leadership with my colleagues, and growth in my understanding of my pedagogy and practice. Many students write and defend a thesis that they find valuable for their own learning, but I would not have been able to find value in work that wasn't a living and breathing practice. I wanted my masters' work to be directly applicable to what I do in my classroom and to enrich the work of those around me. I couldn't expect teachers to take on reading a traditional written thesis, but a multi-modal digital portfolio that they could pick up, listen to, put down and come back to fit the need.

I learned a lot through building my own portfolio which has helped me when guiding others through the process, particularly the formatting and curating of the work. Like many neurodivergent thinkers, my ideas can be hard to transition between if you aren't living in my head. Sitting down and truly mapping out how I needed the audience to move through these boxes and being clear in explaining why I chose them was my most critical learning in this practice.

While portfolios may not be for everyone, I truly believe that they allow the greatest access to understanding a learner's growth, through pattern, and mastery. No matter what the portfolio topic is, students can show so much more than can be expressed through print.

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43. Survey research design

ASH MOOSAVI

Survey research is one of the most common methods used by researchers in universities as well as other data gathering institutions. Some researchers have found that a survey, as a research tool that lends itself to statistical analysis, to be appropriate for their purposes, while others express deep distrust because, like all other research methods, surveys are never neutral (e.g., Andres, 2012; Reinharz, 1992).

I chose to design a survey for my Master of Education (MEd) project because it would allow me to reach the people that I needed to hear from to obtain a comprehensive picture of workplace learning activities for immigrants across the whole of Vancouver Island (Moosavi, 2018). In this chapter, I focus on the key elements and strategies of survey design. I begin with a discussion and definition of surveys and survey research and then share the why and how of my own survey design.

What and why of surveys

Chiang et al. (2015) define survey research as "a quantitative and qualitative method" (p. 181), while Creswell and Creswell (2018) see it as an assembled body of data. For Check and Schutt (2012), survey research obtains information from participants around a set of questions, meaning it involves a target or specific audience.

According to Andres (2012), there are two major types of survey research. These include large-scale and small-scale surveys, both of which are used in a range of studies depending on their objectives, financial status, and available human resources. In addition, database accessibility can be a factor, especially as some databases are unavailable to individual researchers (e. g., government-owned database). For Ching et al. (2015), all surveys have "two important characteristics" (p. 181). The first is that questions of interest to the researcher, and more importantly society, are measured using self-reports by respondents who "report directly on their own thoughts, feelings, and behaviours" (p. 181). Secondly, in survey research, "considerable attention is paid to the issue of sampling. In particular, survey researchers generally have a strong preference for large random samples because they provide the most accurate estimates of what is true in the population" (p. 181). For these reasons, many researchers see surveys as "the most rigorous and scientifically sound methodology" available to them (Russell as cited in Reinharz, 1992, p. 76).

Building on the above, there are other reasons why surveys are valuable. For Bradford & Cullen (2011), Wolf et al. (2016), Story & Tait (2019) and Zmyslinski-Seelig (2017), surveys are one of the best methods to gather any amount of data – large and small– from a variety of populations. Surveys can also obtain different types of information or 'data' which range from qualitative, e.g., beliefs and behaviours, to quantitative, e.g., ages and other demographics, longitudinal studies, and something that can be replicated yearly. According to Goddard and Villanova (2006), surveys are also useful because they gather information about a topic or phenomenon that cannot be directly observed. For Allen (2017), no other research method has such comprehensive capability, nor do they ensure the same accuracy of samples and results from which important conclusions can be drawn and policy decisions made. However, as noted in my introduction, it is essential to understand that surveys are not objective. People can and do inadvertently and advertently enter incorrect data, and questions and data can be manipulated for ideological purposes (Reinharz, 1992).

Andres (2012) argues that although survey research is "grounded solidly in the positivistic paradigm and related notions of objectivity and parsimony…the social science

world that we investigate is full of subjectivities and objectivities, [and therefore] survey research need not be limited to a tight set of rules that limit our ability to capture life as experienced by our respondents" (p. 3). For Andres and Singleton and Straits (2009), survey research should be conducted in the form of quantitative (e.g., using questionnaires, positivistic) and qualitative (e.g., using open-ended questions, subjective) if the best possible results are to be obtained.

The central goal of survey research is to obtain a broad view of an issue or phenomena within a large population or to be transferable, meaning that findings are useful to others in similar situations or contexts (Marshall & Rossman, 2016). Surveys are especially beneficial to researchers when there is not sufficient data about the target research population. For example, in my MEd project, there was no data available regarding workplace learning and its relation to immigrants' success in Vancouver Island. This is a large population, and the area is important, so I designed the survey I discuss in more detail below.

Planning a survey design

Planning is the first step in designing a survey. Researchers need to clarify every component of the survey. These include the objectives, survey sampling, positioning the survey for the participants, the questions that will be asked, the format and aesthetics -- what Andres (2012, p. 14) calls "a mosaic of tasks" that are multifaceted but eventually come together to form a unique approach to the survey research process. Drawing from Fowler (2008), Sue and Ritter (2012) emphasize that taking a view of the entire survey process is critical to the success of a research project. Survey design requires that researchers take a wide-ranging approach by considering all aspects of the research process. These scholars believe that to utilize surveys efficiently, it is imperative to understand that a questionnaire is only one element of a survey that begins with objectives and ends with findings.

Theoretical expertise – the survey focus

Canada is a country of immigrants and depends on them for its diversity and economic and population growth. However, historically Canadian immigration policies have been clearly biased against people of colour, favouring those of European descent. Since the end of the 1960s, Canada has been accepting immigrants based on a points system. As a result, recent immigrants have greater education and work experiences; yet they still face multiple barriers to finding employment in Canada, resulting in unemployment and underemployment, particularly for those from visible minority backgrounds (Basran & Zong 1998; Creese & Wiebe 2012).

Workplaces are an important part of adult life, and they are equally important sites of learning and education. My project was contextualized in a discussion of the various types of workplace learnings that exist, including nonformal and informal learning, mentorship, professional development and workplace training, and their importance in adults' lives, particularly immigrant professionals. The survey included 10 questions: key elements of these questions were 1) immigrant employees in their workplaces, 2) workplace learning in general and 3) job maintenance concerning employees' training.

This survey was significant for two reasons. Firstly, despite the importance of workplace training, a review of existing literature identified a minimal number of studies focusing specifically on strategies for socio-cultural workplace integration. Secondly, no study was found for workplace learning of immigrant professionals through my research. The findings of this survey would help us to understand the issue of undermining immigrants' credentials and experience and design and promote programmes that could bridge the gap between the education and experiences obtained outside of Canada and working in Canada.

Objectives

Identifying objectives is the first step to designing a survey (Andres, 2012). The objective of my project was to design a survey based on both the necessity of developing new skills (which is particularly important for new immigrants to Canada) and the more progressive and humanist ideas of adult education. My goal in designing this survey was to encourage employers to consider the social implications of their approaches to workplace learning, not merely to think about efficiency. The learning and training that might help individuals to evolve personally and interpersonally are transferrable from employment to daily life.

Objectives of a survey are paramount to the reliability and effectiveness of the survey results and to keeping the survey on its path. In order to create solid objectives, creators of SmartSurvey, (n.d.). retrieved from https://www.smartsurvey.co.uk/survey-design/objectives claim that "One of the most effective ways to achieve this is to ensure they are SMART, namely that they are **S**pecific, **M**easurable, **A**chievable, **R**elevant and **T**ime-based." Methodologies and concepts as well as questionnaires shape objectives and therefore impact the shape of the survey. Hence, creating a well-developed questionnaire is another critical element of designing a survey, which I discuss in the following subsection.

The following is a copy of the introduction to the survey I developed:

> Dear employer,
>
> This survey aims to understand different types of workplace learning (e.g., professional development, formal and nonformal learning, mentoring) that are available to employees, especially immigrant staff, in workplaces across Vancouver Island. The result of this survey will provide us with insights into the types of workplace education and learning that are being offered to immigrants in terms of advancing their careers and lives. We realize how precious your time is, and therefore, the survey will only take 10-15 minutes. Please be advised that all your responses will be kept anonymous and totally confidential. Upon completion, your name will be placed in a draw for a free diversity workshop offered by the Inter-Cultural Association of Greater Victoria. We personally would like to thank you for every second invested in our research.
>
> By formal education, we mean education that normally delivers a pre-defined curriculum and is offered by institutions. By mentoring, we mean a senior or more experienced individual (the mentor) is assigned to act as an advisor, counsellor, or guide to a junior or trainee. By informal education, we mean education that can occur outside of a structured curriculum. Experiences that educate informally occur naturally; someone to stimulate specific thoughts or to impart specific skills does not design them (e. g. giving an opportunity to staff to volunteer in a community-based activity to self-reflect and learn from their peers). By nonformal education, we mean any organized educational activity outside the established formal system (e., g. workshops, non-credit adult education). If the question does not apply to you, please use NA.

The questions

Central to every survey is the questions. For Andres (2012), a good survey has questions that approach the same concept from different angles. In addition, he notes that closed-ended questions should be combined with open-ended questions to ensure that respondents can provide complete and accurate responses. Closed questions ask respondents to choose from a definite set of responses, such as yes/no, a Likert scale or between multiple-choice questions. In contrast, open-ended questions can offer insight into why people believe the things they do" (Fink, 2009, p. 16). For my project, I designed a mixed questionnaire (quantitative and qualitative) to obtain data from employers on Vancouver Island about workplace training.

These are the questions I designed:

- What percentage of your staff are immigrants?
    - 0-10%
    - 10-25%
    - 25-50%
    - More than 50%
- What percentage had Canadian working experience when you hired them?
    - 0-10%
    - 10-25%
    - 25-50%
    - More than 50%
- How important is providing workplace education and learning opportunities to your business?
    - Very important
    - Important
    - Not very important
    - Not important at all
    - Not applicable
- What types of education and learning opportunities do your employees receive?
    - Workshops
    - Formal education
    - Formal mentoring
    - Informal learning
    - Not applicable
    - Other, please specify _____
- Does your organization offer any nonformal learning, such as workshops, to its employees? If yes, please provide a few examples.

  _____

- How many days on average last year did your staff participate in any workplace learning, professional development or education opportunities?
    - 1-10 days
    - 10-25 days
    - 25-50 days
    - More than 50 days
- Please specify the type of learning

  _____
- How many years have your new immigrant employees, on average, maintained employment with you?
    - 1 year
    - 2 years
    - 3-4 years
    - More than 5 years

- Do you see any correlation between workplace learning and employment retention in your workplace?
    - Yes
    - No

  If you answered yes, please explain how.

  _____
  _____
  _____
  _____

- Do you see any connection between workplace learning and quality of life among your employees, especially those who belong to visible minority groups?
    - Yes
    - No

  If you answered yes, please explain how.

  _____

Sample selection

When designing a survey, decisions about the sample selection are significant. Data sampling methods are typically determined by the survey's objectives (Sue & Ritter, 2012). However, for Brick (2011), survey sampling has three fundamental elements: sample selection, data collection, and estimation. For instance, in my project, in accordance with several articles and resources about survey sampling and statistics (e.g., Andres, 2012; Brick, 2011; Fink, 2009; Sue & Ritter, 2012), I came to the conclusion that I should use samples based on a random selection of participants from my defined sampling frame (employers on Vancouver Island) in order to obtain the opportunity to reach conclusions about this demographic and their relation to workplace learning. Therefore, I obtained a comprehensive sampling frame through the Chamber of Commerce and Provincial Government websites and created a list consisting of more than 300 employers from different sectors. This list was used to select potential survey respondents using a random sampling technique.

Format and aesthetics

Another essential aspect of survey design is the format. Formatting indicates how the questionnaire survey is laid out, how its information is organized, presented, and delivered, and even details such as using various font sizes, colours, and graphs. Fanning (2005) believes that a well-formatted survey makes it easier for the respondents to read and participate, fulfilling the survey's objectives. Furthermore, a well-formatted survey will reduce errors so that respondents are less likely to overlook questions in comprehensive and precise surveys.

Anders 2012 categorizes the survey format into two major groups– self-administered, which is a data-collection process where the researcher is utterly absent when respondents complete the survey and interviewer-administered surveys, which entail a physical meeting between an interviewer and interviewee. While both formats can employ close and open-ended questions, each of these formats has advantages and disadvantages. For example, Couper, Traugott and Lamias (2001) suggest that the self-administrated method motivates the respondent to understand each question in ways that the respondent seeks such information from the survey itself in their own time without getting impacted by the interviewer's biases. According to the major survey companies SurveyMonkey and Formplus, and scholar Anders (2012), self-administered formats encompass mail surveys, email surveys and web surveys. In addition, interviewer-administered surveys include telephone and face-to-face surveys. I chose a web-based survey design because I could reach more people, it felt easier to complete, and it is more environmentally friendly than a paper-based survey. The limitation of this is, of course, you only reach those that have the technological capacity or the desire to complete the survey.

Anders (2012) suggests the following three steps in deciding on a survey format. The first is to write down all the different type of surveys. Secondly, write down the advantages and disadvantages of each format in relation to your research questions and needs. Thirdly, consider the possibility of employing a mixed mode approach, a mixed methods approach, or both. What would be the value added of combining different approaches?

Conclusion

Survey research has both advantages and disadvantages. You can reach a lot of people no matter where they are, you can collect both qualitative and quantitative data and you get a big picture. They lack of course, the intimacy of other types of qualitative approach but all depends on what you need at the time.

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