

Studies in Arts-Based Educational Research 5

Hala Mreiwed  
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Candace H. Blake-Amarante *Editors*

**Making Connections  
*in and Through*  
Arts-Based  
Educational  
Research**



Springer

# **Studies in Arts-Based Educational Research**

Volume 5

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Arts-Based Educational Research continues to garner increased interest and debate among artists, arts writers, researchers, scholars and educators internationally. Further, the methodologies and theoretical articulations associated with Arts-Based Educational Research are increasingly employed across the disciplines of social science, education, humanities, health, media, communications, the creative arts, design, and trans-disciplinary and interdisciplinary research.

This book series offers edited collections and monographs that survey and exemplify Arts-Based Educational Research. The series will take up questions relevant to the diverse range of Arts-Based Educational Research. These questions might include: What can Arts-Based methodologies (such as Arts-Based Research, Arts-Informed Research, a/r/tography, Poetic Inquiry, Performative Inquiry, Arts Practice-Based Research etc.) do as a form of critical qualitative inquiry? How do the Arts (such as literary, visual and performing arts) enable research? What is the purpose of Arts-Based Educational Research? What counts as Arts-Based? What counts as Educational? What counts as Research? How can Arts-Based Educational Research be responsibly performed in communities and institutions, individually or collaboratively? Must Arts-Based Educational Research be public? What ways of knowing and being can be explored with Arts-Based Educational Research? How can Arts-Based Educational Research build upon diverse philosophical, theoretical, historical, political, aesthetic and spiritual approaches to living? What is *not* Arts-Based Educational Research?

The hinge connecting the arts and research in this Arts-Based Educational Research book series is education. Education is understood in its broadest sense as learning/transformation/change that takes place in diverse formal and informal spaces, places and moments. As such, books in this series might take up questions such as: How do perspectives on education, curriculum and pedagogy (such as critical, participatory, liberatory, intercultural and historical) inform Arts-Based inquiries? How do teachers become artists, and how do artists become teachers? How can one be both? What does this look like, in and beyond school environments?

Arts-Based Educational Research will be deeply and broadly explored, represented, questioned and developed in this vital and digitally augmented international publication series. The aesthetic reach of this series will be expanded by a digital online repository where all media pertaining to publications will be held. Queries can be sent via email to Mindy R. Carter [editor.aber.springer@gmail.com](mailto:editor.aber.springer@gmail.com).

Hala Mreiwed · Mindy R. Carter · Sara Hashem ·  
Candace H. Blake-Amarante  
Editors

# Making Connections *in* and *Through* Arts-Based Educational Research

 Springer

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## Series Editor Foreword

When I received the invitation to join the Springer Arts-Based Educational Research (SABER) series editorial board in June 2021, I – like many people around the globe – was in an emotional and mental state of uncertainty, while simultaneously understanding that the newness of COVID-19’s new normal would dissipate as we went about our days in the midst of wondering whether and when the COVID-19 pandemic would subside. I also was overwhelmed with the explicit intensity of the United States’ anti-Black racism, a simultaneous pandemic layered into the fabric of U.S. culture since its inception. I actively was trying to breathe through the dual pandemics and engage research and creativity acknowledging, as Pauline Sameshima wrote in the Forward, “We are living in multiple crises and cannot ignore how our environmental, global, local and immediate circumstances direct and affect our teaching and research.” We also cannot ignore how these crises and circumstances bind us. Thus, the invitation came at a time when life was heavy but also at a time when I needed to lean into creativity, art, and arts-based educational research (ABER) as they are, for me, the most normal aspects of life. I accepted the invitation and have been nurtured by the process and more specifically by the outpouring of healing and connectivity noted in *Making Connections in and through Arts-based Educational Research*.

The *Making Connections* editors – Hala Mreiwed, Mindy R. Carter, Sara Hashem, and Candace H. Blake-Amarante – have curated a work that highlights the authors’ pivots and the potential of ABER to repair and *repair* through establishing and sustaining: CONNECTIONS. Whether through the pandemic(s), social engagement, stories, personal experiences, or pedagogical expansion, each of the 20 chapters celebrates and solidifies global connections with authors from/working in Australia, Canada, Czech Republic, New Zealand, Norway, South Africa, Spain, United Kingdom, United States, and Vietnam. Representation of such a diverse group of scholars practicing arts-based and arts-based educational inquiry suggests the COVID-19 popularized phrase, “We’re all in this together”, is more than a phrase signaling us to navigate the pandemic(s) with a sense of protection and care for one another. To be in this together, as noted by this text, is to understand our global connection as humans and as artists.

Methodologically, the chapters in the book meet the aim of the American Educational Research Association ABER Special Interest Group in that they push methodological boundaries through use of narrative inquiry, performance-based arts, and arts-based educational inquiry to include trio-ethnography, ethnodrama, digital dialogue and visuals, socially engaged art, textile work, choreo-writing, a/r/tography, self-study, poetics and poetic inquiry, photo-elicitation, and others. The diverse representation of methodologies further substantiates the irrefutable importance and influence of creativity and art in research that binds, heals, and connects; and is a roadmap of sorts for established scholars and those new to and interested in the field.

I encourage those interested in this text to not only read the text but also to experience each chapter as balm – a healing and mending – and as motivation to consistently embrace creativity and the arts. I also challenge readers to sit with the methodologies, the personalization, the visuals, the poetry, and the exasperated cries for world change. Read this text not only with an eye for critically engaged arts-based inquiry but also with a heart for improving our world and our connections and a recognition that the “elixir to living through all crises has always been the arts” (Sameshima).

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# Foreword

## Creating New Normals: REPAIR (to go to) and RESPAIR (to hope again)

It's March 2022, two years from when life patterns in Canada started changing in response to COVID-19. Masks, prohibitions on gatherings, school closures, border restrictions, and working from home became new normals. In Canada, there were new words, like *social distancing*, and around the world, new things were created that we did not have before, like vaccines and COVID-19 passports; and my mother sewed and sewed and sewed various mask designs for friends and family. Creating new ways of being, doing things differently, and being alone were normal.

The word "pivot" arose to a lexical mainstay of COVID-19 reporting. On 23 March 2022, a Google search of the words pivot and COVID produced 104 million hits in under a second. Turning away from anticipated trajectories and taking new paths were necessary. In my own work, using the Parallaxic Praxis research model, the juxtaposition of a collection when examined concurrently can surface a dynamic agency of intertextualities and aporias (Sameshima et al., 2020). Intentionally investigating aporia is an important means of creative birth and repositioning. For example, imagine an aporia is a boulder in the middle of the road that makes the path impassable. In the journey around the rock, one is forced off the road. On the detour, one might find a flower never seen before or see a vista not visible from the road. This embodied work-around practice, as a pivot, is evident through the projects and practices described in this book.

Pivoting constructs have clearly reimagined not only the biannual Artful Inquiry Research Group (AIRG) symposium as a virtual forum of connection in higher education, sharing scholarship, practices, and researcher education amongst artists, educators, and researchers across disciplines and countries; but pivoting has also reimagined our collective relations. We are part of an alteration. There is no turning away from the 37,000+ COVID-19 deaths in Canada (Government of Canada, 2022) and over one million deaths in the USA (Worldometer, 2022). Concurrently, one month into Russia's invasion of Ukraine, the world remains in shock at the magnitude



of aggression, scope, and scale of Russia's military assault, incomparable to anything since World War II (Herb et al., 2022). Moreover, the Canadian Climate Action Network (2022) reports further anticipated storm events, coastal erosion, heat waves, smog episodes, retreating glaciers, increased aridity, and rising sea levels, all creating devastating consequences to the social, cultural, and economic fabric of our lives. We are living in multiple crises and cannot ignore how our environmental, global, local, and immediate circumstances direct and affect our teaching and research.

And yet, I am bountifully revived and energized in recognizing how the authors and the participants and communities in the studies here have come together in support and acknowledgement of their shared loss; through a grieving process (of pain and birth), these research projects, *in* art and *through* art, have generated hope, inspiration, and compassionate positive movement. While a portion of the papers is directly related to COVID-19 research, all these works represent a courageous upstream movement, trusting in the arts as the means of bettering the world, against the current of discouraging crises.

Drawing together an incredible generative energy, editors Hala Mreiwed, Mindy R. Carter, Sara Hashem, and Candace H. Blake-Amarante bring together a striking assemblage across four themes: Connections during COVID-19, Socially Engaged Connections, Storied Connections, and Personal and Pedagogical Connections.

This book uses research in the forms of narrative inquiry, poetic inquiry, trio-ethnography, playwriting, autoethnodrama, deconstructionism, digital visual approaches, storytelling, self-reflection, choreo-writing, devised choreography, polyvocal poetic inquiry, a/r/tographic inquiry, ethnography, photo-elicitation, and more. If you are looking for a diverse collection of how arts can be used in and through research, look no further. Through its 20 beautiful chapters, this book is a powerful testament to the arts in education and healthcare considering online creative teaching pedagogies and connective research methodologies. The book also provides exemplars of the multifaceted tools of arts research practices including collaborative techniques, metaphoric practices, memory work, textiles as expression and documentation, and the artistry of creative response. Dissemination practices can include such items as policy posters and action briefs, while the technologies of digital tools, digital dialogues, and cellphilms can provide new avenues of thought. The arts can act as connectors between school-community-university partnerships, and community engagement can thrive through urban arts and transformative art practices. The arts can also mediate messages directly, as shown through visceral poetic assemblage, stories, and images. I was astonished by the scope of this collection, which not only spans work on marginalized voices, but also provides in-depth inquiries on Canadian immigrants, homework transgression, gender-based violence, child agency, and Asian hate crimes and discrimination.

I am honoured and grateful to have been invited to write this foreword because in reading the chapters, I was deeply reminded that the elixir to living through all crises has always been the arts. The authors convincingly demonstrate that the arts can move us closer to one another—they rescue us from isolation. The arts in this book foster pride, community, and hope, create learning communities that allow

for the co-creation of new knowledge, cultivate collective resilience, and develop cultural knowledge and learnings. These research projects showcase how the arts can redirect thinking and reimagine positionality and relationality. Authors note that the arts create expansive learning, inform pedagogic design, provide diverse epistemic options, stimulate conversation, change professional ways of knowing and being, engage in deep critical reflection, and even repair relationships.

The word *repair* is most often used to refer to pairing again or restoring to a working condition. Repair can also be used to mean: “to go to another place” i.e. “After dinner, we repaired to the lounge for coffee” (Cambridge, 2022). As we consider our collective responses to COVID-19, the war, climate crises, and all our work, think of *repair*, not as going back to where we were, but as a path in and through art, to a better-not-yet. Last, consider the uncommon word *respair*, coined by a poet meaning the opposite of despair. Respair is “a renewed or reinvigorated hope, or a recovery from anguish or hopelessness” (Hawks in Friedman, 2020). As we repair, we are reminded well in these chapters that art provides respair.

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## About the Editors

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**Mindy R. Carter, Ph.D.**, is an Associate Professor and Director of Teacher Education Programs in the Department of Integrated Studies in Education at McGill University (Faculty of Education). Carter's SSHRC, MEES, and FRQSC funded research focuses on using drama and theatre education to explore critical societal issues, teacher agency, and curriculum through arts-based educational research. Carter is (2021) Recipient of the ARTS publication award through the Canadian Society for the Study of Education (CSSE) and the (2022) Mentorship award winner from CSSE. Carter's latest book *Smallest Circles First: Exploring Reconciliatory Praxis Through Drama Education* was released during Spring 2022 by the University of Toronto Press.

**Sara Hashem, Ph.D.**, is the Co-founder of the Artful Inquiry Research Group (AIRG) at McGill University. She is an Educator and Museum Specialist with extensive international experience in educational programming and museum development. Hashem currently holds the position of Pedagogical Advisor for Curriculum

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**Candace H. Blake-Amarante, Ph.D.**, is the Knowledge Manager at Equitas—Centre international d’éducation aux droits humains, International Centre for Human Rights Education. She is an artist-researcher, who specializes in writing children’s stories and plays. In most of her stories, she pursues two main goals: bringing awareness of children’s rights through the arts, and incorporating, in children’s literature, the voice of children with chronic illnesses. Her most recent work includes: a dialogue, “Let’s not talk about it anymore” (Questions: Philosophy for Young People Fall 2022); a children’s book, *The Dream Machine* (in collaboration with Dr. Argerie Tsimicalis and Shriners Hospitals for Children-Canada; Tellwell Publishing, forthcoming); a children’s poem, “The Sky Smiles at Me” (LEARN Quebec, My Good-night Bag 2021); a play on children’s rights, *The Ugly Ones* (with Chelsea Woolley; Staged Reading Geordie Theatre Fest 2020); and a play for young audiences, *You, Me and Victor Hugo!* on the concept of censorship (Artist Mentorship Program at the Black Theatre Workshop 2018–19). She has published a short children’s story, “The Blunder Family: Now Where’d I Put the Pork?” (East of the Web 2020), and a children’s book, *The Pheasant’s Tale or ... Was it its Tail?* (Green Bamboo Publishing 2017). Amarante holds a Ph.D. in political science from Columbia University, New York. Currently, she is a member of the Board of Directors of the Canadian Coalition for the Rights of Children.

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# Introduction



Hala Mreiwed, Mindy R. Carter, Sara Hashem,  
and Candace H. Blake-Amarante

**Abstract** COVID-19 has limited daily in-person interactions around the world. Not seeing friends, family outside their immediate households, community members, and peers led many to feel alone and isolated. As educators, researchers, artists, and caregivers, who were used to making in-person connections and co-creating knowledge through arts-based educational research (ABER) practices, the authors also felt loss, isolation, and fear of the unknown. They wondered individually and collectively how to support their students, families, community members, colleagues, and each other without being physically together. The foundations of ABER framed their exchanges as they discussed and reimagined how to make new connections while maintaining old ones. They relied on ABER as a research approach that combines art-making, an artful ethos, and a focus on how connecting the arts to pedagogical outcomes can be used to represent, connect, reflect on, and nuance the ways we live as individuals and members of diverse communities, teach and become in community with students, colleagues, and selves.

**Keywords** Arts-based educational research · Connections · Teaching and learning · Pedagogy · COVID

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Toward the end of 2019, with reports of an outbreak of a respiratory illness, the world as we knew it or thought that we did changed. As information began to spread about the impact of this (in the early stages) unknown disease, so did misinformation, panic, blame, hatred, and fear. The rising death toll, loss of loved ones, separation, and grief increased discourses of hate and the spread of wrong information, as well as the failure of different systems around the world to ensure that medical supplies were available and distributed equitably led to frustration, panic, and an atmosphere of local and global uncertainty. This uncertainty was further enhanced with the cyclical closure and reopening of borders, cities, and spaces such as schools, colleges, universities, stores, and centers for children and seniors along with curfews, increased policing, and policies or lack thereof. While every country dealt with and continues to deal with the pandemic differently, what is similar is that lives were and continue to be lost and that the world is not the same post-coronavirus. The coronavirus, also known as COVID-19, is “an infectious disease caused by the SARS [severe acute respiratory syndrome]-CoV-2 virus” (World Health Organization, n.d.).

COVID-19 has limited daily in-person interactions around the world. Not seeing friends, family outside their immediate households, community members, and peers led many to feel alone and isolated. As educators, researchers, artists, and caregivers, who were used to making in-person connections and co-creating knowledge through arts-based educational research (ABER) practices (Barone, 2006a, 2006b; Bickel et al., 2010; Bresler, 2007; Cahnmann-Taylor & Siegesmund, 2007; Carter, 2022; Carter & Irwin, 2014; Leavy, 2009; Mreiwed et al., 2017), we too felt loss, isolation, and fear of the unknown. We wondered individually and collectively how to support our students, families, community members, colleagues, and each other without being physically together. The foundations of ABER framed our exchanges as we discussed and reimagined how to make new connections while maintaining old ones. We relied on ABER as a research approach that combines art-making, an artful ethos, and a focus on how connecting the arts to pedagogical outcomes can be used to represent, connect, reflect on, and nuance the ways we live, as well as teach and become in community with our students, colleagues, and selves (Barone, 2008; Bickel et al., 2010; Butler-Kisber, 2010; Cahnmann-Taylor & Siegesmund, 2007; Carter, 2014; Carter & Irwin, 2014; Carter et al., 2011; Leavy, 2009).

During these discussions, a need to reflect more deeply on what in-person connections mean and the possibilities of maintaining these connections, while also beginning new virtual ones emerged. Luckily for the co-editors of this book (Mreiwed, Carter, Hashem, & Blake-Amarante), each with areas of expertise in children’s rights, education, drama and theater, visual arts, museums, and literature, the Artful Inquiry Research Group (AIRG) at McGill University (a community of artists, educators, partitioners, and researchers from diverse disciplines and countries) provided a community in which these reflections could take place. As a way to connect with arts-based educational researchers around the globe during the periods of lockdown that resulted from the COVID-19 pandemic, the Third International Artful Inquiry Symposium entitled “Connections” took place online in October 2020. Over two

days, the organizers, presenters, and participants explored the connections, possibilities, and influences of the arts in educational research and virtually experienced the artful relations created by individuals and communities, both separately and together.

Reimagining ways of transitioning an interactive artful symposium, which was for years held in-person, to an online platform was not an easy one (Mreiwed et al., 2021). The symposium organizers wanted to ensure that past connections were not lost and that new ones could be made. Every minute of the symposium showed us that the possibilities were endless, leading to new ideas, connections, and collaborations, including this co-edited book. Our understanding of arts-based educational research also deepened and shifted as a result of these virtual connections, compelling us to oftentimes reimagine our own interiorities and immediate environments.

The connections made during the symposium make up the four themes of the book: (1) connections during COVID-19; (2) socially engaged connections; (3) storied connections; and (4) personal and pedagogical connections. Each theme delves into a different form of connection *in* and *through* ABER. While these connections differ in the employed arts-based methods, practices, and the issues addressed, they remain connected through the people and the arts. Below are brief descriptions of each of the four sections of “Connections”. We invite you, the reader, to connect with these themes, chapters, and ideas!

## 1 Connections During COVID-19

The first chapter in this section, “Re-storying Immigrant Seniors During COVID Through a Lens of Narrative Inquiry” by Sarita Baker and Ching-Chiu Lin, sets the stage for how connections can be made *in* and *through* arts-based educational research with individuals whose voices are not always heard. Using narrative inquiry, the authors examine what life has been like for a group of immigrant seniors living independently in Vancouver, Canada. They reflect on a series of issues that have impacted and continue to impact immigrant seniors, which include language barriers, and challenges to adjusting to a new culture, surroundings, and customs, along with COVID-19, which has led to increased vulnerability and isolation. By exploring the lived experiences of these senior immigrants, with particular emphasis on the experience of one senior (Don), the chapter brings to the fore the importance of connecting with, listening to, and supporting seniors living independently in our communities.

The importance of connecting is further reflected in “Shifting Work and Home Spatialities: Connecting *in* and *through* Arts-Based Research During the COVID-19 Pandemic”. In this chapter, the four researchers, authors, and educators, Adele Nye, Ruth Foulkes, Daisy Pillay, and Jennifer Charteris engage in collective memory work and draw on collaborative artful practices using Indra’s net as a thinking tool and a metaphor to guide their research process in exploring the connections and

learning that can be made with regard to their home-work transgression experiences. The authors use stories and images to create pantoum poetry and use poetic inquiry to further explore their lived experiences working at home during lockdown. Their reflections, while personal, offer insights into the complex connection between home and work during COVID-19 as more individuals continued to work under a new set of circumstances.

In “Connected Across Distance: Creating and Sustaining Collegial Collaboration through Arts-Based Educational Research”, Peaches Hash and Jason DeHart offer their insights as two higher education faculty members working within a public university on creating art as a form of connection during COVID-19. During a semester, due to their shared interest in arts-based pedagogy and inquiry, they engaged in arts-based research, which began with visual depictions of teaching during the pandemic and transitioned to artistic responses to each other’s work. In this chapter, they explore different art-making methods such as drawing, digital tools, and poetic inquiry. The process of creation and data analysis led the authors to new understandings of their experiences in trying to sustain creative teaching methods and making and sustaining collegial connections during the pandemic despite being physically apart.

Connections in academia were also examined by Boyd White, Amélie Lemieux, and Anne-Marie Émond in “On Recruiting Aesthetic Experience: A Trio-Ethnography of the Affordances and Limitations of Teaching (with) the Arts and Literature in a Pandemic Year”. In this chapter, the authors individually reflect on their experiences teaching arts-oriented courses in their respective higher education classes during COVID-19. While the focus of their courses differed from art appreciation and aesthetics to literature, they all connected through their common belief in aesthetic experience as an educational and intellectual avenue. As they share their experiences with the activities that they used and the challenges they faced, what also becomes clear are the insights that emerged in the process about teaching and learning during a pandemic.

The final chapter in the section uses playwriting to explore the challenges of cultivating connections in synchronous virtual education spaces during COVID-19. In “[Performing] Connection in the Classroom During COVID-19: An Ethnodrama on Virtual Synchronous Education”, Brittany M. Brewer, an artist-researcher-teacher, processes, reflects upon, and scripts her personal experiences as a doctoral student and teacher within what she refers to as Zoom University. As the author reflects on her personal journey, she also notes the impacts of global trauma on individuals and the need for nourishing safe connections and social support in education settings. Brewer concludes the chapter with a series of questions inviting the readers to continue engaging with the themes presented throughout the play, further emphasizing that connections can be made through constant reflection and inquiry.

## 2 Socially Engaged Connections

This section begins with “Connecting Community: Rural Girls Using an Arts-Based Digital Dialogue Tool to Address Gender-Based Violence” by Ntombxolo Yamile and Naydene de Lange. The authors embark on an arts-based educational research journey with girls who were victims of gender-based violence (GVB) in rural South Africa and who are currently members of the group, Young Girls Leading Change. In their study, girl participants are encouraged to use cellphilms (participatory videos) to capture and share how they interpreted their stories as a means to engage the community. Turning these arts-based visual artifacts into arts-based digital dialogue tools, namely with policy posters and action briefs, the girls reveal their personal traumatic experiences of GVB and use it to identify problems as they see them and determine what changes are needed to address these problems. Using arts-based educational methods, the girls find a way to critically engage audiences in the community and showcase their transformation from victims to agents of change. This engagement resulted in numerous breakthrough “moments” among which were a new respect for girls; the community taking action by listening to the girls and questioning old, traditional patriarchal beliefs; the girls taking the lead and sharing their stories to educate, inform, and potentially change perceptions; and, finally, the girl participants finding new artistic and innovative ways to tell and deal with their lived experiences.

In “Hope Stories of the Arts and School-wide Change”, Bronwen Low, Mike Lipset, and Mindy R. Carter explore how socially engaging an urban community through arts-based initiatives can transform a struggling urban high school into a successful “urban arts” high school. In this chapter, a community of educators, artists, and university researchers combine their talents to find ways to better engage students in a “demoralized” urban school through arts-based research methods. This approach, along with hope theory, which centers around improving the general morale of the school culture by being more inclusive of students’ identities and interests through the arts, challenges traditional pedagogical research methods and practices. By incorporating art in several dimensions of the curriculum, both teachers and students alike experience a new sense of agency. Teachers co-create and co-teach with artists in the community, experimenting with various art forms and teaching methods shaped by hip hop culture (i.e., rapping, DJing, breakdance, and graffiti muralism). With this innovative and contextualized approach, students were able to learn and create their own artworks in ways that were meaningful to them, which eventually reduced problems of truancy and improved enrollment.

In keeping with the use of socially engaged connections to facilitate dialogue in and between communities, Ha Bich Dong, Son Vo-Tuan, Long Vu-Hoang, and Ngoc Phuong Trinh Bui creatively employ the epistolary form to forge new communities where participants seek to understand and deconstruct notions of racism. In the chapter, “The #StopAsianHate Movement: Deconstructing Asian Hate Through Digital-Visual Approach and Letter Writing”, the authors question the belief that racism is merely a problem of the West or white against the rest and demonstrate that

it is, in fact, a global and multicultural problem. In tandem with letters, a digital–visual approach of collecting and analyzing online photographs of the #StopAsianHate movement amid COVID-19 are used to prompt discussions and gain insights into how Anti-Asian racism is perceived in three different continents, North America, Europe, and Asia, and at three different levels: West vs. rest, Asian vs. “the rest,” and Asians vs. Asians. The authors learn that with the creation of safe spaces to analyze and relate to the photos, they could share their thoughts and personal experiences to better understand how racism operates in all parts of the world among various people. It is their hope that making such connections through arts-based research will bring people together to address racism and hate.

The section shifts gears from studies using a socially engaged connection approach to build communities to that of forming stronger personal connections to the environment. In an attempt to abate feelings of futility and doom concerning the environmental world and the consequences of climate change, Leila Refahi’s chapter, “Reimagine Connections with Natural Environment Through Socially Engaged Art”, explores the use of interactive tools of socially engaged art to facilitate learning and to build stronger connections to the environment. Using photography, journaling, analyzing other living species, video, collaging, and then holding discussions in small group workshops, participants felt and viewed the environment in ways that they had not seen before. By asking participants to think about animals and the environment’s past and consider whether they will have a future, Refahi’s study shows how enhanced awareness can lead participants to find a new appreciation of the environment as well as to fully perceive the discrepancies in climate justice between wealthy and poor countries. This arts-based research approach allowed participants to see the world in a new artistic dimension rather than through a “realistic” and fatalistic lens.

### 3 Storied Connections

Storied connections begins with the chapter “Feminist Aesthetics, Intertwined Indigenous and Immigrant Life Narratives and Teaching Practices” by Roula Kteily-Hawa and Carolyn Anderson. This chapter engages with how feminist aesthetics and creative practices are theorized and practiced. As women educators, they acknowledge and value the connections between the feminist aesthetic and life narratives, using gender as a lens to interpret how artistic expression and beauty in life and nature can inform teaching and learning. Together, the authors reflect on their experiences to examine how decolonizing education (in the classroom) can be accomplished in many ways, including the gentle and beautiful infusion of Indigenous ways of knowing and anti-oppressive practices—using home economics and family studies as a lens (foods and textile artistry). The chapter reflects a melding of several narrative-related constructs: displaced narratives, processual narrations, and performative narratives of hybrid identities.



In “Storytelling through Textiles: The Re-birth of a Phoenix Called Damascus”, Maisa Mreiwed magically weaves together a story and journey of her connection with textiles. The author explores the role of textiles as powerful artistic tools of expression and documentation that have been used for centuries to reflect the political, economic, environmental, religious/spiritual, educational, cultural, and societal changes within nations. Their power does not simply lie in the medium they are delivered in, but in the narratives and messages, they relay before and after being transformed into usable and artistic items. In part, as a reaction to the concern about the mass production of textiles in today’s global economy, where they are becoming more of a commodity, produced, and acquired for their aesthetic nature and price, Mreiwed considers through an arts-based educational research project, the role and impact of textiles. She follows this with a discussion and analysis of her experience as a Syrian Canadian artist-pedagogue who uses textile art-making, storytelling, and self-reflection. The artwork (the traditional dress: *The Re-birth of a Phoenix called Damascus*) produced in the process tells stories of the past and present and offers hope for the future.

The chapter “Inhabiting/Living Practice: An Emergent Collaborative Arts-Based Exhibition” by Allison Shields et al. presents a collaborative exhibition at the 2019 World Congress of the International Society for Education through Art (InSEA) at The University of British Columbia in Vancouver, Canada. “Inhabiting/Living Practice” presents the arts-based educational research of 18 doctoral students from around the world. These students came together in the Hatch Gallery throughout the InSEA congress to collaborate, discuss, and make together. This arts-based educational research emergent process evolved in relation to the students’ ongoing dialogues, artistic interventions, and provocations. Together, the gallery was imagined as a living body that was inhabited for the week with material, affect, and relationality. In this chapter, through photograph documentation and examination of their experiences, the presentation of the unfolding of this emergent exhibition is shared.

In “Inclusion as Folded Choreo-Writing”, Maryam Bagheri Nesami and Tone Pernille Østern investigate how inclusion can happen through folded choreo-writing between the two authors. Together, the authors propose folded choreo-writing as a way of making connections through experiences, memories, spaces, relations, and politics. Coming from vastly different geopolitical backgrounds, they still found collective resonance through a feminist-queer point of view, acknowledging choreography, inclusion, and politics as transpositional nomadism (Braidotti, 2006) and the simultaneity of diverse and paradoxical spheres. From this shared theoretical topography and through experiences of how dance can be a place of exclusion that resonated across their differences, they started their folded choreo-writing together.

In the final chapter of storied connections, Kathryn Ricketts shares a longitudinal study of her storied connection with a suitcase named LUG in “Hold onto your hat! All aboard for the train called fiction no fiction!” For LUG and Ricketts, this story considers how dance or embodied explorations of narrative become a catalyst for reimagining the self and the other within an ever-changing reference. Told from the perspective of LUG (the suitcase), LUG asks, “Am I tired of her yet?... sometimes, and then she does something that wakes me up, bristles me and disrupts my rusty latches!” This chapter pushes us to reconsider our relationships to objects, stories,

and the self as we listen to the stories LUG wants us to hear, and not just the ones Ricketts imposes. This chapter is a shared relational engagement reminding us of the importance of remembering the lineage of former owners who have owned or used the taken-for-granted objects that we use for a time. “When we can actually hear all of those stories ... it gets a little complicated....” as our connections in and across time shift, change, and deepen.

## 4 Personal and Pedagogical Connections

The first chapter in this section, “A/r/tographic Inquiry: When Art Meets Text” by Sara Hashem, highlights how personal and pedagogical connections manifest themselves in and through arts-based educational research. The author takes the reader on a methodological inquiry into her lived experiences as an artist/researcher/teacher-educator exploring the multimodality of practicing and disseminating academic research through art and text. She uses an image of rubber bands to illustrate how the familiarity of art complements the complicated nature of the academic text. She also provides insight into ABER through an extensive overview of the literature. Hashem delivers a tangible and easy-to-follow account of the theoretical, methodological, and contextual underpinnings that frame arts-based educational research, in the example of *a/r/tography*. She describes ABER as an approach that “expands the horizons of practicing research and generating meanings”. This chapter embodies practicing ABER to inquire and further understand the personal and pedagogical connections inherent in arts-based educational research.

Delving deeper into the theme of personal and pedagogical connections in and through arts-based educational research, Kathleen Pithouse-Morgan and Anastasia P. Samaras employ co-creative poetic inquiry as an approach to self-study research. In their chapter titled “Polyvocal Poetic Play Through Self-Study Research: Challenging the Status Quo to Improve Professional Practice”, the authors explore how their polyvocal co-creativity helped challenge the status quo of method in researching professional knowledge and practice. Pithouse-Morgan and Samaras creatively use word clouds and poetry to examine their work in contrast to their colleagues’ work in the context of the poetic inquiry movement. They bridge the personal, represented in self-study, with the pedagogical, demonstrated through polyvocal poetic play to provide diverse epistemic options to new understandings of professional activity. This chapter illustrates how ABER is a means to generate “imaginative and emotive perspectives” in data collection and analysis and, accordingly, elicit new ways of knowing.

In “Using Arts-Based Educational Research to Interrogate Learning in Cohorts: Shifting Dynamics and Repairing Disrupted Relationships”, Rosemary C. Reilly employs ABER methods to interrogate and document learning in cohorts (LIC). Considering the complexity of relationships in LIC, the author uses a multitude of textual (poetry), visual (collage, mask making, or playdough sculptures), and performative (clowning or puppetry) approaches to help uncover ways for learners and

educators to foster an effective learning climate. Reilly showcases how ABER is most suited to navigate the overlapping nature of education's personal and pedagogical aspects by showing how participants expressed themselves beyond the usual expression boundaries and engaged in critical self-reflection. This chapter demonstrates how ABER constitutes a "shift toward more generative processes" in understanding complex personal and interpersonal relationships in learning communities.

Continuing the theme of personal and pedagogical connections in and through the arts, Kari-Lynn Winters, Shelley M. Griffin, and Linda Ismailos use ABER to explore relationships between institutional and community practices in "Shifting Dynamics and Repairing Synchronicities and Tensions In and Outside of Elementary Classrooms: Perspectives on Building Collaborative, Artful Experiences". The authors employ ethnography to understand how elementary children interact with the arts (i.e., music, drama, and storytelling) in their daily lives. They also investigate the potential to reframe musical learning by examining how home and community musical experiences position themselves alongside schooled practices. Winters, Griffin, and Ismailos advocate for further understanding children's lived experience in school contexts to "create opportunities to inquire into how institutional priorities may run counter to the values expressed by children". This chapter underscores how ABER "hold[s] powerful potentials for children to express and represent ideas" that help them make connections for real-world situations.

In the final chapter, "The Power of Photo-Elicitation in Promoting Conversations About Unfamiliar Topics", Katherine Crook explores how photo-elicitation can be used within healthcare education research. As a physiotherapist, the author provides a fresh take on the transferability of ABER by examining the benefits arts-based methods bring to traditionally positivist and quantitative disciplines. Considering the human element intrinsic to the healthcare system, Crook presents photo-elicitation as a method to encourage people to discuss issues they would usually avoid or dismiss, especially topics that are not considered a priority in clinical practice. Using ABER "helped minimize the risk of a more superficial discussion" and encouraged deeper reflection among participants. This chapter captures the power of ABER in bringing "energy and excitement" to research, "challeng[ing] a priori assumptions", generating new understandings, and fostering personal and pedagogical connections in research endeavors across disciplines.

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