

## **Research Speaker Series: But I Am Not An Artist: Art-Based Research in Social Sciences and Humanities**

**BCcampus: February 16, 2023**

**Host: Gwen Nguyen and Leva Lee**

**Speaker: Bruno de Oliveira Jayme**

GWEN NGUYEN:

We're at 9:00 and welcome to the second session of the Research Speaker Series 2023. So while people are still zooming in, thank you very much for choosing to be here with us today. My name is Gwen and I'm a learning and teaching advisor with BCcampus. Prior to this position, I was working as a sessional instructor, a doctoral researcher, and then a learning experience designer at the University of Victoria. So today, I'm joining you from my home office in their traditional territories of the Lekwungen speaking people, including the Songhees Nations, the Esquimalt and Saanich people whose historical relations with the land continue to this day. You're invited to share your introductions and territorial acknowledgment in the chat if you wish. So I know that Bruno has... our presenter today has the whole session planned for us. And I will keep this note short so that we can jump into that session quickly. But some housekeeping items that I would like to go over before the introduction of our invited speaker. This session will be recorded and you're welcome to keep your camera off and feel free to rename yourself to Participant. Live captioning has also been enabled. You can enter the question in the chat. But I know that towards the end there should be a question and answer session. So at the end of this session, I would like to invite you to participate in the short anonymous survey and we will pop the link in the chat. Your feedback will help us with planning the session more thoroughly and more fruitful in the future. Joining with me today are other team members from BCcampus. And I would like to acknowledge the special presence of my project partner, Leva Lee. And Kelsey from BCcampus IT support.

Our topic today is arts-based research, an alternative and innovative and creative approach that uses art as a way to explore our inquiry. So I had a chance to meet with and teach with Bruno in one of our summer intensive program teacher candidates at the University of Victoria. And I just love his vibe and his passion and education. That was a long story, a long and passionate story. So we are very happy and excited to invite Bruno to share his story and help us understand about how we could use the arts for teaching and learning and as a research practice, especially in social sciences. So here you go, Bruno.

BRUNA DE OLIVEIRA JAYME:

Thank you so much, my dear. Thank you so much, Gwen. Thank you so much BCcampus for this wonderful invitation. Let me know if you're having problems in hearing me. I see there at 22 people that made the time to be here. And they remind, this reminds me of something that my grandmother used to say to me, that the time, your time is the most precious gift that you can give to someone. Because your time is a little piece of your life that you are going to give to someone that you're never going to get it back. So thank you so much for giving me this absolutely precious gift that is your time. And right now I'm going to make the commitment and

to honour, to cherish and and carry your time with me for the rest of my life. So thank you so, so very much.

Earlier today when I was coming home. I'm not today because I'm not in Canada, so where I am right now, it's actually midnight. So earlier today, I was coming home and I was reminded of this little event that happened to me once when I was back home. I was in a coffee shop in the morning. I'm a teacher. And that's why I looked tired. We always look tired. And teachers drink lots of coffee, especially in the morning before going to class. And I was in line in a coffee shop. Not very happy because I'm not so much, I don't like to get up so early in the morning, but there I was in a coffee shop and in line waiting for my turn to order my coffee. And I was so unaware of my surroundings. And suddenly I feel this something poking on my leg. I was like, What is going on? So I look back and I see this little girl in line wearing a princess dress. And then she looked at me. I was probably looking miserable and grouchy. And before my coffee, I don't exist in the morning. And she looked at me and said, Hi, I'm a princess. And then I thought to myself, No, it's too early. Too early. And I look back here and all I wanted to say, I like, no, you're lying. You're not a princess. You're just a girl wearing a princess dress. And let's move on with our day. But I looked at her and I said, Really you're princess, What makes you a princess? And then she said to me, Well, I'm wearing a princess dress. And then I said, Oh, if I wear a princess dress that would make me a princess. And then she looked at me, and she's like, No. and I was ready to slap her little head with my gender studies 101, bell hooks and all that. And then she said... And then I said, But why? And then she said, You're too big. So for her at that moment, was not about wearing the dress that made her a princess. But the size and how small she was compared to me, That's why I couldn't ever be a princess through her eyes. And then, the line up in the coffee shop was quite long that morning. And then when she said that to me, she took me into her world. And I asked her, So do you have a castle? She said, Yes, I do have a castle. And then I said, What about the king and other princesses? And then she points to her dad and said that's my dad. He's my king. And then suddenly, that little girl, she had transformed my morning without even coffee and I was immersed in that story that she was telling me. That little girl, she was doing something that we adults work so hard to be able to, through the ears and develop different skills to be able to tell stories. That's what kids do. Kids tell stories. Kids tell stories. And if we ask questions to the kids, they will be responsible in answering those questions. For example, if a kid comes to a school and says, guess what? I saw a monster today. And if the parent said, Oh that's nonsense. go home and go to your room and do your homework. This story is done. But if the parent asks, Really, did you see a monster? How big was the monster? Were you scared? Did you talk to the monster? What was the monster doing? So the kid is immediately responsible to answer those questions. Well, it was a quite big monster. It was not very scary, wasn't very big and very fluffy. The monster was not doing much as just hanging out at the drug... at the grocery store. And I asked, What are you doing here? And the monster said, Well, I'm looking for watermelons. Boom, you have a story. An absurd story, and yet very interesting story. But you think about it, that is exactly what novelists do, don't you think? Novelists, writers, they think of abstract question to give even more absolute answers to those questions to create a story. And we believe them. This little girl wearing the princess dress. That's exactly what actors do. They put on costumes, step on a

stage. And that moment, that line up at Starbucks, that was her stage. Boom. You have a performance. Boom. You have theater.

When I was a kid, I used to write on my mother's walls with crayons. She hated it. I think if you're a parent, you probably have experienced this at some point in your life. So she was... my mother was very upset and little did she know that 20 years later, I would be in New York graffitiing in one of the most important graffiti arts festivals of the United States. So that's what graffiti artists do. They write on the walls, just like kids. Although they use different media. If you have observed kids play on the beach on the summer day, you're probably going to see them building sand castles, building things with the sand. But that's exactly what architects do. They build things on a small scale to make it bigger later. So kids tell stories. Kids make things. Kids put on shows, performances. But what happened to that time? What happened in life that we suddenly have to force ourselves to do those kind of things. When did it happen in our life that we stop making art and creative things and decided that art, it's for those well-trained artist, professional trained artists. When did that happen? Why did that happen?

So, imagine a world without art. Imagine a world without music, without interesting clothes. A world without garments, poetry, colour. What if we could use the arts for research in social sciences and humanities? What if we go back in time when we were really embracing art? And just for the sake of art, what if we start making art again, even though we're not professionally trained artists, because those kids are definitely not. They didn't go to art school yet. Even though they don't need to because they're incredible artists. What if we go back and start making art again and start using art in our research practices? So this is, this is my goal here today. I'm here today to inspire you to consider the arts as a research practice. Whatever, whatever field you, you're coming from. If you're a nurse, if you are an anthropologist. If you're a teacher, if you are a grad student in any area of social science and humanities. I'm here to inspire you today, to consider art as a research tool, as research practice. And I will show you where to begin. I will show you how it may look like. And I will show you how art becomes data. Then if you have time later, I think we won't because I always talk so much, I going to show you how you can hack museums and use it for research. Something that I've been developing lately.

So before... I haven't started, don't worry, I haven't started. But before I start, if you want to have access of these slides, I put them available on my website. You can just type [www.brunojayme.com](http://www.brunojayme.com) or you can just scan the QR code and will lead to there. Once you open to my website, there'll be a little tab that says BC\_Campus. It's just, there's slide, sorry, they're slightly different there. But very, very minimal differences just because I did some changes in that very last minute. But the content is the same.

I work and play and live when I'm not here and where I am right now, in Manitoba even though I lived in B.C. for 20 years. And before that I was born and raised in Brazil. And that's where my family still is. My grandmother is Brazilian First Nations, and my grandfather is Portuguese descendant. And I'm a son of two beautiful, powerful, and independent women. They raised me to learn how to say maybe before saying no. I'm very grateful for these two women. But right

now, even though I'm not home at the moment, I live and play and work in the city of Winnipeg, located in Manitoba, Treaty number 1, the regional lands of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and on the homeland of the Métis Nation. In Manitoba, we respect the treaties that were made on our territories. On their territories, we acknowledge the harms and mistakes of the past, and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration. And I'm very honoured to work at the University of Manitoba. And to know that the Truth and Reconciliation office, it's really down the road, down the hall from my office. I'm literally arm's length to them. They are a great and wonderful resource. To me, I take land acknowledgment very seriously. And I'm going to show an example of how I take it very seriously. To me. Land acknowledgment is about... To me land acknowledgment is a verb. It's about taking action. How can we move forward in partnership with Indigenous communities? It's a bit of reconciliation. And I'm going to show you a very short video of an experiment that I did with one of my grad students in the classroom. So I'm going to ask you to be patient and really open your ears very carefully because this sound. This is a very homemade video that we literally in class, in the studio tried something, something out. We didn't have... At the moment I just had my cell phone with me and I recorded from my cell phone. But this student does something called soil art as part of her PhD studies. And I'm honoured to supervise this student. I learned so much from her. So her work is about missing Indigenous women that still happen in the province of Manitoba and the frequent women bodies, Indigenous women bodies that are found on the margins of the Red River and Assiniboine River. So what she does, she collects the soil from the rivers. And she recreates the portrait photographs of these missing women on a very large scale in public spaces. I get goose bumps just to think about it, just to tell the story. In a way to bring these stories to light, to make them visible. And so we can take action upon finding a solution for this horrifying problem that we have across Canada actually. So we're just experimenting here with the soil that she just brought from the river to the studio. And we're buffing in the studio like what are we going to do? What are we going to do? How can I experiment with this? And I said, Just do a land acknowledgment. Let's see how it looks like. And I want to share with you, of course, with her permission.

[VIDEO PLAYS]

Please stand on and in muddy waters. [Speaking Indigenous language] Straight to the spirit and straight from the heart. Humans on Anishinaabeg, [Speaking Indigenous language] territory. Ancient names, but may be new. This land. Home. Land of the Métis Nation. Living, learning, teaching, researching, researching, so is not more land, more trees, more space. Acknowledging the water that gives us life that comes from Shoal Lake community that thirsted for far too long. Working towards healing from harms, harms of the past and of the present. Women continuing to be found in muddy waters and just go missing. Reimagining living together as relatives.

[VIDEO ENDS]

BRUNO:

This is to illustrate. Instead of me talk now about the power of the arts and what it's art for. I think it answers the questions per se. And to set the tone of what I'm going to be talking about this morning with you. As I talk, as I show you examples, as I show you some photographs, as I show you how data, how art becomes data and all that, I want you to have in your mind these three questions that you're not, you're not going to answer verbally, but I want you to answer with your heart, to your mind and your heart. And as our conversation progresses, I always, I want you to have this question in your... the back of your mind there. The first one is, What are you curious about? What brought you here? What is it that when you saw that I would be here this morning, that made you think, Oh, I want to hear this. Is it because you've worked with arts-based research before and you just want to learn more? Is it you work with arts based before and was total chaos and fiasco and you had no idea what to do. You never heard about this and it's like, What is this? So what are you curious about? What brought you here? The other thing is, and I'm asking you this because I want to make sure I answer your curiosity by the end of the presentation and yet create more questions for you to take home. What is the purpose of education? I'm bringing, I'm bringing you to my territory. I'm a teacher, I'm an art educator. So I'm taking you to my territory because I'm going to talk a little bit about education as the foundation of my work. And one other very important question that I asked my students and myself all the time in the communities that I work with. What is art for? Instead of asking, what is art? We ask what is art for? Because the question, what is art? philosophers have been trying to answer this question for centuries and for some reason they can't agree upon what is art for, what is aesthetics and what is beauty, what is ugly? They are dealing with it. It's not our job to deal with that. Our job is whatever we think art is, whatever the community decides what art is, what can we do with it? So have those three questions there in your, in the back of your mind.

And this is, this is, this is the map that I'm going to take you in this journey. So I will very briefly, I'm going to take you into my theoretical foundation. I'm going to talk about something that we understand as transformative education. And I'm going to do this because otherwise, the work that I'm going to show you next, it will be this decontextualized. So as I'm talking about my theoretical foundations, I invite you to think about your theoretical foundations. What is the theory behind the work that you do? For example, if you are a nurse, what are the theories in nursing? I don't know. I'm not a nurse. You know, if you are an archaeologist, what is the theory behind archeology that moves your practices? So as I explain my theoretical foundations, try to replace. When I say transformative education, try to replace to your theoretical foundations. Okay? And then I'm going to do this very briefly because this is just to explain what I'm going to talk next, which is arts-based research, and that's the reason why you're here, I'm assuming. So I'm going to spend more time. I'm going to divide into three parts. Where do we begin? I'm not an artist, I'm not an art teacher. Like I have no idea what to do. I can't even hold a brush to save my life. Imagine you start a project. So I'm going to show you, give you some tips on how to work with the community, how ideas emerge, how problems are defined. I'm going to show you how I define my probelemas and how we define our objectives. And then I'm going to show you, okay, so now we have all this. How does it look like in the material world? How can we make? Okay, let's go to the field. Let's work. Now what? And then how art becomes data.

Because this is the most tricky part for people, for beginners. There's the questions that I have from my grad students quite often, okay, so we have all these beautiful things. How all this become, become data. So this is what we're going to do for the next half-an-hour or so.

So when I asked you what is the purpose of education? And this is, this is what, this is where I come from. And if you work in social sciences and in humanities, I'll be surprised if you never came across any of these readings. So to me, the purpose of education is to emancipate, to free people to think for themselves, to... for happiness. And then there is a problem because what, what makes me happy? It's probably different than what makes Gwen happy, happy. So we work all that in the community is to create, is to inspire people to have the courage to resist oppression. To resist power structures that perpetuate the status quo. And those are my starting points for understanding the work that I do. And those are pretty much required readings in any course that I teach.

And I am going to be focused more so in adult education specifically because the examples that I'm going to show you later, it is on adult education. But of course, it's applied in other contexts as well. If you work in the areas of adult education, I strongly recommend those two handbooks. They bring an overview of contemporary practices and arts education and an overview of what's going on in the world and across Canada in arts education. But art education, if you're not from the field, it's a discipline that work with attitude to the students, that works with them as agents of social change. And that embraces people's personal background and understandings of the world to, with the goal of promoting social change.

But when you talk about adult education, there's, in the literature, in the field, there's four main adult basic education is basically adults going to a school for finishing high school, for example, that's adult basic education. Then you have adult literacy. That's what happened with my grandmother. She learned how to read and write when she was 50. That's adult literacy, continued education. That's when we take extra courses to learn new skills. It's like me taking French lessons to learn French.

And transformative adult education. And that is the kind of education that I'm very interested in. And transformative education is a political, sociological, and historical process to the proliferative calls conscientization, which is more than raising awareness is a political understanding of power and privilege, power structures in the world.

What is interesting about transformative education from, and differs from the other ones is that transformative education asks why. It's a type of education to ask why. Why do sea levels and temperature raising, rising? Why do sex workers continued to be stigmatized, raped, and murdered? Why do men take political decisions regarding women's body? Why are women's voices not counted in these decisions? The most important question that I and transformative adult educators ask is why those in power are not doing anything about it?



So transformative adult education, or just transformative education, if you're not working with adults, it's a type of education to bring minorities to power and work with people that have political power to make decisions right now. Because one of the things that I love about the work that I do as an adult educator and art educator is that it's our responsibility as adults to fix the damage that we have caused in the world and not leave it to the children to fix the damage that we did in the future. You know what I mean? So it's our... We broke it, we fix it. In the store. You break it, you buy it. We broke it. We fix it. It's not our children responsibility to fix our problems.

Transformative education. It's a process that is creative, interactive. We work with... It's a bottom-up grassroots process of empowerment. And it's interactive, it's creative. And as I take a sip of my coffee, ask yourself, I ask you all, Do you consider yourself a person who's creative, interactive, visionary, empowering, and passionate? If you do, amazing. If you do consider three of those, amazing. If you consider one, amazing. If you think you're none of that, amazing because the good news is all of those characteristics are skills that can be taught and learned and that is one of the jobs of art space work that I'm going to show you in a bit.

But what about the arts? Now we're going to bring the arts into my... slowly bring the arts into this theoretical foundation of adult education. So what's the role of arts in this? Well, art is everywhere. We wake up in the morning, the first thing that we do when we open our eyes, we are touched by the hands of an artist, a designer. Some artist thought to do and design the patterns in our blankets, design the colour of our walls, design everything. It's fun and beautiful, of course. Who doesn't want to work with something that is fun and beautiful? But it also creates spaces for dialogue and conversation. It values the process and the product and depend on what you are looking for, you can value more the process or the product or the product in the process. We're going to have this conversation more in a bit. And my experience is the arts help us to have different conversations in a more light way.

A little pause as I take a sip of my coffee. Because I will now bring you into arts-based research. So keep those questions in mind. What I'm curious about, what I'm here for, what I want to get out of here. What is the purpose of education in this context? And what is the other question? What is art for? So now we're going to get into that.

And the first part is, okay, how and where do I begin? How do I work with my community, define problems and objectives. I'm going to show you now. I'm going to answer these questions. Where do I begin with an example of a research project that I did in Brazil a few years ago with the members of a social movement called the Recycling Social Movement. The Recycling Social Movement is a movement associated with the recycling cooperatives in Brazil that organized waste pickers. Informal waste pickers. And in Victoria and around the world.,What I mean by waste pickers, those people from very low income families that collect and clean and recycle with empty bottles, bottles is their only survival strategy. And in Latin America, specifically in Brazil, it became a business that supports thousands of families around the country.

So this is, so this is my community. When I define my community, that's my community. And there's many reasons why I chose that community or why that community chose me. I'm not going to answer much in details, but it comes from my previous work with them. I have family members that run recycling cooperatives in Brazil. I... When I was at... When I grew up in Brazil, I grew up and lived the experience of this social movement so it was part of my community. What is your community? It can be your classroom, can be your staff, can be your NGO, it can be your faculty. It can be your neighborhood, they can be your street, your building. What is your community? And what is the problem that you're trying to tackle with your community? So for example, in my community in Brazil, we have the problem. And the problem is because the work that they do, it's associated with garbage because they physically have to put their hands and heads and bodies inside trash cans. They're physically dirty and stinky and that's... that's how it is. And because of that, the work that they do is very devalued. It's associated with filth and garbage. And it's not valued. And in our conversations when I was in Brazil working in this social movement was, I was asked us like what, so what is the problem, like what do you think this is happening? One of the things that they kept saying to me is that people don't understand the work that we do. People don't know what we do. They don't. There's, there's, there's a gap between what we do and what people think what we do. So they are very marginalized. People think they're stealing. Politicians don't really support the work that they do.

And that was the problem. A lack of dialogue amongst the recyclers, the waste pickers, the public and policy-makers. So how can we use the arts? And later if you have time, I can tell a story of how the art came about into the conversation. But how we, how can we use the arts to bridge this gap? How can we breed, how we can use the arts to create, instead of having a lack of dialogue to create dialogue amongst recyclers, the public, and policy-makers.

So we wanted to explore how the potentiality of our speaking to that work. How can we embrace community art, community art exhibits? And the fact that we and the art-making process as mediators of empowerment, agency, and social inclusion of these marginalized people.

We designed a series of art workshops. And I was the main facilitator of this arts workshop because in that community, I was, they saw me as the artist. Even though, as the project unfolded— and this is the wonderful thing about arts-based research— you don't need to be a professional or a trained artist to work with arts-based research because the artists will emerge from the community. We have people from the community facilitating workshops as well.

So this is how the art workshops looked like. I design it. I designed painting workshop in Canvas. On the photograph there on the top, you see the already painted canvas on the ground, on a sidewalk in Sao Paulo, Brazil. And there's me holding a tripod and the photograph on the bottom, there's people that were just walking on the street and just engaging with the painting. So the fact that we were painting in public, it was a big deal because it got the attention of the



public, the general public people came and see what the hell, what the hell we're doing. What is this? What is the thoughts? What is this? And then we start telling their stories and then they start talking about the paintings and how we got there. And I put the picture on the top because I think it's the only photo that I have that I'm holding a tripod unfortunately, but this is a very important part of doing this work. How it looked like. So everything that I did. Everything that I do, I have normally two tripods with camcorders, with cameras. On different sides of the environmental site that we're going to be working with. I also carry with me in my pocket a little microphone to record our interaction when we're painting, making art. So this is very valuable because when I go back home and I watch these tapes and I listen to the audios that's where most of my data comes from. I see there's comments on the chat. I can't see the chat right now, but if there's an emergency question, feel free to interrupt me. Okay. Gwen, you could take a look on what's going on in the chat for us. This thing is very important to the work that I do. It's recording the process for the work that I do as an educator, the process is very important. The product is very important as well.

So this is one example of the workshop. I can get more into details of this workshop, but that was an abstract painting workshop that ran for weekend long and that was facilitated by myself. That's a picture of me when I was young and beautiful, facilitating this.

This is one of the first artwork that we produced. So what we did... I'm going to explain later in a bit how these become data. But all this artwork, they had a story and each object selected by a participant had a meaning, a story. And the way that they arrange this has a story to tell. And I can go, if you're curious about it, I can tell more about the workshop, but that's not the purpose of this talk today. But I can do that at the end of the lecture.

This is another workshop. This was, I asked participants to bring from home photographs that they liked from magazines or from photo album and we had conversations about this photograph, what they mean to them, and how this photograph is related to the work that they do as as recyclers. And just want to go back here. And that woman, she was very engaged in the workshop that we did. That's her name is Telma. And we became very close friends after this. I'm identifying her because there's a next slide of her coming up soon just so when you see her name coming up, you see, Oh, that's her.

So that's her painting. One of the photographs that she brought home and after she explained what it is and told a story about the photograph and the connection that she saw with the work that she does.

This is actually her painting. She painted this peacock and she tells a beautiful story about this peacock and how it relates to the work that she does as a recycler. And she was very proud of this work because she never ever, ever held a paintbrush in her life. She never painted anything in her life and that was her very first painting that she ever done, and she was extremely proud of it. So much so that at the end, we set up, we organized a community art galleries, all the paintings produced in this workshop, and this art gallery travel to different countries and

different cities in Brazil and we were able to sell all the paintings. And the money was sent back to the recycling co-operative. This painting was the only one that was not sold because she didn't want to let it go. She loved it so much. The final product is very important, and for people who was not professionally trained artists. When they walk in an art gallery and see their artwork hanging on the wall on an art gallery. And they point their finger to it and said, I did that. It's very, very empowering. And especially when you see people wanting to buy your art work, it's even more empowering.

This is another one from another participant. She's 74 years old and although she lived in Sao Paulo, which is an hour from the coast, she'd never seen the ocean. And it's her dream to see the ocean. I show some beautiful pictures. I talked briefly how, how I do it. I have my cameras, my video tape. Afterwards, please ask me a question about ethics. If you have a question about ethics, because ethics is something very important when we are recording and videotaping our work. So if you have questions about ethics, I'm very happy to talk about it.

So how does this become, how art becomes data? How all these beautiful visual material becomes data. I use something called visual thinking strategies. As well as I also for analysis of the visual materials, but I also use semiotic analysis or visual analysis. But I will talk only about visual thinking strategies because it's so easy and so effective and so profound. So in visual thinking strategies is a technique that we use to understand images according to the viewer. And I'm going to show you an example.

So, for example, this painting, it's an abstract painting that I did when I was... So it's quite a large canvas. Though when you look at this photograph using visual thinking strategies, the facilitator of the visual thinking ask three questions. What's going on in this image? And I could ask anyone in this room, what's going on in this picture? And they will say, Oh, I see something black on the top, some little sticks. I don't know what they are. There's a white flash, It's very red, and people are going to start describing what they see. And then the facilitator asks, What made you say that? What do you see that made you say that? And they say, Well, there's little sticks black sticks on the top. So people are going to start pointing their fingers to the image and describing and articulating what they see and how they see it. And then they ask what else? Then the facilitator asks, what else can you add? And then that will force the person to keep going in their discoveries and descriptions and articulations about what they see according to their eyes. So those are the questions that I ask my research participants. So for example, to Telma what's going on in this picture. And then she told a story about this picture. What is in this picture that make you say that Telma? And then she explained. What else can you tell me about this? So throughout this project, I ask the same questions over and over and over to the participants and I record all their answers.

So an example of Telma's answers, and this is another painting of her. And this is a quite large canvas. It's... how do you call centipede? Because it's not a centipede, but something that thing that before it become a butterfly. Was is that called? I don't remember. The little larvae thing become before a butterfly. You got it. Caterpillar. Yeah. Thank you. I'm ESL, people. The

caterpillar, so she painted this caterpillar And this is one of the things that she said when I asked those three questions to her, She said, I think it's very important to show that art-making is possible by showing one artwork already created in addition to just saying, "Art is free, you create, you invent." So instead, you show it, "Look, a universe of possibility."

So when she said that, when she used these words, I think just saying and show it that brought me right back to if you're in education, Vygotsky's cognitive development approach. So that is a very good example of how visual artifacts mediate our understanding about the world or the construction of our visual thoughts. According to Vygotsky, of course, if you want to read more about this, you can read the paper. But just to show an example of how I start pulling up all these words and descriptions that people, when people do about their paintings. So this is one example of how arts become data. And this is one of my favorites. So there's two people in this conversation. We are in the studio at the end of the class and there are two community leaders. They're married. Bahia is the man and Helo is the woman and they're community leaders, and if they run a sewing workshop in, facilitating in Sao Paulo, that was set up by the city to teach low-income families sewing skills so they can work in the fashion industry. So Bahia says about the course that the city was providing them, he said, I quit the course, the one led by the women because they would arrive. And instead of sitting at a sewing machine and think of something to do. You know what I mean, have a thought, say something like, look, create something and show it to their partners, but they don't. They start gossiping. Real gossip. And then Helo says, the wife says, Yes, because every women' circle is like that. Bahia says, We have the time to work and time to sit and articulate. The two of us with our group to chat. She says, To have ideas. He says, Yeah! To have ideas. That's where good things come from. It is when we sit around and have a good dialogue. She says, With no disagreements. He says, Instead of looking into people's lives, let's look into our lives and this is the.... She closes this dialogue with this brilliant sentence. She says, Well, this is how I think. I had one, I had one experience with the women Baha is talking about. We were a little bit separate because we were not just involved with crafts making, We were involved with politics as well.

So this is an evidence that the participants in this research project, they're using the time in the research process, the time in the studio to articulate themselves politically. Because when that happened was month before elections in Sao Paulo, so these community leaders, they're using the studio space, the art they're making as... as dialogical space for their political involvement.

And from this project, one of the coolest things that happened—because we are making art in public spaces we create a community art gallery that travel to different places, different cities, got media attention and it really got, it was way bigger than I anticipated. Then from this, we start really focusing on art that is produced in public spaces. And what is an art that is produced by the community themselves to tell their own stories. And that was it. That was the project.

And more recently, I'm working. This is not so researchy, but it's something that I've been devoting a lot of my time in working with Euros and communities to develop. And I said another project that it's really connecting. Really connecting communities. So we have, I have a bunch of

murals produced so far. The first one is a portrait of bell hooks. The second one is Paulo Freire. They're unfinished project, and this is mosaics that have been travelling the world with me. Right now bell hooks is in Bangkok with me, with every member of our community that we meet, they receive a little square and they contribute to the art piece. Then there's Malala there on the right that is finished, that I think it's still, it's at University of Victoria there somewhere. Just to give you an idea of the scope of what we can do with art.

If you have, if you have, if you're looking for more, those are the things that we've been thinking about and producing about. I have all this there available for you. This list thinks there's more information. If you want to know about Telma, it's there. If you want to know more about community art galleries, it's there, or the recyclers. The stories are all there. Going back to our first question there. What you're curious about? Now I'm going to stop sharing here for a sec because I'm so curious about what's going on in the chat. There's 17 messages, but while I'm reading your messages, What else are you curious about?

GWEN:

Now in the chat, There's a lot of comments and thank you's. But that's one questions at the very beginning. So I think the one question is from Isabel. But you know, can you say a little bit more about research? In which sense? Oh, I see it. Can you say a little bit more about research? In which sense? Do want to know about how... What is about research that you're curious about, Isabel? What can I say about research? How you think about research? So how I think about research. I think the way that... One of the things that I've been there, I have... one of the things that I... not problems, but things that I have to juggle with and my grad students also ask about is the fact that we do this amazing work. We do all this research projects and arts-based research, community-based research projects all over the place. But at the end of the day, we have, which is qualitative research, we have to make it fit into a positive approach to research when it comes to finding, when it comes to knowledge mobilization, when it comes to validity in academia. So it's something that we deal with quite often. And my risk, my answer to that is that the more that we rely on the literature. Oh my God, talking about literature, I have some books here for you that I want to give to you. I'm going to put in the chat. But anyway, so while I'm doing this, while I'm talking, I'm going to do that right now before because I see people are leaving and I want them to have the books. And I think the more that we engage and grapple with the literature, the more that we, we use the literature to back up what we're doing to support our claims. The more we challenge positive approach to research when it comes to arts-based research. So there's one other challenge that I find that I like to talk more about challenges than the advantages, because when it comes to the arts, there's a romance. There's a romance of arts-based research, that everything is beautiful, colourful and happy, which is not so true. We're basically doing research on minor territory because we work often with very marginalized communities. People had to donate their time to be with us. People had to, for example, Recycling Social Movement. Many of those families that we work with, they don't know how they're going to have dinner at that day. So having certain engagement that it's made to be meaningful to everybody, it can be challenging sometimes. So it's all those nuances and the fact that we are constantly tackling very sensitive issues as well. There's a lot of, there's

a lot of hugs being given and which is very necessary. So those are the things when it comes to research. Those are the things that I think about, that I really consider about. And then there's the ethics component. When it comes to recording, it's always so very challenging to get ethics approval and funding. I could talk about this forever, but let me put the, find my books here that I want to say to give to people. So those are some of the literature that I really like for you that I use. There is this one here called Feminist Adult Education that is more focused on museums, but bringing arts-based research to the forefront. Where is the other one. This is another one that I like. And something on critical pedagogy that I showed earlier. And the list goes on. Also, there's a link I wanted to talk about, but of course I talk too much, which is a habit of mine. The project that we arts-based research project that we do. It's called Four Stories About Food Security is a partnership between the University of Victoria, University of Manitoba and four different countries: South Africa, Columbia, Canada, and Jordan, that we use participatory video to understand how small communities produce their food and fight against the big agro business. There's so much, so much.

GWEN:

Well, we are at 10:05, so yeah. Thank you so very much for staying with us to the very now. And thank you, Bruno. It was such an inspiring and insightful talk. This actually helped me to be more open and accepting with my little girl's art work.

BRUNO:

Thank you so much. Thank you. Thank you, Dave. Thank you, Leslie. Thank everybody.

GWEN:

And Ken Robinson actually says that creativity is now as important in education as literacy. So I feel very grateful for your reminders that we are all artists in one way or another. We were once artists, we use the arts to perceive the world. The way that to be creative, interactive, visionary, empowering, and passionate can be learned and trained in a way. So please help us with feedback. The survey link will be in the chat for us and it will be sent out as well. So please stay tuned with us for the next talk about inclusive and accessible research with Afsaneh Sharif on March 9th, and the registration link will be sent out to you. So yeah, thanks very much, everybody, and have a wonderful day. We will still be here for a few more minutes if you have more questions. Other than that, have a wonderful day.