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RESEARCH SPEAKER SERIES

But I Am Not An Artist: Arts-Based Research in the Social Sciences and Humanities

Feb 16, 2023 | Bruno de Oliveira Jayme

Hosted by: Gwen Nguyen and Leva Lee



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Learning. Doing. Leading.

Since time immemorial, the səliiwətaʔt təməx^w (Tsleil-Waututh), Skwxwú7mesh-ulh Temíxw (Squamish), x^wməθk^wəyəm (Musqueam), WSÁNEĆ (Saanich), and the Esquimalt and Songhees Nations of the Lək^wəŋən (Lekwungen) Peoples have walked gently on the unceded territories where we are grateful to live, work, and play. We are committed to building relationships with the first peoples here, based in honour and respect, and we thank them for their hospitality.



But I am not an artist: Arts-based research in the Social Sciences and Humanities.

Bruno de Oliveira Jayme, Ph.D.

Art educator

**Faculty of Education
University of Manitoba**





Land acknowledgment

I am an uninvited guest on Treaty 1, the original lands of Anishinaabeg, Cree, Oji-Cree, Dakota and Dene peoples, and on the homeland of the Métis Nation. We respect the Treaties that were made on these 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.



Four grandmothers, by Dee Barsy
Winnipeg Art Gallery



What are you curious about?

What is the purpose of education?

What is art for?



But I am not an artist

Objectives:

To inspire you to consider the arts as research

To show you:

where to begin
how it may look like
how art becomes data

...And if we have time, I will teach you how to hack a museum



But I am not an artist

Agenda:

Theoretical foundations: Transformative education

Part 1: Where to begin

- Working with the community
- Defining the problema
- Defining objectives

Part 2: How it may look like

- Art workshops

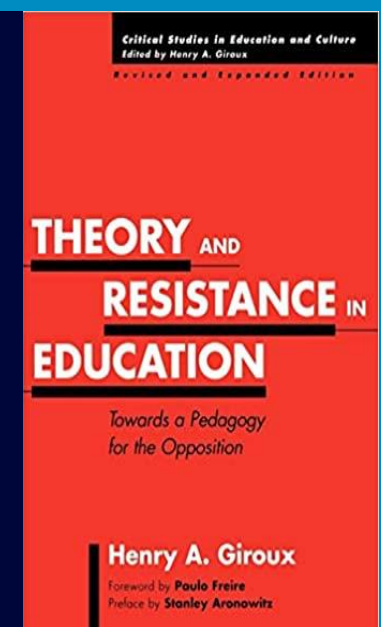
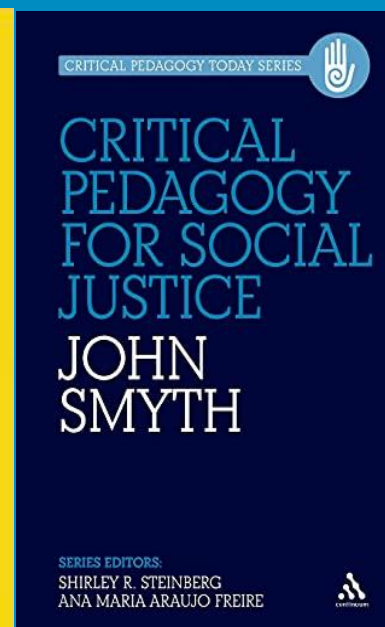
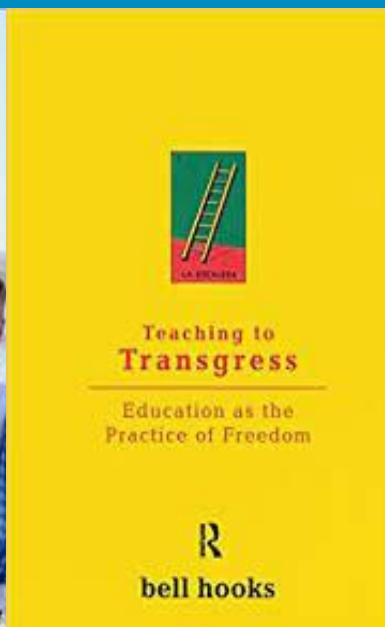
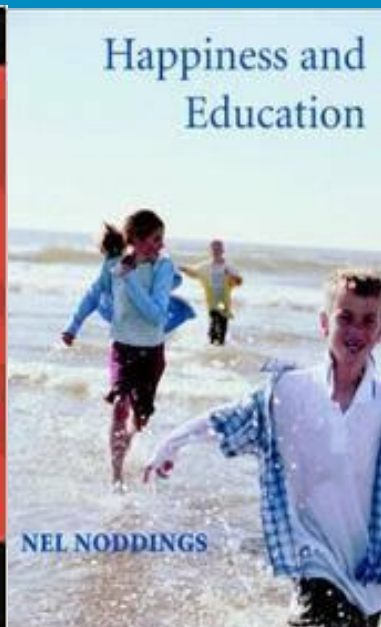
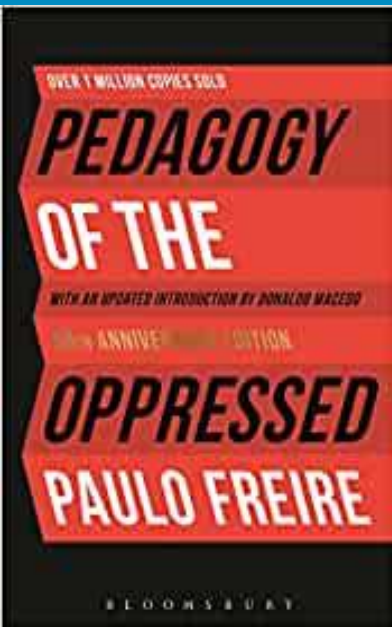
Part 3: How art becomes data

- Visual Thinking Strategies



Theoretical foundation

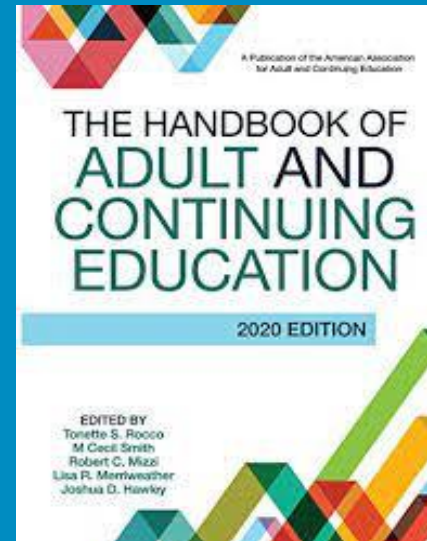
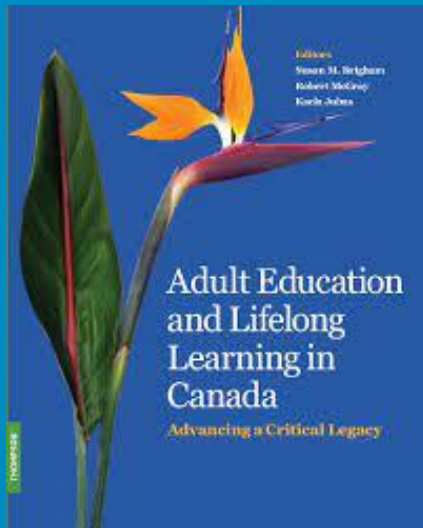
- Imagine, liberate, emancipate (Freire, 1978);
- The practice of freedom (Hooks, 1994);
- Happiness (Noddings, 2003);
- Critical hope (Smyth, 2011);
- Civic courage to resist (Giroux, 2001);





Adult Education

“A discipline that foresees a better tomorrow [...] understanding adults as students, stakeholders, agents of social change, and co-producers of knowledge.”



- de Oliveira Jayme, B. (2021). [Book review]. The handbook of adult and continuing education. American Association for Adult and Continuing Education.
- de Oliveira Jayme, B. (2021). [Book review]. Adult education and lifelong learning in Canada: Advancing a critical literacy. New Horizons in Adult Education & Human Resources Development.



Adult Education

- **Adult Basic Education;**
- **Adult Literacy;**
- **Continuing Education;**
- **Transformative Adult Education.**



Graffiti workshop at the University of Victoria.



Participatory video workshop in South Africa.



Transformative Adult Education

Pedagogical process to theorize, analyze, and disrupt social norms, to shake hegemonic *status quo*, to re-imagine and re-construct our world. This is achieved through conscientização; A socio-political process of understanding power and privilege in our contemporary fractured society.



Transformative Adult Education

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Asks WHY:

- Why are the sea levels and temperature rising?
- Why do transgender folks continue being murdered?
- Why are there so many homeless in downtown Victoria?
- Why do sex workers continue to be stigmatized, raped, and murdered?
- Why do we keep finding bodies of Indigenous women in Manitoba rivers?
- Why do men take political decisions regarding women's bodies?
- Why are women's voices not counted in these decisions?

Why those in power are not doing anything about it?

Transformative Adult Education

- **Tool for social change;**
- Works with people that have the political power to make changes right now;
- **Bring minorities to power;**
- **Help people to find their own voices so they can fight for social justice.**



Recycling Social Movement receiving Paulo Freire award at São Paulo City Hall.



Transformative Adult Education

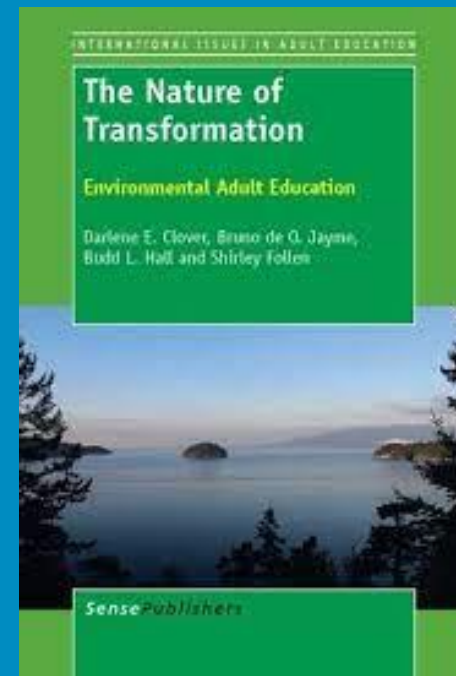
Creative: New ideas to solve social problems

Interactive: Community engagement and citizen participation

Visionary: Action oriented, dreams that are worth fighting for

Empowering: Helping one's finding their own voice

Passionate: Contagious motivation



Clover, D. E., de Oliveira Jayme, B., Follen, S., & Hall, B. (2013). *The Nature of Transformation: Environmental Adult Education*. 3rd Edition. Sense Publisher.



Transformative Adult Education

Do you consider your self a person who is?

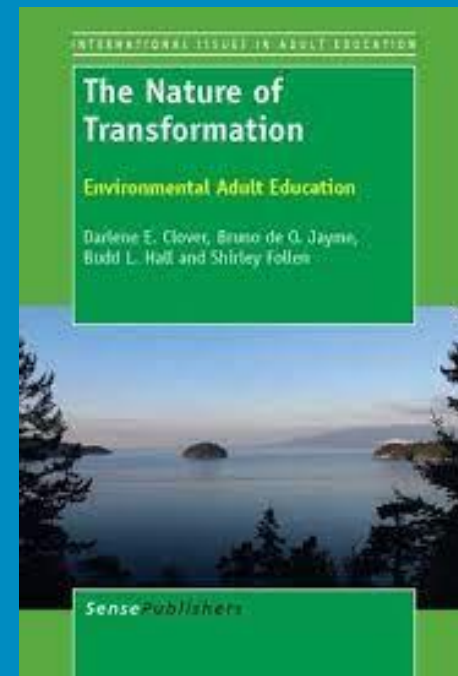
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The arts in Transformative Adult Education

- The arts is everywhere;
- Fun and beautiful;
- Spaces for dialogue;
- Process and Product;
- Lightens difficult conversation;
- The arts evoke:
 - Creativity;
 - Interaction;
 - Envision;
 - Empowerment;
 - Passion.



Paulo Freire mural at the University of Manitoba.



Pause to breath





Part 1: Where to begin

Working with your community
Defining the problem
Defining objectives

Working with your community: recyclers

Environmental Agency | Survival Strategy



Recycling cooperative



**Recycling social movement
MNCR**

Participatory Sustainable Waste Management Hub:

- 1) Promote collective commercialization of recyclable materials
- 2) Empower recyclers and strengthen their networks
- 3) Generate dialogue amongst recyclers, the public and policy-makers



Defining the problem



Recycling cooperative



Recycling cooperative
MNCR

“Lack of dialogue amongst recyclers, general public and policy-makers.”



Defining the objectives

- To create dialogue amongst recyclers, the general public, and policy-makers oriented to decrease recyclers' marginalization;**
- To explore the potentialities of visual arts to enhance recyclers' empowerment and agency;**
- To explore the potentialities of community art galleries in mediating community engagement and citizenship;**
- To understand how individual transformation unfolds in the context of social movements when mediated by the arts.**



Part 2: How it may look like

Art workshops















Part 2: How art become data

Visual Thinking Strategies



How arts become data: Visual Thinking Strategies

What is going in this image?
What make you say that?
What else can you add?



How arts become data: example 1



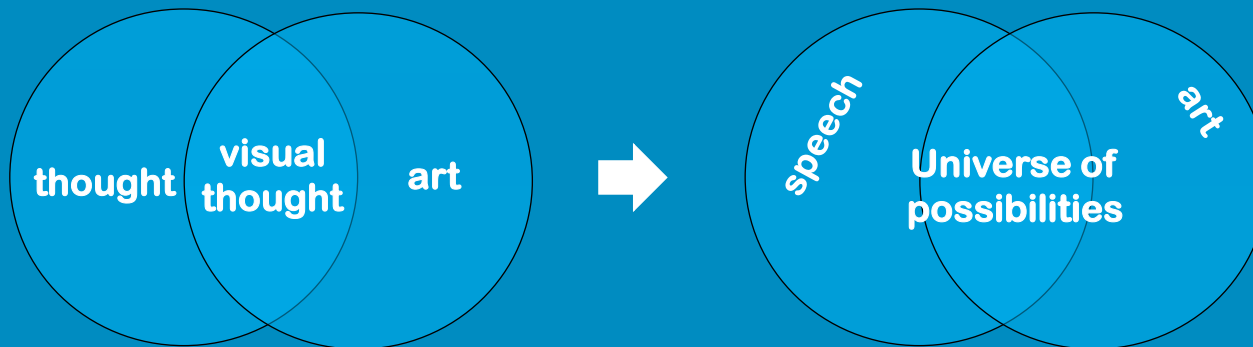
Dona Telma: I think it is very important to show that [art making] is possible by showing one [artwork] already created in addition to just saying: “art is free, you create, you invent”. You show it: “Look, a universe of possibilities.”



How arts become data: example 1

Visual thought enabling recyclers' empowerment and agency

Dona Telma: I think it is very important to show that [art making] is possible by showing one [artwork] already created in addition to just saying: "art is free, you create, you invent". You show it: "Look, a universe of possibilities."





How arts become data: example 2

Bahia	I quit the course. That one led by the women, because they would arrive here, and instead of sitting on 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
Helô	Yes, because every women's circle is like that.
Bahia	We have the time to work and the time to sit and articulate. The two of us with our group to chat.
Helô	To have ideas.
Bahia	Yeah! To have ideas. That is where good things come from. It is when we sit around and have a good dialogue.
Helô	With no disagreements
Bahia	Instead of looking into other people's lives. Let's look into our own lives.
Helô	Well. This is how I think. I had one. I had one experience with the women Bahia 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.



Epistemological outcomes



Community art gallery as spaces for civil engagement



Current not so researchy projects





For more:

- 1) de Oliveira Jayme, B., & Sanford, K. (2023–in press). Museum hacking as a tool for critical and transformative pedagogy. In *Transformative Pedagogy*.
- 2) de Oliveira Jayme, B. (2022–Accepted). Community museums: dialogical spaces for knowledge creation, mobilization and income generation for marginalized citizens. In *Artfull Xchange: Addressing Museums as Contiguous Educational Sites*.
- 3) de Oliveira Jayme, B. (2022). Intersecting graffiti art and museum exhibits: Pedagogical artifacts and research tools in teacher education. In D. Clover, K. Sanford, W. Samara Allen (Eds.). *Academic project designs and methods: from professional development to critical and creative practice*. (pp.18–24). Uvic Press
- 4) de Oliveira Jayme, B., (2021). The arts in individual transformation: examples from the recycling social movement in São Paulo, Brazil. *The Engaged Scholar Journal*. Fall issue.
- 5) Monk, D., de Oliveira Jayme, B., Salvi, E. (2019). The heART of activism: Stories of community engagement. *Engaged Scholar Journal*, 9-(901).
- 6) de Oliveira Jayme, B. (2016). Recycling stories: Lessons from community arts–based process and exhibition in Brazil. *Journal of Adult and Continuing Education*, 22(2), 216–232.
- 7) Gutberlet, J., de Oliveira Jayme, B. (2012). A história do meu rosto: Como agentes ambientais percebem a estigmatização (re)produzida pelo discurso. *Geografia em Questão* 5, 183–200.
- 8) de Oliveira Jayme, B. (2012). Art as praxis: Emancipatory approach to environmental education. *The Ontario Journal of Environmental Education*, 24, 5, 2012.
- 9) Gutberlet, J., & de Oliveira Jayme, B. (2010). “The story of my face.” How environmental stewards perceive stigmatization (re)produced by the media.
- 10) de Oliveira Jayme, B., (2021). The heART of Engagement experiences of community created mobile art gallery in Brazil. In L. Levac & S. Wiebe *Creating Spaces of Engagement* (Eds.) *Creating Spaces of Engagement*.
- 11) de Oliveira Jayme, B. (2021). Community museums: dialogical spaces for knowledge creation, mobilization and income generation for marginalized citizens. In *Artfull Xchange: Addressing Museums as Contiguous Educational Sites*.
- 12) Gutberlet, J., de Oliveira Jayme, B., Tremblay, C. (2016). Arts–Based and Participatory Action Research with Recycling Cooperatives. In Rowell, L., Bruce, C., Shosh, J. M., Riel, M. (Eds.), pp. 699–715. *International Handbook of Action Research*. Palgrave Macmillan US.

What are you still curious about?





How to hack a museum



National Museum of Cambodia.



What about the museums?

Museums as sites of “cultural politics and public pedagogy and repositories of what counts as official knowledge” (de Oliveira Jayme, 2022). What knowledge is worth knowing? Who decides? To Whom?

Museums are neither neutral nor apolitical spaces.

SHOULD construct narratives that reflect demographic, social, and cultural diversity, and represent a plurality of lived experiences, histories, and identities’ (de Oliveira Jayme, 2022), **BUT THEY DON’T.**



Louvre Museum, 2019.



Hacking the museum

Hands-on learning experience where visitors explore the narratives presented through museum artifacts, ask why questions, and seek alternative and inclusive perspectives to these narratives.

Analytical and creative processes to “unmask, interrogate, deconstruct, and resist” hegemonic and often patriarchal stories (Clover, Taber, & Sanford, 2018).

It's a active methodology used in critical pedagogy to bring a critical tension in the ways “museums produce and reproduce historical social injustices” (de Oliveira Jayme, ET AL. 2016, p.215)

Participants to “go beyond the role of spectators by taking the position of museum designers and curators” (de Oliveira Jayme ET AL., 2016, p.219). This means that participants will look the exhibitions through a different angle and **CHANGE THEM**



How to hack a museum (or any cultural institution)

- 1) Partnership with museum educators. Tip: run away from the curators;
- 2) Decide your participants;
- 3) Arrange a field trip with a local school;
- 4) Gather arts supplies (museums often have tons of stuff already);



RBC Museum, Victoria.



Phases of a Museum Hacking

Phase 1: (Almost) just another visit at the museum.

What do you see? What don't you see?



Seattle Art Museum, 2017.



Phases of a Museum Hacking

Phase 2: The archives

RBC Museum, Victoria.





Phases of a Museum Hacking

Phase 2: The laboratories

RBC Museum, Victoria.





Phases of a Museum Hacking

Phase 2: The storage rooms



RBC Museum, Victoria.



Phases of a Museum Hacking

Phase 3: Hacking





Phases of a Museum Hacking

Phase 3: Hacking



Figure 1A



Figure 1B



Phases of a Museum Hacking

Phase 3: Hacking



RBC Museum, Victoria.



Phases of a Museum Hacking

Phase 3: Debriefing



University of Victoria



Open Studio Art Gallery, Victoria



Phases of a Museum Hacking

Phase 4: Public displaying and fieldtrip visit





Outcomes of the Hack

Opportunities for a deep engagement, critical reflexivity and social change.

Challenged hegemonic practices and suggested alternatives for visual and critical thinking and a new approach of critical pedagogy.

Counter narratives to the hegemonic stories often reproduced by museums

Recognition of the complexity of the world, and realize that visitors have the ability to actively alter peoples' perceptions

From object to subject of history

COMMUNITY MUSEUMS



Thots?
Kweschens?
Konsurnz?



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Arts-Based Research

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Bruno de Oliveira Jayme

University of Manitoba

Inclusive and Accessible Research

Mar. 9 | 10:00am - 11:00am



Afsaneh Sharif

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