



EDITORIAL

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Dr. Ardra Cole, *ARI* Editor-in-Chief, is Professor, Lifelong Learning at Mount Saint Vincent University. Before returning to her home in Nova Scotia, she was Professor, Adult Education and Community Development, Ontario Institute for Studies in Education, University of Toronto, where she co-created and co-directed The Centre for Arts-informed Research. She is co-editor of the *Handbook of the Arts in Qualitative Research* (2009) as well as a series of books on the role of the arts in research. Ardra is continually inspired and enriched by the creativity and bold thinking of emerging researchers and is committed to enhancing spaces for their work to flourish. Her favourite way to spend time is taking long walks in nature with her dogs running free and a camera in her hand.

Dr. Christina Flemming, *ARI* Managing Editor, is Assistant Professor in Adult Education at St. Francis Xavier University. Her autoethnographic research is informed by the notion of love as inquiry, and based on her intersecting identities as a queer woman, educator, and mother to a non-verbal daughter on the autism spectrum. A lifelong writer, Christina facilitates graduate courses focused on critical pedagogies, arts-informed research and methodologies, and social and cultural contexts of learning. Christina regularly hosts community events and discussions that centre 2SLGBTQIA+ voices.

Inspired and fueled by the words and work of the now late scholars, Elliot Eisner and Maxine Greene in Education and Norman Denzin in Sociology and Cultural Studies, among others, the 1990s marked a decade of paradigmatic shift in the ways in which educators and social science researchers approached research. Calls to “release the imagination,” engage an “enlightened eye,” and foster “sociological imagination” created a space to think differently about ways and forms of knowing and understanding that came closer to the sentience and complexity of human and, later, other-than-human experience. In that space, research and art came together.

In the decades that followed, qualitative research methodologies evolved with an increased presence of the arts as a way of moving beyond the word- and process-bound mode and form of inquiry and representation privileged by the academy. In 2014, Diane Conrad and Patricia Leavy recognized the growth of the art-research relationship, internationally and across disciplines within the social sciences and humanities, and the need for a peer-reviewed, scholarly journal dedicated to promoting and supporting the role of the arts in research. In 2015, as Co-Editors-in-Chief, Diane and Patricia launched *Art/Research International (ARI)*.

This issue, *Artful Futures: Reflections on the Evolution of the Arts in Research*, is a celebration of *ARI*'s tenth anniversary. It is an opportune moment to reflect on the evolution of the arts in research and to envision how the arts might further enhance scholarly engagement in spaces within and beyond the academy.

As a community, artist-researchers have moved beyond the argument for using the arts in research. In this Special Anniversary Issue, we celebrate *ARI* as a space that honours the myriad ways in which art enriches forms and ways of knowing by revisiting some of the foundational thinking and work that led to the vibrant presence of the arts in research, while looking ahead to what Yvonna Lincoln and the late Norman Denzin might call the next moment. The issue features some of the many scholars who had significant involvement in challenging the limitations of conventional approaches to research in service of epistemological equity. Through literary prose, personal story and storytelling, poetry, photography, digital media, design, multi-media visual art, and performance, authors offer reflective pieces, moments of inspiration, visionary wonderings, and examples of current and past projects that hold particular significance in the evolution of their thinking and practice.

It has been our privilege to curate this *ARI* Special Anniversary Issue with the aim of sharing powerful works with others who may seek inspiration, defamiliarization, and critical reflection of their own. Fittingly, the issue opens with a conversation between **Diane Conrad** (University of Alberta) and **Patricia Leavy** (Independent Scholar) as they reflect together on their conceptualization and creation of *ARI*. Next, **Pauline Sameshima** (Lakehead University) introduces her piece, “Where Can Arts Integration Go? HOPE, Chess and Ancient Viruses” with reference to *ARI*'s logo, which Diane and Patricia invited her to create prior to the journal's launch. Pauline reflects on her decades-long journey of arts integration in research, highlighting its significant growth and impact. Through her current role as Program Lead for Community Arts Integrated

Research, she describes how the arts have been woven into the design of a large international initiative focussed on finding a cure for HIV. In “Provoked by Art: A Retrospective” **Ardra Cole** (Mount Saint Vincent University) invites readers into her experience of an unintentional visit to an art museum. She then reflects on the impact of that transformative moment on her commitment to advancing the role of the arts in research. As the title suggests, “Process and Performance: Matters of Quality in Community-Based Theatre” **Shauna Butterwick** (UBC) and **Jan Selman** (University of Alberta) reflect on their collaboration in community-based theatre to share some key learnings. Their deep dive into a significant project, from which they continue to learn, offers inspiration and lessons for artist-researchers interested in community-based theatre. **Celeste Nazeli Snowber** (Simon Fraser University) began integrating dance and movement to develop forms of embodied inquiry in the 1990s. “Welcome the Stranger Within” is a danced-video poem recorded and performed as an invitation to and reminder of embodied engagement as a form of embodied knowing. In “What Remains When Research and Art Meet” **Ronald Pelias** (Southern Illinois University) offers a musing and poem that speak to the power of art and how its presence in research and life opens a world of possibilities. **Daria Loi** (Imperfecta Gallery) has been obsessed with containers and objects her entire career. In “A Journey in the Land Where Art, Design, and Research Intersect” she traces the evolution of her journey as an artist, designer, and educator by showcasing various projects in which the use of objects and containers inspired a transformative change in her practice. **Claudia Mitchell** (McGill University) explores curation and the study of how images travel, drawing on an autoethnographic project, in order to illuminate how the concept of *travelling* offers opportunities to challenge normative, colonial, and hegemonic ideas. “Ethical Encounters through Travelling Images” is an article that values movement (and the idea of social movements), resistance, diversity/plurality, with an eye toward advancing social change. “Storytelling as Methodology in Educational Research” by **Xandie Thompson** (Mount Saint Vincent University), **Cassandra McDonald** (Mount Saint Vincent University), and **Susie Brigham** (Mount Saint Vincent University) brings together three studies using storytelling methodology in the field of lifelong learning. The authors recount the historical role of storytelling as a way of coming to know and the important role of storytelling as an alternative research methodology. In “Akin: The Whole of It” **Lorri Neilsen Glenn** (Mount Saint Vincent University) writes a brief and powerful commentary that, like the deer whose gaze she meets in a brief encounter, reminds us of the importance of openness to the myriad ways of knowing and understanding human and more-than-human experience and connection. In this issue, in which authors reflect on the evolution of the arts in research and envision how the arts might further enhance scholarly engagement, it seems fitting to bring the Anniversary Issue to a close with a story of engagement and inspiration by an emerging researcher. In “Love as Inquiry: An Autoethnographic Story about My Engagement with Arts-Informed Research” **Christina Flemming** (St. Francis Xavier University) recounts her journey of learning and loving as an early career educator, scholar, and artist-researcher.

It has been a gift to engage with and learn from scholartists (a term coined by Lorri Neilsen in 1999) who, in the company of others, have helped to imagine and

create research spaces that, through art, embrace and enhance the myriad ways of coming to know. We hope this issue serves as a legacy of sorts that acknowledges the arts in research as an important part of the evolution of research methodologies in the humanities and social sciences.

Warmly,
Ardra and Christina

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