

# Editorial

Art/Research International: A Transdisciplinary Journal (ARI) is a forum dedicated to exploring and advancing art as and/or within the research process across disciplines and internationally. We began this journal, because, over the last decades research practices that draw on the arts have grown exponentially. There are numerous books devoted to these practices as well as conferences, special days at conferences, special interest groups of national and international professional organizations, and journals that are friendly to these approaches, including those that have published special issues. We saw the demand for a journal devoted to these practices. It was important to us that the journal was an inclusive space in two key ways: accessibility and content.

First, while we saw value in creating a peer-reviewed forum, allowing academic practitioners to meet the demands of their institutions, we were equally committed to an open source publication. The journal system has historically been a paid system, with libraries paying high subscription rates for journals, excluding many from accessing these published works. In recent years there has been a move by some publishers for authors to pay for publishing their work, which is then free to the public. This too creates an exclusionary and ethically compromised format. Moreover, funders are moving towards requiring open access scholarly outcomes for the research they fund. As a result, ARI is a peer-reviewed, open access journal. All those on the staff and editorial board donate their time. We are enormously grateful to everyone involved with the journal, especially those who oversee the day-to-day operations including the website management, the submission and review process, and copyediting.

Second, we felt it was vital that the content of the journal reflect the diversity of practices in which art and research merge. The following chart reflects some of the terms practitioners use to describe their work:

|                                     |  |
|-------------------------------------|--|
| A/r/tography                        | Arts in qualitative research           |
| Alternative forms of representation | Arts-based educational research (ABER) |
| Aesthetically based research        | Arts-based health research (ABHR)      |
| Aesthetic research practice         | Arts-Based Research Practices          |
| Art as inquiry                      | Arts-Informed Inquiry                  |
| Art practice as research            | Arts-Informed Research                 |
| Art-based enquiry                   | Critical Arts-Based Inquiry            |
| Art-Based Inquiry                   | Living Inquiry                         |
| Art-Based Research                  | Performative Inquiry                   |
| Artistic Inquiry                    | Practice-Based Research                |
| Arts-based research (ABR)           | Research-Based Art (RBA)               |
| Arts based social research (ABSR)   | Research-Based Practice                |
| Arts-based qualitative inquiry      | Scholartistry                          |
|                                     | Transformative Inquiry through Art     |

Reprinted with permission from Gioia Chilton and Patricia Leavy (2014) *The Oxford Handbook of Qualitative Research*. New York: Oxford University Press, p. 406.

In addition to this list the fine arts disciplines have recently taken up the notion of Research-Creation as a way to more explicitly frame fine arts practices as scholarly activities. Researchers in various disciplines have developed methods to describe their artistic scholarship, such as Applied Theatre Research, Ethnocinema, Ethnodrama, Fiction-Based Research, Poetic Inquiry, Visual Inquiry, and new and innovative artistic approaches are continuing to emerge.

ARI was founded with the intent to include work within all of these categorizations, as well as others to reflect the diversity of the art/research scholarship undertaken. As an online journal, we are able to include art works across genres. Further, bound to no specific disciplines, we created this space as a truly transdisciplinary and international forum, open to a range of practices – presenting, side-by-side, works reflecting diverse expectations for scholarly writing across disciplinary areas that are met through various arts-based methods, and addressing a range of inquiry subject matter. Finally, to reflect the range of ways practitioners are using and exploring the intersections of the arts and research, we created three sections: Art/Research Theoretical Musings, a section dedicated to exploring methodological and theoretical issues related to art/research practices; Art/Research In Action to showcase examples of scholarship in and through the arts, and Art/Research Reviews for authors to comment on others' work taking place in the field. Submissions for our first issue indicate that the Art/Research In Action section is particularly attractive to researchers; it allows as a space for arts and media rich scholarship that was lacking up until now within academic forums.

Contributions to this issue reflect a range of artistic approaches undertaken across various disciplines. The Art/Research Theoretical Musings section includes three contributions, which combine theoretical discussion of issues related to art/research with reference to specific creative practices: **Sara Scott Shields** (Florida State) and **Leslie Rech Penn** (Georgia) in “Do You Want to Watch a Movie? Conceptualizing Video in Qualitative Research as an Imaginative Invitation” explore the role of representation in arts based research focusing on the potentialities offered by the medium of video for researchers and their audiences. **Patti Fraser** (Simon Fraser, BC) and **Flick Harrison** (Simon Fraser, BC) in “Art for? Framing the Conversation on Art and Social Change ‘with’ Steven Hill,” in conversation with theatre director Steven Hill, in the form of a creative video, explore the frames artist-researchers bring to the project of art “for” social change. **Dorit Netzer** (Hofstra, NY) and **Judy Schavrien** (Walnut Creek, CA), in “Transpersonal Art: A Conversation with Artist Judy Schavrien,” offer an insightful dialogue on Schavrien’s transpersonal art practice and scholarship.

The Art/Research In Action section’s nine contributions span disciplines from health care, to education, to the fine arts, which make use of various art forms in their scholarly work including narrative, poetry, play/scriptwriting, music, and visual arts, such as photography, installation art, video-recorded dramatizations and animated video. **Mindi Rhoades** (Ohio), in “imprints,” offers poems in response to a number of artworks reflecting on art-making and meaning-making processes. **Silvo Machado’s** (Berkeley, CA) autobiographical poems, in “Faggot Speaks: A Poetic Inquiry into the Experience of

Antigay Mistreatment and Sexual Prejudice,” are based on his personal experiences with exposure to antigay mistreatment and sexual prejudice. **Mindi Rhoades** (Ohio), **James Sanders** (Ohio), **Kimberly Cosier** (Wisconsin-Milwaukee), **Courtne Wolfgang** (Virginia Commonwealth) and **Melanie Davenport** (Georgia), in “Finding Big Gay Church: Lost Heretics Seeking Salvation at the Intersections of Art, Religion, + Education,” present an evocative re-enactment of and a theoretical framing for an annual conference presentation in the form of a queer church service exploring LGBTQ issues in arts, education, visual culture and society. **Gail Crimmins** (Queensland, AU), in “A Dramatisation of Research Outcomes: A Verbatim Drama Based on the Lived Experience of Women Casual Academics,” discusses her research to create space for the voices of women casual academics to be heard through dramatization. The team of **Mitchell McLarnon** (McGill, QC), **Pamela Richardson** (Royal Roads, BC), **Sean Wiebe** (UPEI), **Veena Balsawar** (Ottawa, ON), **Marni Binder** (Ryerson, ON), **Kathy Browning** (Laurentian, ON), **Diane Conrad** (Alberta), **Lynn Fels** (Simon Fraser, BC), **Peter Gouzouasis** (UBC), **Anja Human** (North-West, SA), **Eun-Ji Kim** (McGill, QC), **Carl Leggo** (UBC), **Amélie Lemieux** (McGill, QC), **Kathy Mantas** (Nippising, ON), **Karen Meyer** (UBC), **Silvia Morelli** (de Rosario, AR), **Robert Nellis** (Red Deer, AB) and **Julie Vaudrin-Charette** (Ottawa, ON), in “The School Bus Symposium: A Poetic journey of Co-created Conference Space,” present a compilation of poetry and photography resulting from a experiential conference session focusing on childhood experiences of riding a school bus that took place on a school bus. **Charles Vanover** (South Florida Saint Petersburg) in “Listening to the Silences: A Teacher’s First Year in Words and Music” presents an ethnodramatic script that evokes a teacher’s first year in the Chicago Public Schools, and commentary on his process of writing and producing it. **Amber Ward** (California) in “Deconstructing *Panty Pennants* and Revealing Absent Presence,” deconstructs her research-based art installation on women’s sexual identity through a process of visual arts and music. **Kaisu Koski**, (Tampere, FI), **Fenna Heyning** (Assn. Tertiary Medical Teaching Hospitals, NL) and **Robert Zwijnenberg** (Leiden, NL), in “Collaborative Meaning-Making in Arts-Based Research: Data Interpretation with an Artist, a Physician, and an Art Historian,” explore an arts-based process of collaborative meaning making of medical students’ understandings of the female reproductive system. **Jennifer Lapum** (Ryerson, ON), **Linda Liu** (Toronto General Hospital), **Kathryn Church** (Ryerson, ON), **Sarah Hume** (Ryerson, ON), **Bailey Harding** (Ryerson, ON), **Siyuan Wang** (Ryerson, ON), Megan Nguyen (Women’s College Hospital, ON), **Gideon Cohen** (Sunnybrook Health Sciences Centre & U Toronto, ON), and **Terrence Yau** (Toronto General Hospital & U Toronto, ON) in “Knowledge Translation Capacity of Arts-informed Dissemination: A Narrative Study” discuss how arts-based knowledge translation in the form of an art installation about patients’ experiences of heart surgery influenced cardiovascular practitioners’ delivery of care.

In the Art/Research Reviews section, three reviews conclude the issue. **John Guiney Yallop** reviews the book *Arts-Based and Contemplative Practices in Research and Teaching: Honoring Presence*, edited by Susan Walsh, Barbara Bickel, and Carl Leggo. **Monica Prendergast** (Victoria, BC) in “What I Learn from Theatergoing: Review Haiku,” offers a suite of theatre reviews in the form of haiku along with reflection on the application of theatergoing on her teaching and scholarship. **Sarah Hobson** (SUNY

Cortland) in “The Power and Possibilities for Understanding Teaching in these Times with Ethnodramatic Inquiries into Teacher Stories: Two Reviews,” examines two ethnodramatic performances of two teachers’ interviews including a performance of Vanover’s ethnodrama presented in his contribution in the In Action section of this issue.

We thank authors for all their submissions to this, our first issue of *Art/Research International*. We invite readers to peruse the various contributions, to engage in reflection, dialogue, and critique and to take up these conversations in new ways.

Diane Conrad & Patricia Leavy, Co-Editors-in-Chief