"I am here": The collective experience, impacts and sense-making from a shared Summer School experience

"Eu estou aqui": A experiência coletiva, os impactos e a produção de sentido de uma experiência partilhada de uma Escola de Verão

"Je suis ici": L'expérience collective, les impacts et la création de sens à partir d'une expérience d'université d'été partagée

Joana P. Cruz[a]*, Shelbi A. Taylor[b], Julia Römer[c], Deepti R. Bhat[d],
Álmos Szőcs[e], Kathrin Paal[f], Betina Lopes[g]

[a] Centre for Research and Intervention in Education of the
Faculty of Psychology and Education Sciences of the University of Porto, Portugal.

[b] School of Teacher Education, Södertörn University, Sweden.

[c] School of Innovation and Technology, The Glasgow School of Art, Scotland.

[d] School of Education, University of Bristol, UK.

[e] ELTE Eötvös Loránd University, Budapest, Hungary.

[f] Plymouth Institute of Education, University of Plymouth, UK.

[g] Research Centre on Didactics and Technology in the Education of Trainers (CIDTFF),
University of Aveiro, Portugal.

Abstract

This paper aims to offer a practice-inspired contribution to reflect on the role of extracurricular activities in the journey of academics, in particular PhD students, by describing and analysing a particular lived experience at the European Educational Research Summer School. Held at the Faculty of Psychology and Education Sciences of the University of Porto, Portugal, it focused on "Participatory Approaches in Educational Research". Being a group of two tutors and six doctoral students, we depict some of the impacts the week had on all participants while sharing and reflecting on the potential of participatory research and processes in both individual projects and collective experience. The group mobilised arts-based research methodologies to start a reflexive dialogue about the transitioning process from doctoral student to becoming a researcher. Inspired by Photovoice (Wang & Burris, 1997) and Image Theatre (Boal, 2002), attending to the multiplicity of our collective visions, voices, and experiences, we endeavoured to foster a safe and creative space for collaboration where thoughts and feelings could be collectively experienced and reflected upon. The use of arts-based research, the rapid growth of trust within the group, and the agency that was felt and taken up by the participants were the main themes identified in our analysis, which were at the heart of the unexpected way the week unfolded.

*__Correspondence:__ *Faculdade de Psicologia e de Ciências da Educação da Universidade do Porto, Rua Alfredo Allen, s/n, 4200-135 Porto, Portugal*
Email: joanacruz@fpce.up.pt

Resumo

Este artigo pretende oferecer um contributo inspirado na prática para refletir sobre o papel das atividades extracurriculares no percurso dos/as académicos, em particular dos/as estudantes de doutoramento, através da descrição e análise de uma experiência particular vivida na *European Educational Research Summer School*. Realizada na Faculdade de Psicologia e de Ciências da Educação da Universidade do Porto, Portugal, teve como tema "Abordagens Participativas na Investigação Educacional". Sendo um grupo de duas tutoras e seis estudantes de doutoramento, retratamos alguns dos impactos que a semana teve em todos/as os/as participantes, ao mesmo tempo que partilhamos e refletimos sobre o potencial da investigação e dos processos participativos, tanto em projetos individuais como em experiências coletivas. O grupo mobilizou metodologias de investigação baseada em artes para iniciar um diálogo reflexivo sobre o processo de transição de estudante de doutoramento para investigador/a. Inspirados/as no Photovoice (Wang & Burris, 1997) e no Teatro Imagem (Boal, 2002), atendeu-se à multiplicidade das nossas visões, vozes e experiências coletivas para promover um espaço de colaboração seguro e criativo, onde os pensamentos e sentimentos pudessem ser vividos e refletidos coletivamente. A utilização da investigação baseada em artes, o rápido crescimento da confiança no seio do grupo e a agência que foi sentida e assumida pelos/as participantes foram os principais temas identificados na nossa análise, que estiveram no centro da forma surpreendente como a semana se desenrolou.

Palavras-chave: investigação baseada em artes, estudantes de doutoramento, escola de verão, investigação participativa, teatro do oprimido

Résumé

Cet article vise à apporter une contribution inspirée par la pratique à la réflexion sur le rôle des activités extrascolaires dans la carrière des universitaires, en particulier des doctorants, en décrivant et en analysant une expérience particulière lors de l'*European Educational Research Summer School*. Organisée à la faculté de psychologie et des sciences de l'éducation de l'université de Porto, au Portugal, elle avait pour thème "Les Approches Participatives dans la Recherche en Éducation". En tant que groupe composé de deux tuteurs et de six étudiants en doctorat, nous rendons compte de certains des impacts que la semaine a eus sur tous les participants, tout en partageant et en réfléchissant au potentiel de la recherche et des processus participatifs, à la fois dans les projets individuels et dans les expériences collectives. Le groupe a mobilisé des méthodes de recherche basées sur l'art pour entamer un dialogue réflexif sur le processus de transition du statut de doctorant à celui de chercheur. Inspirés par le Photovoice (Wang & Burris, 1997) et le théâtre-image (Boal, 2002), étant donné la multiplicité de nos visions, voix et expériences collectives, nous avons cherché à promouvoir un espace collaboratif et créatif où les pensées et les sentiments pouvaient être vécus et réfléchis collectivement. L'utilisation de méthodes de recherche basées sur l'art, le développement rapide de la confiance au sein du groupe et l'autonomie ressentie et assumée par les participants sont les principaux thèmes identifiés dans notre analyse, qui ont été au cœur de la manière inattendue dont la semaine s'est déroulée.

Mots-clés: méthodes de recherche basées sur l'art, doctorants, école d'été, recherche participative, théâtre de l'opprimé

Introduction

Doctoral summer schools bring together students who are connected by a common educational purpose. In a diverse and collaborative environment, they provide a rewarding learning experience to doctoral students. Considering that doing a PhD can be an intensive emotional life passage (Casey et al., 2022), these spaces can be a possibility to foster space for care-full (Pereira, 2006), relational and affective communities of practice. In this paper, we draw upon a particular shared experience – mobilising arts-based research

(ABR) methodologies – as part of the 2023 European Educational Research Summer School (EERSS), held at the Faculty of Psychology and Education Sciences of the University of Porto (FPCEUP), Portugal. The first and last authors – tutors of the EERSS – endeavoured to promote a space that could function as a "community" where people could gather in a safe emotional environment with freedom and respect. Thoughts, experiences, and feelings were articulated during the participatory process, entailing both individual and collective focus on being a doctoral student taking part in an international gathering of doctoral students. Our intent is to describe and analyse in this paper our participatory process during this summer school experience; and to contribute to the reflection on the importance of extracurricular activities on the professional development of researchers, in particular, doctoral students – amidst the competitive notion of maintaining a critical perspective on the hyper-productive focus within the academic system.

This manuscript is divided into five sections: i) first, we begin by acknowledging ABR methodologies as a valuable form of research, pedagogy, and knowledge creation; ii) secondly, we address the origins of summer schools generally and the context of the European Educational Research Association (EERA) Summer School (same as EERSS, from here on used alternatively). Here, we also justify our methodological approach of using participatory ABR; iii) next, we provide methodological notes on our summer school process, including the characterisation of our group – tutors and participants; iv) thereafter, we describe the process of our group experience, analysing emergent themes through our collective lenses; and v) finally, we present some conclusions and suggest future possibilities for intervention, extracurricular activities, and research.

i) Mind the gap: the potential of ABR

The gap between social, activist, and collective engagements and academic productivity is being underscored (cf. Pereira, 2016), and this can risk failing to hold a responsibility to impact the course of history with personal observations and reflected knowledge. Universities follow a Western logic and classification model centred on dichotomies – logos/mythos, spiritual/material, rational/emotional, masculine/feminine – that reflect structural oppositions which have served to justify various partialities. These dichotomies' presence in academia perpetuates inequalities, silences experiences, and empties the space for thinking (cf. Evans, 2004). Peters and Barnett (2024) emphasised the need "for tertiary educators [to] support students to develop industry skills while also embodying a critically engaged pedagogy in order to work and create in the industry in ways that prioritise relationality, context and an ethic of care" (p.1). These authors made a clear connection between community-engaged arts practices and critical pedagogy, as both privilege "collaborative processes, values people over institutions, is contextually grounded, and understands creative excellence as intricately entangled in social and relational outcomes" (p. 3). As

academia is rapidly changing, the explosion of more creative and aesthetic research methodologies can, in fact, constitute new challenges and opportunities.

As we said elsewhere (J. Cruz & Soeiro, 2024), ABR gives access to unconventional knowledge through reflexive engagement on the world experience, entailing engagement on the world experience, meaning one can at once be immersed in a moment while processing it (Hertz, 1997). Simultaneously reflecting, discussing, and living. In fact, one of the powers of artistic language and ABR is to "prioritiz[e] the *creation of possibilities* over the *providing of certainties*" (Rolling, 2018, p. 494). With an increase in ABR's use in social and educational settings during the last decades, "[m]any contemporary artistic practices are centred on the idea of restoring social bonds, given a fragmented world, viewing participation as a means of rediscovering this sense of community" (H. Cruz et al., 2020, p. 2). The integration of artistic languages is normally used within its power to "promot[e] this feeling of belonging and the development of creative visions for social transformation" (p. 2). Based on "aesthetic work", the knowledge produced through ABR is linked to reflexivity, empathy, care, and compassion (McIntyre, 2004). By "offer(ing) rich arrays [of] interpreting the world" (Norris, 2018, p. 293), the arts make it possible to "put things together", promoting moments of affectivity, sensitivity, and dialogue. These moments can be created through spaces of dialogue, pluralism, and the production of collective knowledge (cf. H. Cruz, 2020), fundamental to the processes of politicisation, co-creation, and co-research. In fact, if we address knowledge creation with the "understanding [that the human realm] is grounded in personal experience and relationship with others, past and present" (McNiff, 2018, p. 28), it is easy to recognise that using art-making as a way of knowing is to facilitate social scientific goals (Jones, 2010).

ii) Contextualization

Summer Schools

Doctoral Summer Schools are a transformative pedagogy for doctoral education that deconstructs the traditional supervisory relationship and the disciplinary curriculum through intensive group processes (Zukas & Andersen, 2012). Doctoral students, who increasingly work in isolation, experience a sense of community during the summer school, where tutors and organisers make efforts to create a non-hierarchical space (Spieker & Van Gorp, 2016). Higher degrees of collegiality are created at summer schools; participants can engage as peers, rather than experts, and can distance themselves from the everyday constraints of academic and assessment responsibilities. Zukas and Andersen argue that summer school establishes an uncommon academic environment "advocating egalitarian values such as collaboration, respectful critique, mutual learning and inspiration" (p. 73). This collegial and open process contrasts strongly with the individualised

and private processes of supervision. Summer schools prompt students to participate fully rather than peripherally in practice, engaging with each other's work facilitating meta-level discussions and encouraging students to establish relationships with other participants as peers, rather than experts, and this relationship is many-to-many, rather than one-to-one (for example, with supervisors).

EERA Summer School

EERA has been offering Summer Schools (EERSS) for doctoral students since 2010. EERSS hosts between 50-90 emerging researchers from 20-30 countries (EERA, 2023a). The program is led by tutors – experienced researchers who contribute to providing a diverse academic environment – and is structured as a week-long course consisting of a combination of interactive lectures, workshops and small group discussions (EERA, 2023b). The themes of the summer schools usually range from generic topics relevant to the broader field of educational research, such as "Academic Writing" and "What is data?" to emerging niche topics that demand timely discussions, e.g., "Ethical concerns in educational research".

Focus on participatory approaches in educational research

The theme for EERSS 2023 was "Participatory approaches in educational research". All doctoral students were divided into eleven groups, and two tutors were assigned to each group. The authors here were assigned to 'Group 10', and our theme was 'Nature, Body and Epistemic'. Each day consisted of two group work sessions, giving the tutors freedom as to how they wanted to structure and facilitate their group activities. Group 10 tutors decided to meet participants through ABR methodologies. As EERSS's focus was set on participatory approaches, they were driven to create learning experiences for the group using participatory arts-based methods, mainly Photovoice and Theatre of the Oppressed (TO). In holding a perspective of coherence for the objectives of EERA Summer School – to deepen the knowledge and reflection on the theoretical and epistemological foundations of participatory approaches in educational research; to articulate the research questions with the research methods; and to reflect on the ethical issues of a participatory research design – tutors decided to learn from the experience of participating in a ABR participatory process, where they necessarily had to deal with "a certain degree of chaos, uncertainty and messiness" (Brydon-Miller et al., 2003, p. 23). For that, the authors underwent an exploratory process where doctoral students were at the centre of the process (as subjects of participation), where the power was mostly shared, and the gap between practice and theory, personal and political, diminished throughout the week (cf. Finn, 1994).

O'Neil et al. (2022) pointed out that Euro-western ways of knowing and methods of education rely heavily on reasoning, critical thinking and problem-solving using cognitive ways of knowing. Meanwhile,

arts-based participatory approaches reimagine the epistemological foundations towards more holistic, shared, and inclusive ways of knowing where researchers and learners collectively generate knowledge and learn together. From this perspective, "the educational world may not be counted, classified or neatly described, however, it can be experienced deeply, connecting individuals and humanity" (p. 34). Moreover, using arts through participatory approaches allows the cross-cultural exchange of ideas, values, and experiences through visual communication (beyond written and verbal texts) and creates a space for embodied experiences to be expressed in visual form (Tolia-Kelly, 2007). It facilitates the capture of alternate vocabularies that are not encountered in oral communication. Since our group consisted of doctoral students and tutors from diverse backgrounds who did not share the same first language, using arts-based participatory approaches for our activities suited our contexts. Hence, participatory arts-based methods became central to our group's interactions as it allowed us to generate knowledge through active involvement of participants, offering creative opportunities for expression and to stimulate critical involvement. Our primary motivation for using art-based participatory methods in Group 10 was to democratise knowledge production and provide transformative learning experiences. Especially in a summer school setting, focused on participatory approaches in educational research, we as tutors were driven to 'walk the talk'.

This paper primarily elaborates on Group 10's practice and experiences of engaging in participatory arts-based methods and how they became foundational to our group's collaborations during the Doctoral Summer School. In the following section, we detail our motivations for using two specific arts-based methodologies: TO and Photovoice.

The inspiration of Theatre of the Oppressed and Photovoice

Strongly influenced by Paulo Freire, the Brazilian artistic director and playwright Augusto Boal developed the TO methodology in the 1960s. Articulating art, politics, and social transformation, Boal envisaged a process of conscientisation through rescuing the democratic nature of theatre while giving it back for collective uses. He proposed the transformation of the condition of spectators, potentiating the democratic participation of the people involved: "we don't have spectators, we have citizens in the audience ready to act in defence of their rights" (Boal, 2003, p. 18). TO is a very consistent example of a developmental and living process of working with communities; it is, in its origin, a form of political resistance. For Augusto Boal, the idea that theatre should be given back to the people and used for any human being to better observe themselves and the daily problems they face, led him to create TO. This is a type of citizenship in the making: if the spect-actors are capable of and transform the course of a dramatic action, so too active citizens can construct and transform the course of their social realities, co-producing them.

The democratic layer of TO can be reached in other forms of ABR methodologies, such as for

photography or poetry, to give an example of the artistry we used during EERSS. Photovoice was born from the same democratic proposal: to give back the creative act of photography to people, giving space to different ways of seeing the world (Wang & Burris, 1997). By putting participants' photographs as a medium for dialogue, Photovoice enabled the visual representation of the everyday experiences of participants (Foster-Fishman et al., 2005), where interpretation is prioritised over the quality of the photograph (Wang & Burris, 1997). This methodology focuses on content and meaning-making, and the potential for initiating critical dialogue.

iii) Methodological notes on our process: from Participation to Authorship

The richness of our encounter and our artistic practice-inspired process gave us the opportunity to co-write this article. We made this decision post-EERSS and moved forward with our collaboration. This was influenced by Tripathi et al.'s (2022) proposal of Retrospective Collaborative Autoethnography, where the authors suggest that "working collectively with a group of researchers (i.e., collaborative autoethnography) can help mitigate this challenge [having a self-narrative research that can lead to biases and the influence of expectations and assumptions] and further strengthen this method of inquiry" (p. 1). Most of the discursive data was written by participants retrospectively in the form of Reflective Memories (RM). As such, the experience of the event was posteriorly re-lived in a different moment in time and place by the researchers/participants. It was, then, "written from a particular point of view at a particular point in time for a particular purpose [as] every story is partial and situated" (Ellis, 1999, p. 673). This process gave a freer involvement and allowed "moving in and moving out" (Edwards, 2021), grasping an insider and outsider view of the process. The discursive data was individually written, and the analytical process was collectively made by two participants who read and coded the data, combined it in units of meaning and then "shar[ed] their reflexive pieces (...) [and a] filtration of ideas happen[ed] to reach a common consensus" (Tripathi et al., 2022, p. 2). These analyses were then shared and collectively discussed in a third online meeting (*Zoom 3*). This step also functioned as a reliability check where the present participants "comment[ed], add materials, change their minds and even offer[ed] their interpretations" (Ellis, 1999, p. 674).

FIGURE 1

General diagram of our process
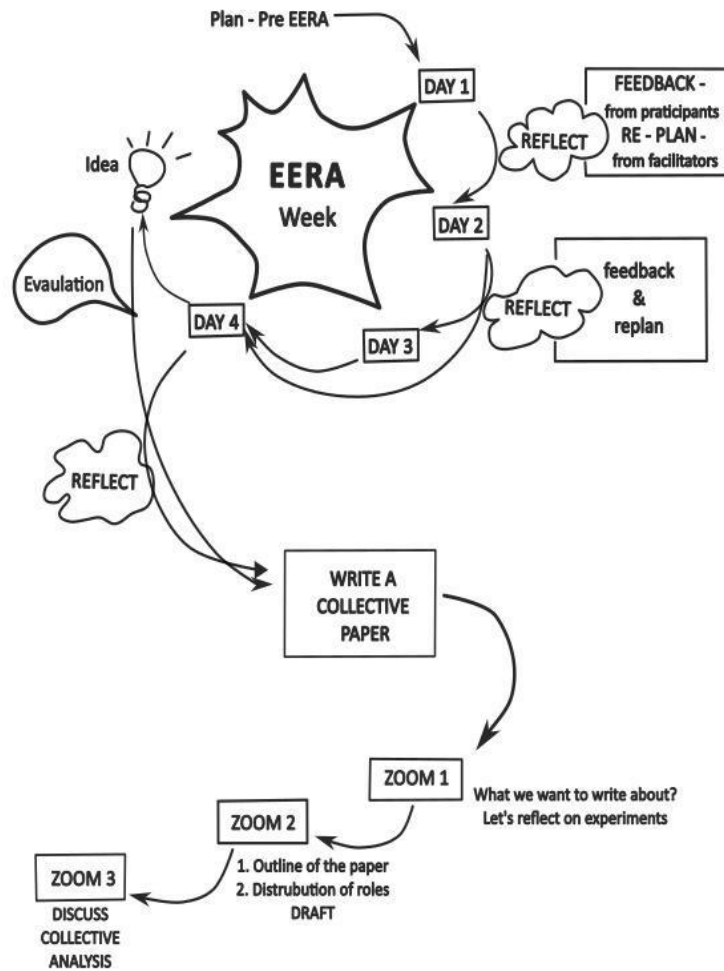

Characterisation of the tutors and participants

The different backgrounds of both tutors and participants were central to the group's experience. The first author is an experienced TO *joker*[1], whose academic research focuses on ABR methodologies and education. The last author focuses on science teacher education within development cooperation protocols, using narratives as a central method of research. Finding the junction point between both of these profiles enabled the richness of facilitating this week.

---

[1] "Joker" is the name Boal used for the people that facilitate a Theatre of the Oppressed process – they have two main roles – to facilitate the process of using TO techniques with a group and to mediate the dialogue between audience and actors in a Forum Theatre scene.

FIGURE 2

Group characterisation on PhD stages and project themes
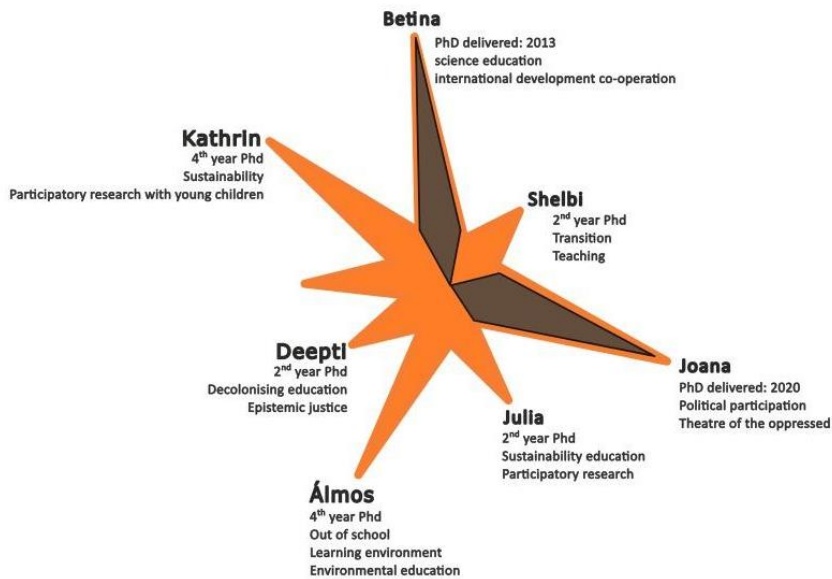
27

Although we had diverse backgrounds and stages in our academic trajectories, the fact that we started gathering our commonalities as a group first made it possible to overcome the existing differences. As Hertz (1997) raises in her book "*Reflexivity & Voice*", questions around the (im)possibilities "to conduct feminist reflexive research if no common ground can be identified" (p. xi) are big. However, the work on commonalities is what characterises TO and other ABR techniques which admit the multiplicity of positionalities, visions, and experiences, but also target a political look at the power structures, understanding the collective identity/base inside groups so a true dialogue can occur. In a way, it is the will to find the commonalities inside a diverse group that can fortify the collective identity:

> One organiser – before the summer school – told me and Betina that our group was the only one that they couldn't find a concrete reason to be together as all participants' projects were very different from each other. As it was group 10 – my favourite number – I early started to be eager to understand the commonalities between these projects and participants – I could not believe that this was just a matter of chance. So, when I had the opportunity to go deeper into that connection, I tried to make it visible through body, paint, and poetry. (1st day, tutor J.'s fieldnotes)

iv) Analytical description of the group process

PRE-PLAN EERSS

Given the power of photography, tutors asked participants for a first task: to send photos that could depict: i) participants' working place; and ii) the research they were engaged in. This approach enabled a first level of communication between the group: we met each other's locations and living/working places while connecting with each other's work, at a first sight, without words before the summer school took place. This led to an interesting opportunity to discuss participants' research in a different format that embraced the emotional and creative layers, which are fundamental for creating a good atmosphere inside the group. These images made it easier to talk about research without judgements and language barriers and gave a sense of the commonalities of visions/structures that were in the room.

DAY 1 – INTRODUCING EACH OTHER

Starting the day with a circle, group members presented photographs of their workplace. Research photos were shared on the wall and we collectively discussed them, through a silent discussion process. Afterwards, we each shared our individual experiences of *being a doctoral student* through TO techniques, specifically with Image Theatre (IT), opening a space to discuss everyday life and the past and present challenges of being in the process of *becoming a researcher.* Using embodied exercises, we focused on both the individual and collective experience, intending to create a common ground for the sessions. It also demonstrated commonalities in our experiences and created space for participants to share and re-discover themselves personally and in their role as researchers.

F<small>IGURE</small> 3

On the left: photo from the silent discussion; on the right: photo from the IT exercise.

In the afternoon, a talk exchange followed to connect with participants' thoughts and insights on participatory research and their individual projects.

> In the end, we made a check-out round just to grasp participants' feelings, motivations, etc. The feedback was surprising: they loved the morning exercises – on thinking about research and the group through their bodies – and vehemently asked for more body research. (1st day, tutor J.'s fieldnotes)

The daily check-ins and check-out moments were important to address individual needs and motivations and clarify the collective direction of the process. Respecting the individual stages group members were going through, the process evolved, putting doctoral students in the lead of decision-making. Drawing from an action-research approach, tutors tried to incorporate flexibility and respect everyone's knowledge and "what the 'people' think and want" (Brydon-Miller et al., 2003, p. 25), using horizontal decision-making. With the consistent group feedback, the week's sessions were taking a participatory form.

DAY 2 – FOLLOWING THE GROUP AND DEEPENING THEIR RESEARCH PROJECTS

In honouring previous feedback, tutors decided to organise the second day similarly: in the morning, we discussed the individual projects; in the afternoon, we would facilitate a more arts-based session about participation, positionality, and research. We started the afternoon with an IT exercise, where participants were asked to present a body' statue over different *inputs:* "nature", "body", "epistemics" and "research" [facilitator used the main themes of participants' PhD research]. At their own pace, participants were asked to relate their statues (bodies) with the previous ones. The last theme issued created a very powerful collective image that we transformed into a rhythm machine, adding sound and movement to the statue.

FIGURE 4

The collective image of "Epistemics"

We ended that day with individual and collective drawings on our reflections upon this afternoon. Sited in a circle, each drawing was passed on to the following participant, who added elements to the previous drawings. We ended up with ten collective drawings. This preceded the 'homework' task of writing a poem about this collectivised drawing. The use of poetry in this research context aimed to deepen participants' understanding of the collective apprehensions of this practice; a reflective practice that could complement other research practices (Faulkner, 2018).

FIGURE 5

A.'s collective drawing and writing

I was a bit afraid to write down the term "power" because I thought that more people might have an "aggressive" image in mind of the power. Meanwhile, I thought that 'group' actually means a common force. I really liked the fact that words like empathy and love were added to my drawing, because to me this means that the strength of the group is based on love and empathy. Of course, in the meantime, there is also a big why sign, which to me means that in a group, tasks and roles are often questioned. But I think that this in turn is necessary for the power to be born in the group. To me, 'two sides of the same coin' means that there are difficulties in the strength that a group can create. What I mean is that for every positive thing there can be a negative counterpart and these negative effects can destroy the unity of the group. All in all, the most important thing for me is that someone drew a heart in the middle of the figure. This means to me that if people love each other, the group will work by itself.

DAY 4 – INDIVIDUAL POSTERS: A GROUP CRISIS AND A COLLECTIVE DECISION

Before the final day, following EERSS's requirements, there was a mandatory task: to present an individual poster on the last day. Within the dynamics of our group, the idea and desire to make a collective poster emerged. The students wanted to present collectively the embodiment methods. They were also problematising the instituted form of evaluation: "*can we present a collective poster?*" / "*can we make a performance instead of a poster?*" As this was not allowed, a compromise was reached instead. The group decided to balance what was required – an individual poster – and what really moved them – to also share the artistic pedagogical tool with other summer school participants. They found an open slot in the poster

presentation schedule on the last day to share some of the IT exercises.

> Totally without my or tutor B.'s interference – they decided what to do the following day. They transformed the performance into a workshop, settling on having some individual time to present the poster – and agreed on a way to make it more collective, highlighting a part of the collective work and presenting their insights on the projects from the week. They joined the idea that gave continuity to their will to multiply the week for the other participants and proposed to do a little 10-minute workshop for some of the groups that were present in the summer school. (4th day, tutor J.'s fieldnotes)

Herein, we analyse a moment of practice, as practice is "always located in a specific time and place and enacted by particular individuals or groups", it "is not repeatable" (Spatz, 2017, p. 7). And that's the richness of this practice: because it was based on two specific techniques – democratic in their roots – that could be easily shared and taught to the group, they were motivated to also share and teach to a larger group. While a particular combination of the techniques of TO was used during the group activities, the group was motivated to share some of the selected TO techniques with other EERA participants by breaking down the elements of the practice. In fact, IT technique makes it "possible to travel beyond place, time or body", and the possibility of going to other places entails some risks of "detaching the technique from its point of origin" (p. 10). This "action" was particularly intended to make other participants in the EERSS aware of the possibilities created in our group, expanding upon Group 10's experience.

DAY 5 – POSTER PRESENTATIONS AND EVALUATION

On the last day, tutors and participants had to follow different routes, but the performance/mini workshop was a success. As a group, we met again to have lunch together and reflected upon the week.

IV) Analytical description: Some insights on how this happened…

This section provides insights into the emergent themes from the collective analysis made by the second and third authors, using discursive data from group meetings. This gives the reader an understanding of what happened and the challenges and advantages present in our doctoral summer school experience. Ultimately, it contributes to considering extracurricular activities, such as summer schools in the professional development of academics (from young to more senior members) and how participatory engagement can be enhanced in its design.

Three main themes were unveiled in our analytical process:

i) the accessibility of the arts-based methodologies that were used;

ii) the trust that involved the participants in the collective process and that surprisingly had rapid growth

during the week; and

iii) the agency that was felt and taken by the group's participants.

These themes (accessibility, trust, challenges, agency, and potentialities) are represented in the following image, drawn by one of the participants after the collective analysis. They are presented in order of appearance – from left to right – narrating the timeline experienced during the summer school.

Image drawn by one of the participants after the collective analysis of the data
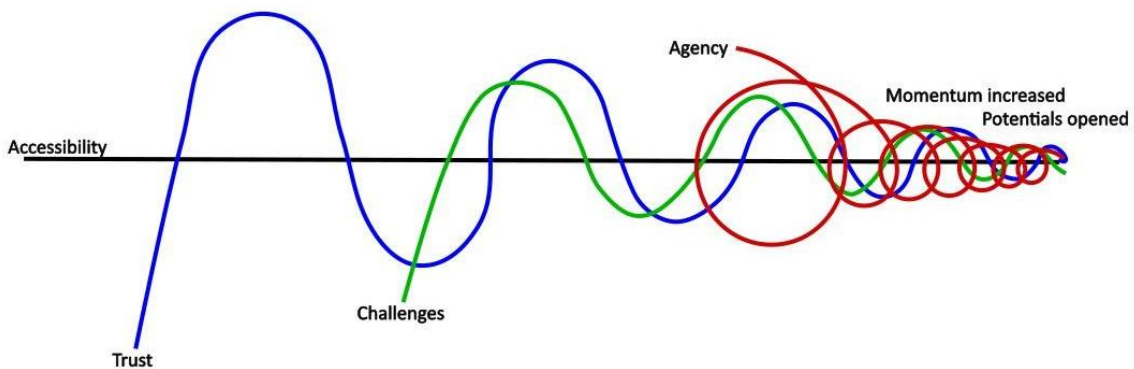
A) The accessibility of the artistic methodologies

> The use of the arts removed a lot of boundaries that I would have found difficult to cross in a more traditional academic setting. (A., RM)

By employing artistic methodologies – inspired by TO and Photovoice – tutors intentionally introduced a political and horizontal basis as a tone for the process to articulate the themes of participatory research with the learning goals of this summer school. Through TO exercises, tutors aimed to amplify arts' capacity to revisit the surprise effect, the admiration state, in order "to come at things differently" and ask new questions, develop new insights, "create new ways to see, think and communicate" (Leavy, 2018, p. 3). This gave rich insights to discuss each persons' research process in its multiple dimensions. Considering theatre as the first form of communication, Boal (2002) believed in its universality: "Everyone can make theatre, even the actors!", he famously said.

> For me, the embodied approach requires a different form of communicating thoughts that some might feel more and some less comfortable with but is certainly as suitable for very young, pre-verbal and non-verbal participants (of all ages) as the arts-based approach. (K., RM)

When doing performance as research, we understand that it entails "expressive and embodied action,

[c]onvey[ing] meaning in a range of registers (e.g., gestures, tonality, scripts, silences, staging, sensuous modes on knowing)" (Ong & Rovisco, 2019, p. 12). These other ways of knowing reflect different ways to interpret the world and are out of the hierarchy of what counts as "knowledge". The artist – being an actor, poet, or photographer - uses "personal experience and research to create something from the particular, which becomes universal when the audience [the others] relates to, embodies, and/or experiences the work as if it were their own" (Faulkner, 2018, p. 210). That happens in the search for verisimilitude - the elicitation of "a feeling that the experience described is lifelike, believable, and possible" (Ellis, 1999, p .674). And as a human condition, this makes it possible to enter a process of a shared journey, where collectively we use "process-oriented craft to explore reality, create something new, disrupt usual ways of thinking and create embodied experience" (Faulkner, 2018, p. 214).

> And then, there was a shift… from when you said first 'embody what is your PhD experience' and a lot of people were [statues of 'boredness' or 'sadness']… I showed [statue of 'strength', 'pride'] and then, people were like 'wow, what is this different understanding?' And I feel, for me, there was so much more joy in everything just after that. (S., Zoom 3)

The horizontal dialogue about each PhD experience enabled an exchange of world visions where trust could spring, as "faith in humankind is an a priori requirement for dialogue [but] trust is established by dialogue" (Freire, 2005, p. 91). As dialogue only exists when the two sides realise they have something to learn from each other, tutors put aside status and hierarchies of who knows more:

> J. and B.: you treated us as researchers. You saw it from some other tutors… They came much more with this attitude of 'I tell you how research is done'. And, you know, you still gave advice or recommendations or feedback in ways, but you were treating us as: 'You know what you're doing! You know your context! We have such a diverse group here… We need to meet in a different way. It's not just about your project, but it's also about you'. And, I think, how you treated us in this way also enabled you to learn something from us. I think this was so valuable. And that's how you created this space! (J., Zoom 3)

In fact, participatory ABR are often a "two-way flow of collaboration" (Peters & Barnett, 2024, p. 2) where relationality is at the centre and with-it connectedness (with the others and with him/herself), ethical orientation and contextualised practice. With this comes the trust in what people already know, "[a] key value shared by action researchers… this abiding respect for people's knowledge and for their ability to understand and address the issues confronting them and their communities" (Brydon-Miller et al., 2003, p. 14).

B) A space where trust could bloom

There is an agreed notion about trust that it is a vital and fertile soil for every participatory research, however, the reasons have not yet been widely studied (Armstrong et al., 2023). It seems that what is

crucial to the trust dynamic of 'we-relationships' are disclosing the self, reciprocity and perspective taking; (…) disclosures may be trivial but as the relationship grows disclosures can become more personal, for example sharing fears, and this is often the point when trust is recognised as developing. (p. 1004)

I got the sense that in my department/research centre, I am one of the people who is seen as being (more) creative and willing to take risks, but within this group, I felt somehow (too) traditional… I realised that there is another entire spectrum of hard-core creativity that is explorable and that I feel can enrich my professional approach as a researcher. I came in the role of tutor, but I started to take on the role as a student, too. (Tutor B., RM)

In fact, as the week developed in a surprising direction, tutors' roles were also redefined along the process. The first author mainly assumed the roles of researcher and artistic facilitator. The last author and co-tutor of Group 10 articulated feeling in-between being a facilitator and a participant of the workshop themselves, since the artistic methodologies gained prominence during the week and were mainly facilitated by the first author. This collaboration through dialogue contributed to creating a "trusted structure", and with it, surprising endeavours – triggered by the different visions and subjects that interacted – that "show that we are learning something new, and so we need to be prepared to accept disruption" (Cornish et al., 2023, p. 11).

Freire (2005, p. 91) stated that by "founding itself upon love, humility, and faith, dialogue becomes a horizontal relationship of which mutual trust between the dialogues is the logical consequence". The feminist and intersectional lenses that are part of both tutors' ethical frames helped to maintain openness and curiosity during the process and, as such, maintained this possibility of a true participatory dialogue.

By being vulnerable, in a sense, tutor B., for example, was sharing openly: "I don't know if I'm good at this… I don't know if I understand this whole activity", you know? Making mistakes while we were in the room, not being the kind of traditional teacher knowing everything and not making mistakes or trying not to… just being very open in sharing that she also doesn't know…Based on [that, trust] was created. (J., Zoom 3)

Frequently stating trust and vulnerability together, the dialogue over the analysis remembered Freire (2005, p. 64):

[T]he oppressed[2] must see examples of the vulnerability of the oppressor so that a contrary conviction [the diffuse, magical belief in the invulnerability and power of the oppressor] can begin to grow within them. Until this occurs, they will continue to be disheartened, fearful, and beaten.

This made us enter a collaborative journey where the exposure of individual differences was well

---

[2] Using here the notion of the "oppressor" as in an institutional hierarchical superior level, here in the "tutor" role. This teacher/student (tutor/participant in case of the EERA week) dynamic is very evident in the academic setting where formal barriers are quite firm.

embraced and made a difference in terms of avoiding the fear of failure:

> The methods I used for collective reflection and discourse completely eliminated these fears because I felt that presence was the most important thing. I could put it this way: If I let myself be part of the group, then the group will let me be part of it. (A., RM)

Often related to security, trust is a social concept that Forbes-Mewett (2010, p. 60) defined as the "maintenance of a stable capacity for self-determining human agency". Vulnerability, on the other hand, seems to be linked to a more social and political sphere, meaning greater exposure to a risk or negative factor. Here, however, it is used as a power that comes from trust, so closely linked to the ground of exchange in a group. This trust could also be a result of the everyday "in-between, rather quiet" social exchanges (Nowicka and Heil, 2016, p. 13):

> I think there was this level of trust that was given, where you guys sort of... let our voices, let us take over... but then that you... trusted us, as sort of incoming researchers... (S., Zoom 3)

Within mutual trust came the ability to see each other, each other member as peers and as tutors, and the openness to co-embrace challenges.

C) Challenges

However, despite the "accessibility" and "trust" that were shared, we could detect challenges along the way – for everyone without exception. Tutors experienced it through the balance of their institutional and group facilitation roles, particularly on day 4. In fact, the institutional goals differed from the culture we created through group work. This balancing act – that also comes from a political decision to be coherent with the methodological decisions and the horizontality created in the group – was very difficult and raised some questions in the facilitator's mind:

> "Was this helpful? How can we translate our insights on each research or on the process of doing research?"... I was getting insecure about the route we were having on leading through a reflexive process on motives and visions of their own work, of problematising our positionalities as researchers and was feeling that we were failing on the proposed task: to do a poster and address individual research. (4th day, tutor J.'s fieldnotes)

This is a common challenge, as rarely is horizontality present or preceding any educational setting. In fact, if we see university as a continuation of the hermetic space of the school arena (Monteiro & Ferreira, 2011), its hierarchical structure impacts the quest for horizontality where "'teacher authority' structures, to a great extent, the dynamics inside the classroom [and] power imbalances are always present and they condition a truly participative process" (J. Cruz et al., 2019, p. 375). To be sure, Participation in which

everyone is involved can be a risky process, implying a participatory exchange, negotiation, and an uncertain outcome (Huybrechts, 2014). At the same time, stressful and successful: the exploration of "the emancipatory and transgressive possibilities of research methods to disrupt western academic norms about what are considered 'good' or 'acceptable' ways of producing knowledge" (Lenette, 2022, p. 4) was not only present on that moment but through the week. Talking about participation while discussing the activity of doing research and the dimension of participatory research in participants' methodological design, using strategies inspired by ABR, started to impact the mindset of the group. It was not enough to talk about "participatory" anymore, as participatory should be lived and shown to others within the summer school. This was, in fact, a good sign considering the methodologies that were chosen to start the summer school inside Group 10 and the need to be aware of their roots, which are fundamental but often forgotten (Lenette, 2022). Faced with all our contemporary challenges, "making artistic practices a reality is, in itself, a demanding act because it questions the normative and demands a risky negotiation between professional and non-professional artists (H. Cruz, 2020 p. 237–238, our translation). This is a risk in institutionalised settings, where political intentionality is often absent. Moreover, the entailed risks of going out of the "normal" route do not have the same consequences for all the intervenors – given the different statuses and privileged positions – and this is a risk we tried to be aware of. This was, in fact, problematised by one of the participants in the last *Zoom* meeting:

> If, at all, we were interested in collecting [credits/ECTS]… like I didn't care too much … but that allowed us to experiment, right? If it would have been like "oh, you know, we collect afterwards your essays or your reflection on the summer school or something…", this would have created from the very first moment boundaries in a way that we need to take this more 'seriously' because we get assessed. (J., Zoom 3)

Being in an international summer school focused on participatory research was, in fact, a privilege. We had a space where we could experiment our bodies, act collectively and think aloud without the pressure of grades, time, and productivity. We could experiment with participatory learning environments going beyond the learning goal of (only) discussing participatory research methods. Therefore, the achievement of this milestone, prompted by the learning goal itself and the strategical use of ABR came into conflict with another summer school goal, namely, to evaluate each PhD students' research. The "productivity" mentality – that comes with the pressures on *performativity* (Ball, 2003), measured by metricisation and rankings (Burrows, 2012) – sits in every one of us as a "cop in the head", using Boal imagery on the *Rainbow of Desires*[3]. And this was also felt by doctoral students in their RM:

> A fear that I was missing on the 'serious' elements of learning, as 'cognitive' learning (for example, through intense discussions) are considered to be proper "learning". (D., RM)

---

[3] This was the last branch of the Theatre of the Oppressed arsenal that Boal created, after he came to live in Europe in 1976. The internalization of social issues inside each person demanded an entanglement between arts, politics and therapy.

And it was taken up again during the analysis discussion:

> We reflected on challenges along the way…. we compared ourselves to other groups "oh, you know the others, they had time to do more work on their posters or to discuss their own research, get more like individual feedback." And we didn't do it as much… (J., Zoom 3)

At the same time, these methodologies seemed to have created a great impact despite participants' motivations and subjectivities, making it possible to act, to engage in participation, to participate in collective dynamics with implications, instead of (only) listen/talk and give opinions. Everyone felt to have space to actively participate, with no place for passive listening:

> It was action and it was analysis and discussion of our projects… where everybody simultaneously was able to participate! Which I feel is so lacking in places where you just sit and talk. And especially like from the experiences that I heard from other people, so this idea of action I think is huge (…) we had to participate all at once and you couldn't just sit and listen and not talk… our voices were given this chance to really shine. (S., Zoom 3)

D) Collective agency was experienced and exercised during the week

> Why do we have to do this poster?

On the last day, we ended the summer school by sharing the group's experience with a larger group. The "affective solidarity" that was felt in the decision moment of "how to go public" surprised the facilitators, as there were "feelings of collective agency" that popped in that week-movement – and those are typical characteristics that help to sustain movements (Juris, 2014, p. 242). Step by step, students showed forms of rebellious action and decided to "infiltrate" a poster presentation on the last day to make an IT evaluation exercise with other groups:

> And we, I guess, did not rebel against it, but we wanted to do it our way! Not just to say, 'oh, you know, we are so special and let's just do it our way'… not in that sense, it was more about sharing what it was like to be part of this group! And what we've learned, and that it was different and that we all came with other expectations and other experiences from other courses and didn't expect that and wanted to share this. (J., Zoom 3)

The encountered limits for this, though, seemed to have a very relevant impact on our group, for the strength to act as for the consolidation of an identity that is welcome when founding the roots and the direction of a group. The (institutional) sensed limits seemed to reveal an opportunity to help the progression and the cohesion of the group:

In the constraints of academia which at the end of the day were very firm for us… we really wanted to push back in the way of… [our methods are] actually participatory in its core and it's really important to us!… Maybe the agency that is given to participants and participatory research is really powerful and we felt that because through your methods… students positionality and accessibility, in the end, gave us this deeper understanding… to understand our place… We really felt that agency… we took it, and we like grabbed hold of it, and it carried us through. (S., Zoom 3)

The group's capacity to arrange a mutual consent between what was demanded, what they wanted to do, and what could be interesting for others, helped us to see the possibility of stretching some boundaries while requestioning our own understanding of learning and doing research:

Certain boundaries were shifted, our own positions in group work reoriented our individual view of ourselves and our projects/research. (S., Zoom 3)

E) And with this… created momentum… where potentialities opened…

Within a very affective layer, "where meeting, laughing and creating together [was] consistent and emotions a key to sustain participation" (J. Cruz et al., 2020, p. 102), the group seem to have created "a collective 'we' in the midst of celebration 'I'" (Hernandez et al., 2017, p. 251). And it seemed to have increased through the informal encounter between the participants, even at coffee breaks, which was highlighted by the participants:

We have seen that this kind of practice has a positive effect on group dynamics. The embodied methods we used as an effective communication tool deepened our communication. In this way, I realised that we were more eager to learn about our research topics and cultures. During one of these times, during a coffee break, everyone translated a very common idiom in their culture and shared it with the group. It is just an example that shows that our sharing is not just about the sessions with the trainers. (E., RM)

If, as Shaull recalls, in his *foreword* of the book of Pedagogy of the Oppressed by Paulo Freire (2005, p. 34), "there is no such thing as a neutral educational process", the choices we make in the educational process must be entitled and intentional. And this week was not only intentional but acted as a practice of "co-intentional education" where "[t]eachers and students (leadership and people), co-intent on reality, [we]re both Subjects, not only in the task of unveiling that reality, and thereby coming to know it critically, but in the task of re-creating that knowledge" (Freire, 2005, p. 69):

The impression I got all along was that everyone cares about my individual work and how it can be part of the collective thinking. This approach became very important to me by the end of the program. I was not just looking at how other research related to 'my' research but rather trying to interpret the work of others and mine as collaborative research. (A., RM)

Ferreira et al. (2012) emphasise the need to consider the quality of participation experiences in the development of "more complex, autonomous, critical and reflective citizens" (p. 680). Alluding to the classic author John Dewey (1916/2001), the quality of experiences comes with the significance they reveal for the subject, i.e., the need for them to be "reflective". This reflexivity "becomes a continuing mode of self-analysis and political awareness" (Callaway, 1992, p. 33), which seems to have been met during this encounter:

> We became aware of... It sounds a bit cheesy, but... who we are like ourselves as researchers who are interested in participatory methods, participatory research, and we understood how also a summer school could be space where we could create, have like a participatory space! (J., Zoom 3)

Considering participation in its "transformative potential, its developmental quality" (Ferreira, 2006, p. 360), the importance of continued involvement in high-quality developmental experiences is that they "become important transformative events for the subjects who take part in them" (p. 57):

> Then, during the summer school, I think new understandings came to us that were unexpected... that gave this understanding sort of a deeper level, so then we're kind of moving deeper in the summer school in an unexpected way. People reflected on that, and that gave them a different understanding than they expected of themselves as a researcher and of their project. Then, after the summer school, I think everybody moved sort of a deeper step of how their kind of identity and orientation in research was more defined. (S., Zoom 3)

The capacity to reinvent oneself within a group is a fundamental capacity for doing research. To re-search – to search again (Spatz, 2017) – was a consequence of putting together different visions that could re-create and inform one's own. This was represented in the second drawing from our analyses' process, where a series of balloons appears in the form of hopes, of unexpected happenings, and feeling comfortable in assuming (co)agency – meaning not only to be a researcher that applies participatory research methods, but that has experienced participatory processes and dealt with emerging unanticipated outputs. This was also described by one participant below:

> Then, you know, the agency came in and grew over time. And grew much more with the challenges kind of coming in and then leaving us at some point with a very confident sense of 'That was a good summer school' and then leaving. And, I mean, you can see it... like last time we met [Zoom 1], everybody was in the room, and everybody was so happy to see each other, and you could see that we had some bond at some point, you know? That the summer school had an effect even after it stopped. (J., Zoom 3)

Figure 7

Second drawing after the collective analysis: a series of growing balloons.
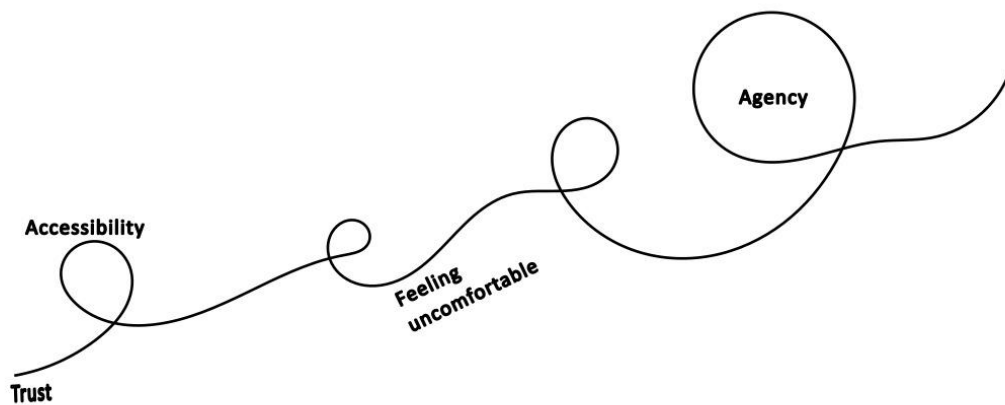
V) Conclusive Reflections

> Also, it's continuing now with this article because we've asked people to reflect on this experience again. I mean, we're doing things. We didn't just let it be: "oh, that was nice. What a nice time we had in July". (S., Zoom 3)

When we set the intention of including ABR as part of the EERSS, we intended to admit this facilitation as a form of action research, where the facilitation helped to mediate knowledge of the world in relation to our experiences as doctoral students and tutors (cf. J. Cruz & Soeiro, 2024). We were, however, not aware of the field of possibilities and learning outcomes that we could reach in this doctoral summer school experience. The methodologies we used during EERSS are democratic at their core. They are based on experiential learning; they value the multiplicity of visions/meanings; they transpose language barriers; and they are collaborative in their nature as they permit for a common ground to communicate without judgements, embracing group challenges and differences. Through these methods taken, the intersection of the symbolic with the relational gave "access to a more comprehensive understanding of the world through the myriad perspectives of their peers, without having to give up their own perspective, which is thus integrated into an inclusive and constantly developing context" (Silva, 2017, p. 4, our translation). Through the body we aimed to restore its capacity to communicate, and store lived experiences, giving rise to previously forgotten individual and collective powers (Federici, 2020). With the motto of "I am here!", participants remembered their individual and collective power, cheering themselves up as the challenges to move forward as their inner motivations appeared. The fact that participants took a leading role in this EERSS week enabled the unexpected to happen: the rise of novel and deeper understandings of their own research and the willingness to engage in participatory research and to deal with and integrate unexpected outputs, even if they are uncomfortable. This amplifies the importance of the body, not as a mere relevance

when it comes to artistic research but entailing a prominence in apprehending the world. With the session's design inspired by action research and ABR, this was a fundamental ethical and political commitment for the students' learning process: the "aesthetic", the "'embodied' intellectual practice", the "corporeality" and the engagement in "ongoing cycles of reflection and action" for both tutors and participants were central elements, "welcome[ing] complexity, uncertainty and struggle as energising and filled with possibility" (Brydon-Miller et al., 2003, p. 23–24). The reflections in the EERRS composed collective subject voices that confirm how "multiple voices [can] mark new frontiers" (Hertz, 1997, p. xiii).

Considering the impact the regimes of performativity have on both professionals and doctoral students, there is a need to bring care and relationality inside the institutional arena (Pereira, 2016). Summer schools can be a possible space that encompasses this transformation, "because it works to interrupt the normalisation of ludicrous expectations of productivity and to puncture the illusion that this is, and will always inevitably be, the nature of academic work" (p. 107). As Gallagher and Wessels (2011) put it: "a commitment to emergent and collaborative methodologies, however, is both fruitful and full of inherent risk" (p. 239). And, as Atkinson (2019, p. 6) adds: "it will demand the courage for a different kind of pedagogy (…) pedagogies that promote new ways of understanding ourselves and being together and our relations to the world." Doctoral summer schools have the potential to be beautiful embryonic spaces where these needed changes can start to bloom.

References

Armstrong, Andrea, Flynn, Emma, Salt, Karen, Briggs, Jo, Clarke, Rachel, Vines, John, & MacDonald, Alistair (2023). Trust and temporality in participatory research. *Qualitative Research, 23*(4), 1000–1021. https://doi.org/10.1177/14687941211065163

Atkinson, Dennis (2019). Disobedience. In Glen Coutts & Teresa Eça (Eds.), *Learning through art: Lessons for the 21st century?* (pp.1–8). InSEA. https://doi.org/10.24981/978-LTA2018

Ball, Stephen (2003). The teacher's soul and the terrors of performativity. *Journal of Education Policy, 18*(2), 215–228. https://doi.org/10.1080/0268093022000043065

Boal, Augusto (1996). *O arco-íris do desejo: O método Boal de teatro e terapia.* Civilização Brasileira.

Boal, Augusto (2002). *Games for actors and non-actors.* Routledge.

Boal, Augusto (2003). *O teatro como arte marcial.* Garamond.

Brydon-Miller, Mary, Greenwood, Davydd, & Maguire, Patricia (2003). Why action research? *Action Research*, *1*(1), 9–28. https://doi.org/10.1177/14767503030011002

Burrows, Roger (2012). Living with the h-index? Metric assemblages in the contemporary academy. *The Sociological Review*, *60*(2), 355–372. https://doi.org/10.1111/j.1467-954X.2012.02077.x

Callaway, Helen (1992). Ethnography and experience: Gender implications in fieldwork and texts. In Judith Okely & Helen Callaway (Eds.), *Anthropology & autobiography* (pp. 29–48). Routledge.

Casey, Chloe, Harvey, Orlanda, Taylor, Julia, Knight, Fiona & Trenoweth, Steven (2022). Exploring the wellbeing and resilience of postgraduate researchers. *Journal of Further and Higher Education*, *46*(6), 850–867, https://doi.org/10.1080/0309877X.2021.2018413

Cornish, Flora, Breton, Nancy, Moreno-Tabarez, Ulises, Delgado, Jenna, Rua, Mohi, Sikind, Ama, & Hodgetts, Darrin (2023). Participatory action research. *Nature Reviews Methods Primers*, *3*(34). https://doi.org/10.1038/s43586-023-00214-1

Cruz, Hugo (2020). *Práticas artísticas comunitárias e participação cívica e política: Experiências de grupos teatrais em Portugal e no Brasil* [Tese de doutoramento, Faculdade de Psicologia e de Ciências da Educação, Universidade do Porto]. Repositório Aberto U.Porto. https://hdl.handle.net/10216/132440

Cruz, Hugo, Bezelga, Isabel, & Menezes, Isabel (2020). For a typology of participation in community artistic practices: The experience of three theater groups in Brazil and Portugal. *Revista Brasileira de Estudos da Presença*, *10*(2), e89422. https://doi.org/10.1590/2237-266089422

Cruz, Joana P., & Soeiro, José (2024). Teatro do Oprimido: Investigação participada, conhecimento em ação e transformação social. In Hugo Monteiro, Ana Bravo & Isabel Timóteo (Coords.), *Contra-manual de investigação-ação participativa* (pp. 168–186). alphabook.

Cruz, Joana P., Malafaia, Carla, Silva, José E., & Menezes, Isabel (2019). The use of Theatre of the Oppressed in the classroom: Engaging students in a critical active European citizenship project. *The Educational Forum*, *83(4)*, 365–382. https://doi.org/10.1080/00131725.2019.1626518

Cruz, Joana P., Malafaia, Carla, Silva, José E., & Menezes, Isabel (2020). Between emotion and reason: The role of affective networks and events in sustaining the daily experience of environmental activism. In Banaji Shakuntala & Sam Mejias (Eds.), *Youth active citizenship in Europe: Ethnographies of participation* (pp. 89–120). Palgrave MacMillan.

Dewey, John (2001). *Democracy and education.* The Pennsylvania State University. (Originally published in 1916)

Edwards, Jane (2021). Ethical autoethnography: Is it possible? *International Journal of Qualitative Methods*, *20.* https://doi.org/10.1177/1609406921995306

Ellis, Carolyne (1999). Heartful autoethnography. *Qualitative Health Research*, *9*(5), 669–683. https://doi.org/10.1177/104973299129122153

European Educational Research Association. (2023a). *Interested in hosting an EERA summer school?* https://eera-ecer.de/seasonschools/hosting-an-eera-summer-school

European Educational Research Association. (2023b). *Past EERA Summer Schools.* https://eera-ecer.de/seasonschools/past-summer-and-season-schools/past-eera-summer-schools

Evans, Mary (2004). *Killing thinking.* Bloomsbury.

Faulkner, Sandra (2018). Poetic inquiry: Poetry as/in/for social research. In Patricia Leavy (Ed.), *Handbook of arts-based research* (pp. 208–232). Guilford Press.

Federici, Silvia (2020). *Ir más allá de la piel: Repensar, rehacer y reivindicar el cuerpo em el capitalismo contemporâneo.* Traficantes de Sueños.

Ferreira, Pedro D. (2006). *Concepções de cidadania e experiências de participação na sociedade civil: Uma perspectiva do desenvolvimento psicológico* [Tese de doutoramento, Faculdade de Psicologia e Ciências da Educação da Universidade do Porto]. Repositório Aberto U.Porto. https://hdl.handle.net/10216/41633

Ferreira, Pedro D., Azevedo, Cristina, & Menezes, Isabel (2012). The developmental quality of participation experiences: Beyond the rhetoric that participation is always good! *Journal of Adolescence*, *35*(3), 599–610. https://doi.org/10.1016/j.adolescence.2011.09.004

Finn, Janet (1994). The promise of participatory research. *Journal of Progressive Human Services*, *5*(2), 25–42. https://doi.org/10.1300/J059v05n02_03

Foster-Fishman, Pennie, Nowell, Branda, Deacon, Zermarie, Nievar, M. Angela, McCann, Peggy (2005). Using methods that matter: The impact of reflection, dialogue, and voice. *American Journal of Community Psychology*, *36*(3–4), 275–291. https://doi.org/10.1007/s10464-005-8626-y

Freire, Paulo (2005). *Pedagogy of the oppressed.* Continuum.

Gallagher, Kathleen, & Wessels, Anne (2011). Emergent pedagogy and affect in collaborative research: A metho-pedagogical paradigm. *Pedagogy, Culture & Society*, *19*(2), 239–258. https://doi.org/10.1080/14681366.2011.582260

Hernandez, Kathy-Ann, Chang, Heewon, & Ngunjiri, Faith (2017). Collaborative autoethnography as multivocal, relational, and democratic research: Opportunities, challenges, and aspirations. *a/b: Auto/Biography Studies*, *32*(2), 251–254, https://doi.org/10.1080/08989575.2017.1288892

Hertz, Rosanna (1997). *Reflexivity and voice.* SAGE.

Huybrechts, Liesbeth (2014). *Participation is risky: Approaches to joint creative processes.* Valiz/Antennae Series.

Jones, Kip (2010). *Seminar: Performative social science: What it is, what it isn't* (Script). https://www.academia.edu/4769877/Performative_SocSci_What_it_is_What_it_isnt_Seminar_script

Juris, Jeffrey (2014). Embodying protest: Culture and performance within social movements. In Britta Baumgarten, Priska Daphi, & Peter Ullrich (Eds.), *Conceptualizing culture in social movement research*. Palgrave Macmillan. https://doi.org/10.1057/9781137385796_11

Leavy, Patricia (2018). Introduction to arts-based research. In Patricia Leavy (Ed.), *Handbook of arts-based research* (pp. 3–21). Guilford Press.

Lenette, Caroline (2022). Cultural safety in participatory arts-based research: How can we do better? *Journal of Participatory Research Methods*, *3*(1). https://doi.org/10.35844/001c.32606

McIntyre, Maura (2004). Ethics and aesthetics: The goodness of arts-informed research. In Lorri Neilsen, J. Gary Knowles, & Teresa Luciani (Eds.) *Provoked by art: Theorizing arts-informed research* (pp. 251–261). Backalong Books.

McNiff, Shaun (2018). Philosophical and practical foundations of artistic inquiry: Creating paradigms, methods, and presentations based in art. In Patricia Leavy (Ed.), *Handbook of arts-based research* (pp. 22–36). Guilford Press.

Monteiro, Hugo, & Ferreira, Pedro D. (2011). Unpolite citizenship: The non-place of conflict in political education. *Journal of Social Science Education*, *10*(4), 5–11. http://doi:10.4119/jsse-576

Norris, Joe (2018). Reflection on the techniques and tones of playbuilding by a director/actor/researcher/teacher. In Patricia Leavy (Ed.), *Handbook of arts-based research* (pp. 288–308). Guilford Press.

Nowicka, Magdalena, & Heil, Tilmann (2016). *On the analytical and normative dimensions of conviviality and cosmopolitanism*. https://doi.org/10.13140/RG.2.1.3420.9045

O'Neil, Peggy, Kteily-Hawa, Roula, & Janzen Le Ber, Marlene (2022). Social portraiture: Decolonizing ways of knowing in education through arts-based participatory action research. *The Canadian Journal of Action Research*, *22*(3), 32–44. https://doi.org/10.33524/cjar.v22i3.589

Ong, Jonathan, & Rovisco, Maria (2019). Conviviality as a politics of endurance: The refugee emergency and the consolations of artistic intervention. *Popular Communication*, *17*(2), 140–153. https://doi.org/10.1080/15405702.2019.1577963

Pereira, Maria do Mar (2016). Struggling within and beyond the performative university: Articulating activism and work in an "academia without walls". *Women's Studies International Forum*, *54*, 100–110. https://doi.org/10.1016/j.wsif.2015.06.008

Peters, Sarah, & Barnett, Tully (2024). Preparing artists to save the world: Community-engaged arts practice as critical pedagogy. *Critical Arts, 1–15*. https://doi.org/10.1080/02560046.2024.2338355

Rolling, James (2018). Arts-based research in education. In Patricia Leavy (Ed.) *Handbook of arts-based research* (pp. 493–510). Guilford Press.

Silva, José Eduardo (2017). A arte do teatro: Uma construção de futuros colectivos mais plausíveis e viáveis. In Franclim C. Sousa, José D. Lima & Marcelino S. Lopes (Orgs.), *A intervenção teatral em*

Portugal no século XXI (pp. 127–136). Intervenção.

Spatz, Ben (2017). Embodied research: A methodology. *Liminalities: A Journal of Performance Studies*, *13*(2).

Spieker, Susanne, & Van Gorp, Angelo (2016). Capacity building and *communitas* in the history of education. *Paedagogica Historica*, *52*(6), 768–783. https://doi.org/10.1080/00309230.2016.1240211

Tolia-Kelly, Divya (2007). Participatory art: Capturing spatial vocabularies in a collaborative visual methodology with Melanie Carvalho and South Asian women in London, UK. In Sara Kindon, Rachel Pain, & Mike Kesby (Eds.), *Participatory action research approaches and methods: Connecting people, participation and place* (pp. 132–140). Routledge.

Tripathi, Animesh, Polus, Reni, Zhang, Yunzhen, Nautiyal, Rajesh, & Shaheer, Ismail (2022). 'Remember that time?': Introducing retrospective collaborative autoethnography. *Tourism Recreation Research.* https://doi.org/10.1080/02508281.2022.2109864

Wang, Caroline, & Burris, Mary Ann (1997). Photovoice: Concept, methodology, and use for participatory needs assessment. *Health Education & Behavior*, *24*(3), 369–387. https://doi.org/10.1177/109019819702400309

Zukas, Miriam, & Andersen, Linda (2012). Taking a break: Doctoral summer schools as transformative pedagogies. In Alison Lee & Susan Danby (Eds.), *Reshaping doctoral education: International approaches and pedagogies* (pp. 69-82). Taylor & Francis.