The Relational Art Inquiry Tool: Supporting participants and researchers from non-Arts backgrounds to engage in and with a/r/tography

O Instrumento Relacional da Investigação em Arte: Apoiando participantes e pesquisadores de origens não-artísticas para se engajarem na a/r/tografia

Abbey MacDonald[1]

Jenny McMahon[2]

Abstract

This article argues the potential for a/r/tographic inquiry within sport and exercise research contexts, and outlines how a Relational Art Inquiry Tool (RAIT) was developed to support non-Arts background participants to enact a/r/tography. Prior to this investigation, a/r/t/ography methodology has been primarily used within social science and Arts contexts, with qualitative sport and exercise researchers yet to employ the approach. Due to the embodied ways of knowingand evocative potential integral to a/r/tographic research, this investigation sought to devise a set of guiding tools that could be used to support researchers and participants from non-Arts backgrounds to engage in and with a/r/tography. This was done as a way of assisting them to see and find ways to visually articulate complexity, uncertainty and potential 'unseens' occurring within storied accounts. Development of theRAIT tool is informed by a diverse range of theory and ideas underpinning a/r/tography methodology (Irwin, 2004), Gallas' elements of inquiry (2011) and Hetland's Studio Habits of Mind (2013). Inembracing the potential for a/r/tography within a sport and exercise research context, this article illustrates how the RAIT tool was developed and then trialed to cultivate transformative understandings and interpretation of swimming culture through a process of relational and creative becoming.

Resumo

Este artigo debate o potencial para uma investigação a/r/tográfica dentro dos contextos do esporte e da pesquisa de exercícios. Ele descreve como um Instrumento Relacional de Investigação em Arte (IRIA) foi desenvolvido para auxiliar participantes fora do campo das artes a realizar a a/r/tografia. Antes desta investigação, a metodologia a/r/tográfica foi usada principalmente nos contextos de Ciências Sociais e Artes, já com pesquisadores de esporte e exercício qualitativo ainda não empregaram esta abordagem. Devido às formas incorporadas de conhecimento e o potencial evocativo uma investigação a/r/tográfica, esta pesquisa procurou elaborar um conjunto de instrumentos orientadores que poderiam ser usados para apoiar pesquisadores e participantes a se envolverem com a a/r/tografia. Isso foi feito como uma forma de ajudá-los a ver e encontrar maneiras de articular a complexidade, a incerteza e o potencial do "não visto" ocorrendo em narrativas. O desenvolvimento da ferramenta RAIT é baseado em uma gama diversificada de teoria e ideias que sustentam a metodologia a/r/tográfica (IRWIN,2004), os elementos de indagação de Gallas (2011) e os hábitos da mente de Hetland (2013). Ao abraçar o potencial a/r/tográfico dentro de um contexto de pesquisa de esporte e exercício, este artigo ilustra como a ferramenta RAIT foi desenvolvida e depois testada para cultivar compreensões transformadoras e interpretação da cultura da natação através de um processo de desenvolvimento relacional e criativo.

Keywords

A/r/tography; Arts-based methods; Arts-based methodology

Palavras-chave

A/r/tografia; Métodos baseados em artes; Metodologia baseada em artes.

1 University of Tasmania, Australia Abbey.MacDonald@utas.edu.au

Preface

> *Jenny: You want swimmer participants to think like an artist, researcher and teacher as a means of critically engaging with others' lived experience?*
>
> *Abbey: Yep, I see no reason why swimmers in your study shouldn't be able to engage in a/r/tography. It will be really interesting to see how they can be best supported to use practices integral to art making, teaching and inquiry to make meaning from stories.*
>
> *Jenny: How does that work when they might not care about or have a clue how to teach art or do art?*
>
> *Abbey: It's not as much about getting them to teach art as it is about acquainting them with approaches art teachers' adopt in order to educate. They might be able to use these art teaching approaches to help them better understand,convey the meaning they make, and the significance of their understandings.*
>
> *Jenny: I just don't understand yet how taking on the role of an artist or teacher is going to assist swimmers' learning and knowing?*
>
> *Abbey: We will need some sort of framework or a tool the swimmers could use to guide them through the thinking and processes that artists, teachers and researchers engage with when they undertake inquiry. I think there is great potential in using these processes to support how swimmers can make meaning from stories, and apply meaning made to shape understanding.*

The above recollection of a conversation between myself (Abbey) and Jenny, a socio-cultural sport researcher, came about late in 2016 within an informal sharing of 'where we were at' with our individual research pursuits; a staffroom catch up. We (Abbey and Jenny) work together in an Australian University Education Faculty, where we research and lecture into Initial Teacher Education (ITE) Bachelor and Master Degree

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programs, as well as supervising post-graduate research students. Within this pre-service teacher education context, we bring different specializations and interests to our teaching and research, with myself working in an Arts Education and Practice context, and Jenny working in and Health and Physical Education Curriculum and Pedagogy context. It was during this staffroom conversation that I (Abbey) shared my curiosity to stretch my applications of a/r/tography into new and unfamiliar inquiry contexts.Jenny shared a story with me in relation to some challenges and frustrations she had encountered as a result of 'narrative habitus' (Smith, 2013) with a young swimmer participant. Jenny explained how she had extensive narrative exchanges with this particular swimming participant, explaining how destructive body practices and the 'slim to win' ideology are for swimmers (Mcmahon and Dinan-Thompson, 2008; Mcmahon; Penney and Dinan-Thompson, 2012). However after hours of narrative exchanges, the young swimmer still engaged with risky dieting practices and Jenny was at an impasse as how to provide this young swimmer with an educational exchange that could work for her. As Smith (2013) explains, narrative habitus can affect what stories will be heard and taken on amidst other stories that are passed over as "not-for me" (25). It was at this point when Jenny sought an alternative means of inquiry and rendering of experience could create additional educative opportunities for swimmers in regard to 'slim to win'.

Since completing my PhD in 2014, I (Abbey) have enjoyed exploring the diverse ways in which a/r/tography methodology has enabled me to render the artist becoming teacher journey (Macdonald, 2012; Macdonald, 2016; Macdonald, In press; Macdonald and Moss, 2015). I have also come to increasingly perceive and experience how this distinctive form of Arts-based research enables the eliciting of much more robust insights within my inquiries, particularly in terms of rendering outcomes and, most importantly, elucidating the processes employed to manifest these outcomes. For me, these are the most exciting aspects of any a/r/tographic inquiry I undertake, where I feel positioned to draw readers into the guts of my process, illustrating how particular interpretations and understanding can be obtained through relational practices inherent to art, research and teaching. It is these educative qualities and potentialities of a/r/tography that continue to hold my interest and pique my curiosity. It is a methodology that enlivens the ways I engage in art making, research and teaching, and I was keen to explore opportunities to stretch and grow how I might evolve a/r/tographic practice and methodology for inquiry in contexts that are unfamiliar to me, as well as yet to be attempted in other fields of research.

From my conversations with Jenny, I could seepotential for us to intersect the challenges she was encounteringwith my curiosity to stretch a/r/tography into unfamiliar contextual territory, with a/r/tography methodology having yet to be applied to

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a sport and exercise inquiry context (Macdonald; Mcmahon e Owton, 2017). From this point, Jenny set about preparing and obtaining ethics approval for the project titled "Does a/r/tography extend further swimmers' learning, understanding and explanation of lived experiences from Australian swimming culture?", whilst I set about engaging in a process of reflection and collating of information necessary to develop a suite of tools that could be used to support swimmer's engagement in a/r/tographic inquiry.

Introduction

The impetus for this article derived from a challenge encountered by Jenny,where she sought for an alternative educational opportunity for swimming participants in her sport socio-cultural research. As a result of wanting to introduce a/r/tography to the sport and exercise research context for the first time, this article presents how an art inquiry tool was developed by Abbey, and how this tool was then refined in consultation with Jenny. It was developed as a means of supporting research participants from non-Arts backgrounds to engage in a/r/tographic inquiry. In doing so, the articlerises to the provocation issued by Sullivan, who argues that artist–researchersmust take "up the challenge of theorizing their practice" (2009: 62). This is critical to affirming notions of inclusion and accessibility for research methods inherent to a/r/tography, and to challenge the experimental status of innovative Arts-based qualitative methods. Leavy (2015) suggests such descriptions only serve to undercut the effectiveness, value and quality of the research.

The Relational Art Inquiry Tool (RAIT) has been developed in examination and acknowledgment of its a/r/tographic grounding, and in consideration of the practices and processes inherent to making, inquiry, teaching and learning in art. The conceptualisation of the RAIT was developedas a result of emerging concerns regarding the transferability, appropriateness and adaptability of a/r/tography for, this case, an exercise and sport inquiry context. Further, we saw it as necessaryto counter some of the challenges associated with implementing a/r/tography with non-Arts background participants (Kind, S. et al, 2007; Leavy, P. 2015).We perceived this concern as necessary to address in order to make the a/r/tography methodology more accessible to those who are unfamiliar.

In the following sections, the article describes the ideas, strategies and processes Abbey engaged in and with to develop the RAIT. Primarily, the RAIT and its accompanying support tools were designed to support individual and/or collaborative inquiry that positions us to employ the propensities and processes inherent to art making,

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research and teaching to undertake a/r/tographic inquiry. The ensuing tools outlined in this article weredeveloped and trialed by Abbey, and then reviewed and refined in consultation with Jenny; a researcher from a non-Arts expertise background. Further to, but in close relationship to this article, the RAIT was trialed with a non-Arts background participant to ascertain the versatility and feasibilityof the tool within the research domain of sport and exercise (Mcmahon; Macdonald and Owton, 2017).

A/r/tography in non-Arts research contexts, with participants from non-Arts backgrounds: What do we know?

As a means of provoking us to think and feel, our experiences in and with the Arts "have the capacity to uniquely educate, inspire, illuminate, resist, heal, and persuade" (Leavy, 2015: xi). It is for these reasons that wemany researchers are increasingly, and across disciplines, looking to the power of the arts to enhance their approaches to social research (Leavy, 2015; Springgay, S., 2003). Situated within the broader landscape of Arts-based research, a/r/tography methodology and its associated tools and methods encapsulate a distinctive approach to inquiry of the world through processes and practices inherent to art making, research and teaching (Irwin, 2004).

Researchers who are already acquainted with the processes, practice and inherent to making art, conducting research and pedagogy are well positioned to employ the methodological tools and concepts that can comprise a/r/tographic inquiry (MacDonald, et al, In press). This is largely due to a/r/tography enabling researchers who also practice and identify as artists and teachers "to utilise arts practices and sensibilities to inform and enhance interpretive skills" (Bickel, 2008: 86).A/r/tography becomes a form of "living inquiry that utilises pedagogical and artistic practices for means of inquiry that are simultaneously creative and critical, evocative and provocative" (Irwin et al., 2017: 477). Having a background in or a familiarity with the processes and practice inherent to art making, research and teaching is clearly advantageous for those who interact with, participate in or conduct a/r/tographic inquiry (MacDonald and Moss, 2015).

Exploring different ways to engage subjects and participants from non-Arts or teaching backgrounds in meaningful ways within arts-based research shouldbe a priority for those researchers who are well-versed this space (Sullivan, 2009).Being able to make explicit different ways and means for researchers and participants from non-Arts and teaching backgrounds to tap into the critical/creative capacities of a/r/tographic inquiry becomes imperative. This is a particularly important given that the use of art-based research methods outside the circumscribed area of people already

committed to or well versed in artistic expression remains a challenge (Jagodzinski and Wallin, 2013; McNiff, 2007; McMahon, MacDonald and Owton, 2017). In order for this to happen, we must unravel and make explicit what challenges can eventuate for researchers and participants who approach a/r/tography from a non-Arts and teaching background, and from there devise ways and means to support them in their approach.

In order to support the ways in which researchers and participants from non-Arts backgrounds might interact with art in research contexts, it is useful to clarify the differences between 'Arts-based' *method/s* and *methodology*. Before we do this, it should be noted that the 'a' in 'Arts' is capitalized in order to acknowledge the collective diverse art forms that sit within the Arts banner. In the Australian Arts and Arts education context where the authors are situated, dance, drama, media art, music and visual arts are collated within the collective Arts context (Ewing, 2013; Sinclair; Jeanneret and O'toole, 2011).

In qualitative research in the sport and exercise context, Arts-based methods have been utilized in numerous studies (i.e. Blodgett et al., 2013), however Arts-based methodologies are yet to gain momentum. In their recent research, McMahon, MacDonald and Owton (2017) described Arts-based methods as referring to the tools, mediums, practices and processes inherent to different art forms that can be used to collect, present and analyze data or lived experiences. Some of the Arts-based methods that have been used within the context of sport and exercise research include drawing (Gravestock, 2010); mandalas (Blodgett et al., 2013); song (Carless, 2011; Douglas, 2012); photography (Mills and Hoeber, 2013; Phoenix, 2010); dance (Owton and Allen-collinson, 2017); video (Houge-Mackenzie and Kerr, 2012); collage (Busanich et al., 2016); film (Klugge et al., 2010); 3D body scans (Tarr and Thomas, 2011); and poetry (Mcmahon and Mcgannon, 2016).

Arts-based *methodology* yet to gain momentum in qualitative research in sport, exercise and health differs to Arts-based *method/s* in the way that tenets of the creative arts are adapted to answer social questions (Leavy, 2015). Methodologically speaking, Arts-based practices have been developed and implemented in respect to and for *all* phases of the research process, from theoretical, data collection, analysis, interpretation, and representation (Leavy, 2015). This is where a/r/tography as a distinctive Arts-based methodology was as yet to be employed in the context of exercise and sport research, until we applied the tools developed in this article with a swimmer participant (Mcmahon; Macdonald and Owton, 2017).

A/r/tography methodology honors and reflects a balance between process and product, and pays attention to the learning inherent to the in-between spaces of becoming and

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being. Kind et al., describe the criticality of ensuring any a/r/tographic investigation is about "more than just skills in art"(2007: 853), or Arts-based methods. Concurrent to arts and creative critical practices being utilised within a/r/ographic inquiry, are the bigger process questions that determinethe art making process; the questions that frame meaning, content, intent and in turn, learning and understanding. This balancing is imperative to countering anyperception that creative artistic processes and their ensuing Arts products prioritise representation over deep consideration of and lingering in underlying concepts, ideas, and understandings that underpin art making.

Within a/r/tography, process and product are inextricably linked; one simply cannot become without the other. A/r/tography methodology engages the roles, practices and sensibilities of art-making, research and teaching in distinctive and reciprocal ways in and through the research process as a means of seeing and engaging with phenomena and answering social questions (McMahon, MacDonald and Owton, 2017). Both seeing and insight are important for a/r/tographic process and products, particularly in how and what we come to see and sense within insights. As Irwin (2004) suggests, what is ultimately seen may at first be hidden, and understandings of how and what we can see may shift or evolve over time as we revisit a/r/tographic inquiries. This may go some ways to tackling the concern for narrative habitus that Jenny has experienced, and to encouraging researchers and participants from non-Arts backgrounds to engage meaningfully in and with a/r/tographic inquiry.

Adistinct benefit within a/r/tography methodology is where participant and researcher can entwine in authentic co-investigation within the research process (Leavy, 2015). This limits the potential for power differentials that can sometimes be found in researcher/participant relationships (McMahon, MacDonald and Owton, 2017). Within a/r/tography, participants can engage as co, or inter-investigators within a vein of inquiry, where individuals can be led (by an a/r/tographer or researcher) to negotiate and recognise their own motivations, purposes and situational contexts for engaging in the inquiry process (Springgay, Irwin and Kind, 2005; Leavy, 2015). Whilst this rich potential for collaboration exists within a/r/tographic inquiry, the challenges remainto meaningfully engage and include participants from non-Arts or teaching backgrounds to optimize use of Arts methods within their vein of inquiry (Sullivan, 2009). This is where the development of a tool to unearth a flexible and adaptable pathway for a/r/tographic inquiry will be beneficial.

Developing the Relational Art Inquiry Tool (RAIT)

Phase 1: Priming

This section of the article outlines the thinking and ideas that underpinned my (Abbey's) development of the RAIT. The development of three inter-related figures are shared to show the processes I engaged in to develop the RAIT, and to elucidate the a/r/tographic concepts enacted. In keeping with my a/r/tographic practice, where I work as a bricoleur (Levi-Strauss, 1962) to pull together approaches, methods and tools integral to my oil painting practice and my secondary art teaching practice (Macdonald, 2012; Macdonald, 2016; Macdonald, In press), I aligned my development of the RAIT to a visual rendering not dissimilar to a colour wheel (see Figure 1:3 below).

With the development of a tool to cultivate a/r/tographic inquiry for and with researchers and participants from non-Arts backgrounds being the primary focus of this article, Irwin's (2004) a/r/tography methodology became the central tenant, or 'primary' focus of the tool. Around that and captured within the secondary ring are Gallas' (2011) elements of inquiry, chosen on the basis of my having previously used Gallas' elements of inquiry across all levels of my classroom and tertiary art education teaching practice. Gallas describes three distinct central tenets to inquiry that honors agency and autonomy, these being choice, curiosity and instinct.The element of choice is described as embracing opportunities for independent decision making around what will be pursued. Curiosity is described as the element that can compel us toidentify and explore uncertain paths. Instinct embraces the idea that attention should be given to pursuing something we deem to be important to learn, that may or may not always be clear to us initially, but it resonates and stirs something within us, as our 'gut instinct' (2011). I was drawn to the pedagogical simplicity of Gallas' elements in relation to how I was able to draw students into pathways for research within classroom art-making. Having drawn from Gallas' elements of inquiry to inform my pedagogical practice across secondary, senior secondary and tertiary Bachelor of Education learning contexts, I could vouch for the accessibility of the framework for inquiry and felt confident these elements for inquiry resonated with Irwin's a/r/tography, and also my outer tertiary colour ring, where I drew from Hetland's Studio Habits of Mind (2013). It is from and through these lenses, elements and habits that I developed a tool to support researchers and participants from non-Arts backgrounds access to, engagement with and exploration of a/r/tographic inquiry.

The diagram below shows how the three layers of the formative wheel are aligned with three existing frameworks or substantiated thinking that resonates with and complements established approaches to a/r/tographic inquiry.
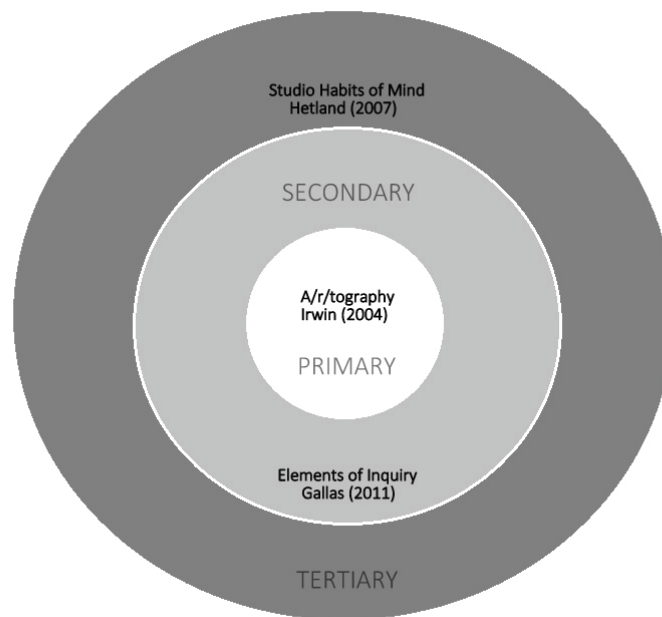
Figure 1.Diagram of lenses, elements and habits underpinning the development of the Relational Art Inquiry Tool(RAIT).

Phase 2: Rendering

To flesh out and 'bring colour' to the RAIT, key concepts from a/r/tographic lenses (Irwin, 2004), elements of inquiry (Gallas, 2011), and Studio Habits of Mind (Hetland, 2013) have been adapted to overlay the primary, secondary and tertiary sectionsof the colour wheel. An overview of the key concepts and ideas from three components and how they are adapted within the RAIT are outlined below.

While colour charts come in various shapes and designs, the wheel was an important design choice for this tool, as it reflects no particular end, beginning, entry or exit point, thus resonating with the non-linear, active, relational and ongoing activities that characterize a/r/tographic inquiry (Irwin, 2004). In this way, the tool becomes interrelated and interchangeable, where at any point, the three circular layers can be turned like a dial, or moved back and forth to align against different components of the three rings in order to direct and redirect reflection and inquiry. In this way, the tool acts as a positional and diagnostic mechanism to help facilitate thinking from different perspectives towards different objectives.

Figure 2. The Relational Art Inquiry Tool (RAIT)

From a perspective of functionality, the three rings of the tool situate the three distinctive lenses within a/r/tography (primary colours), elements of inquiry (secondary colours) and Studio Habits of Mind (tertiary colours) in relation to each other. The colour wheel allows us to not only differentiate colours from each other. It also enables us to get a sense of the indicative colours that will result from various mixing decisions. The language of lens, element and habits have been incorporated into the RAIT to reflect the terminology inherent to the philosophical and methodological ideas underpinning its design.

The central primary colours (yellow, red and blue) are aligned to the three lenses inherent to a/r/tographic inquiry; these being artist, researcher and teacher (Irwin, 2004). In much the same way that we traditionally learn how to mix secondary and tertiary colours from primaries, we can select any of the three a/r/tographic lenses from the center of the tool, and can work our way outwards or around in any direction. For example, we can consider 'Instinct' as an element of inquiry, through the lens of artist, researcher or teacher. The choices we make within our inquiry will likely vary depending upon which a/r/tographic lens we apply to it. In reflectively considering the potential relationships across the three layers of the tool, and the various sections

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within that, we can be prompted to question and explore potentialities between lenses, elements and habits. It is through these means that the RAIT can foster a sequence of questioning, reflection and reciprocal emergent thinking that can position us to approach inquiry from the perspective of and/or for art-making, research and teaching.

Wrapping around the primary center are the three secondary colours of purple, green and orange, and it is upon these that Gallas' (2011) key elements for inquiry are overlaid. The choice of Gallas' (2011) definition of inquiry is pertinent due to the resonant parallels that can be drawn between the three key elements of choice, curiosity and instinct, and how these elements also reflect and refract practices and processes inherent to artistry, research and teaching. For example, through the inquiry element of 'Choice', one can be guided to determine what it is they wish to pursue in their a/r/tographic investigation, reflect upon the reasons why, and motivations or 'unseens' that might be shaping their choices. An individual's choices, decisions and reasons may vary depending upon which a/r/tographic lens they apply in relation to their chosen inquiry element. The element of curiosity is what the RAIT positions us to entertain in our inquiry as a prompt to identify and reflect upon ourpersonal instigators and motives. In considering the element of instinct, we can consider what our instinct indicates to us in relation to what we perceive to be important in our inquiry. We can explore feelings of intuition and responsiveness and reflect upon what these might mean for the path of our inquiry, and potential outcomes or further directions. Choice, instinct and curiosity, can perform as catalyst or conduit for exploration and development of inquiry by moving the circle around to align with the three a/r/tographic lenses, and how these could support smooth relational transitions and pathways into the outer ring of the tool where Hetland's (2013) Studio Habits of Mind (SHoM)[3] are situated.

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3   Hetland (2013) classified and named eight Studio Habits which include: **Develop Craft** -A s a result of participating in art class, students acquire the skills or techniques needed to work with various media; **Engage& Persist** - Students are taught to engage in a project, focus on a task for a sustained period of time and persist with their work; **Envision** - Students are taught to generate mental images that will help guide their work and use their imagination to think of new ideas and forms; **Express** - Students are meant to learn to go beyond craft to convey a personal vision and meaning in their work. This habit of mind includes making works exemplify a property that is not visible such as mood or atmosphere; **Observe** - Students are taught to look closely at their own works (the colour, line, texture, forms, structure, expression, and style), at others works (whether by their peers or by professional artist), and the world (when they are working from observation) and to notice things they might have otherwise missed; **Reflect** - Students are asked to think about and explain their process, intentions, and decisions. They are also asked to judge their own work and that of others; **Stretch & Explore** - Students are expected to try new things, to explore, take risks, and capitalise on their mistakes; **Understand Art Worlds** - Students in visual arts classes learn about art history and the practicing art world today and their own relationship to today's art world. Learning to interact as an artist with other artists i.e., in classrooms, in local arts organisations, and across the art field) and within the broader society.

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The final outer-layer of tertiary colours within the RAIT provide a concise adapted overview of Hetland's (2013) SHoM. These eight habits reflect an inter-related art-teaching methodology and framework for art making that isgrounded in practices and processes inherent to art making, and have been used extensively around the world in various education contexts as a framework for best teaching/learning practice in the art room. Developing art works in consideration of the SHoM enables art makers to apply a framework for reflection and decision making with the express purpose of increasing their awareness and positioning them to become more mindful about the practical and conceptual decisions that should underpin art making (Hetland, 2013; Winner et al., 2006). Consideration of the SHoM provides a non-hierarchal and flexible means for identifying and navigating challenges, and unearthing discoveries in, for and through art-making. The RAIT incorporates the SHoM by providing summary statements of its' eight defining components. These can be aligned and re-aligned against any components of the other two layers of the RAIT as a means ofallowing consideration (and reconsideration) of processes integral to the SHoM in a non-hierarchal and rhizomatic manner. A rhizome reflects an assemblage that moves and flows in dynamic momentum (Springgay et al., 2008). The rhizomatic qualities embraced within the RAITare reflected in the interstitial spaces and potential connections that can be created, and which change depending upon how the three layers of the RAIT are navigated by the individual. To achieve this, the three circles of the RAIT toolcan bemobilized and swiveled, like the turning of a dial, to enablepathways for alternative and evolving thinking, reflection and understandings to emerge that are fluid, transversal and becoming other (Deleuze and Guattari, 1987, WINTER et al., 2009)As a process for exploratory inquiry, the RAIT provides us with a holistic, flexible and dynamic framework to support critical-creative-reflective thinking and art making that can be considered, mindful and informed by the SHoM.

Depending upon the nature of the inquiry being undertaken, the RAIT has the potential to cultivate a sense of flexibility, fluidity and accessibility in allowing lines of inquiry to be approached from the perspective or artist, researcher or teacher. There are various factors that might contribute to which lens works 'best' for an individual initially, and it is anticipated that any preference will depend upon the degree of resolution of art inquiry concept, capacity to envision the objective or outcomes, or confidence, experience and/or personal preference for a particular role. There will likely be other factors that will influence application of the RAIT, which should become apparent as it is applied in and for different situations and contexts. At different points of enactment of art inquiry, we may use the RAIT to enter into contemplation via any section of interest across any of the three layers of a/r/tographic lenses, inquiry elements, and SHoM.

Phase 3: Scaffold

Once I (Abbey) had prepared the materials associated with the RAIT, I shared my process and ensuing products with Jenny. This sharing was a critical part of the review and refinement process for the tool, particularly given Jenny's unfamiliarity with a/r/tography and skepticism (as can be seen in the preface for this article). It was this sense of unfamiliarity and skepticism that held me (Abbey) to account in ensuring my use of terminology and explanations of the RAIT's functionality was accessible and clearly explained. This accessibility would be critical to ensuring the tool would assist researchers and participants from non-Arts backgrounds to engage in and with a/r/tography.

The feedback Jenny provided challenged me to simplify convolutions and clarify implicit descriptions of terminology, particularly around a/r/tography, which has been criticized previously for cultivating tenuous positions of 'thinking on our behalf' (jagodzinsk and Wallin, 2013). Such criticisms reiterate Sullivan's (2009) concerns around ensuring Arts-based researchers theorize their practice in ways that are accessible and transferable. It was within these negotiations in reflecting upon the applicability of the RAIT that 1 (Abbey) devised a table of scaffolded questions, developed in reflection upon the primary, secondary and tertiary components of the RAIT, and aligned against the three distinctive lenses of a/r/tography, these being artist, researcher and teacher (see Figure 1:3). These questions were arranged onto a table at Jenny's suggestion, to help facilitate non Arts-background researcher and participant inquiry in and through lenses of art, research and teaching.Jenny described how the table of scaffolded questions was useful to consider in parallel to the RAIT, as it provided a format where the participant could interact with the three different roles of artist/teacher/researcher in an uncomplicated way (Mcmahon; Macdonald and Owton, 2017).

Perspective	Key questions to consider from that perspective	Notes
A R T I S T	1. What medium/s might I use to explore and then illustrate an aspect of this story? Have a think about and make some notes about what mediums/tools you could use to create your artwork. 2. Why might I choose this particular medium? Just as a chef uses different ingredients and recipes to make a particular dish, artists can use different tools and mediums for particular artworks. It all depends on what you want to make in the end, and what it is for. Consider why you want to use a particular medium. All reasons are valid. For example; is the choice due to convenience and access to particular materials? Do you have an existing preference and/or experience using a particular medium? Are you confident that the choice will enable you to best communicate your meaning? 3. Do I want to be as literal as possible, or do I want to perplex people who encounter my artwork? How might I do this? Consider how you want to communicate your message. You might want to emphasise something important that you feel has been overlooked in the story. Perhaps you want to create an image that will puzzle people, and spark their curiosity. The next questions will help you work out how you might do this. 4. How might I compose and then construct my image?Experiment with the arrangement of different visual elements, such as colour, line, shape, texture and space. How might you like to use these to emphasise statements, feelings and/or messages in your art work? Are there any other elements could you incorporate into your work? (i.e text). It can help to look at different imagery/artworks and consider how you might appropriate examples or approaches to help you communicate your meaning. 5. How can I use contrast (variations from light to dark) to help convey my message? Contrast of shade (dark) and tone (light) can be used to create a sense of drama, or visual emphasis in your art work. 6. How might I use scale (how large/small) to help me communicate something I deem to be important in my art work?Scale can be used to emphasise something within an image that you deem to be significant.	

Perspective	Key questions to consider from that perspective	Notes
R E S E A R C H E R	1. What stands out for you having read this story? What did you gain from this story? What are the standout ideas, understandings or messages you take from the story that you could visually render? 2. Is there something powerful in the story that you think warrants further attention and exploration? To help you identify things that stand out for you as personally significant, you might make note of things that caught your attention, drew your curiosity, or prompted you to thought 3. What questions can I ask of others to extend my understanding and guide me in my creative decision making to produce an artwork? Are there particular people with whom you can discuss ideas in relation to your concept and/or the artistic processes you want to enact? How might you instigate these conversations 4. How might my personal experiences, perceptions and biases contribute to the artwork I make? Before you can answer this question, it is worth taking some time to reflect upon the personal/professional perspectives you bring to your art-making experience. How might these influence the meaning you make from the story in question? How in turn, might your meaning and subsequent artwork influence how others encounter Mandy's story? 5. Consider the broader significance of the personal meaning you make from this story, and the subsequent points you want to convey in your artwork. How do you envision your artwork will 'speak' to and/or for particular audiences? How might the personal meaning you express be of interest/ significance to broader audiences? 6. How might what I portray in my artwork affect those who encounter it? Have a think about the provocative qualities of how you visually express your meaning. How might your artwork impact upon various people who encounter it? Consider your intentions and whether your artwork is 'aimed' at a particular audience. How might this positioning enhance/ inhibit how people connect with your artwork?	

Perspective	Key questions to consider from that perspective	Notes
T E A C H E R	1. How might my artwork enable others to better understand what I deem to be significant in this story? Think about the broader significance of the meaning you took from the story you are exploring. What personal or professional experiences/perceptions have shaped the meaning you made from it? How might your unique perspective and artistic interpretation enhance the potential meanings others might make from the story? 2. What do I want to say in my artwork that the written story does not already say, or could do so more powerfully? Exploring this question will help you identify the 'driving force' behind the artwork you make. What motivates the statement your artwork makes in response to the story in question? 3. What experimentation might I do to support my development and use of my chosen art medium/tools? Consider what skills, techniques and artistic processes you might need to learn/develop to create your artwork, and how you might go about accessing these. 4. What is it that I want people to understand about this story when they interact with my artwork? What will be the key ideas/meanings that your artwork explores, and what meaning do you hope people will make/take from your artwork? 5. How do I envisage my artwork will enable people to embrace my meaning and interpretation of this story? What is it about your artwork that is going to help people further connect with this story, and what might they learn from your interpretation and representation? 6. What can I learn about this story by engaging in the process of making an artwork? How might the thinking and reflective processes you enact to develop your artwork contribute to your understanding of this story? Make notes in relation to how/if it changed, evolved, been affirmed or challenged your understanding in any way	

Table 1, 2, and 3. scaffolded questions to support use of the RAIT (adapted from McMahon, MacDonald and Owton,2017)

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For each perspective of artist, researcher and teacher outlined in the table of questions (Figure 1:3), I (Abbey) developed accompanying key questions/statements as a means of enabling participants to hone into each specific role of artist, teacher and researcher (Mcmahon; Macdonald and Owton, 2017). Devising a set of questions was suggested by Jenny as a means of further supporting non-Arts and teaching background participant and researcher engagement. While the primary questions were generated to hone into and embrace specifics roles, practices and approaches of artist, teacher and researcher, each question was accompanied by a passage of guiding statements, analogies, and supplementary questions to further increase entry into the questions, and cultivate experimentation and versatility in using the RAIT (Figure 1:2). A column was added to the right hand side to enable those who used the RAIT and accompanying table of questions as a section for note taking, which the authors found to be useful when working alongside participants to support their use of the tools (McMahon, MacDonald and Owton, 2017). This was incorporated by the authors to enable those who would use the tools to refer back to their notes and points at a later time, particularly when it came time to producetheir a/r/tographic renderings.

Phase 4: Enact

In developing the RAIT (Figure 1:2) and accompanying support table of questions (Figure 1:3), Abbeytrialed the tools by using them to guide her through a process of a/r/tography in relation to an elite swimmer story provided to her by Jenny. Abbey's rendering in Figure 4 (McMahon, MacDonald and Owton, 2017) belowwas created from engaging with a young swimmer's story from Jenny's (2010) PhD work. Incidentally, this was a story I (Abbey) was not entirely unfamiliar with, as I had read it five years earlier when I first looked at Jenny's PhD thesis. In the story, the 11 year old girl was punished by her swimming coach after she was caught eating an ice-cream, which involved the young girl being made to run 10 kilometers in the middle of the night with her training camp coach.

A little girl dares to dream
Unburdened by adult worries
This sense of lightheartedness
Is what will enable possibility and reality to entwine
She quietly curls into a ball
Then the nightmare begins

Figure 4.and 5 Abbey's a/r/tographic rendering of Carly's story (McMahon, MacDonald
and Owton, 2017)

You waited just long enough for her to uncoil
Summoned her from her safe space
Stripped her of her dignity,
Any sense of accomplishment and revelry
Crushed
Left alone in the dark with her own thoughts
She begins to invest in your oppression

The following provides a commentary into Abbey's a/r/tographic rendering of Carly's story, as developed with reference to the RAIT (Figure 1:2) and table of scaffolded questions (Table 1, 2, 3).

I engaged in an interpretive process in response to Carly's story. Within this process, I moved in and out of the spaces between being a little girl and becoming an elite swimmer. I considered these spaces from the perspective of artist, researcher and teacher, moving back and forth around the RAIT wheel (Figure 1:2) as a means of helping me position and reposition myself, and thesubsequent meanings I made and then wanted to convey in relation to Carly's story.

In entering into Carly's story, I situated myself within her experience, and also those people I perceived as contributing to shaping her experience;primarily her coaches and her parents. My interpretation is as much influenced by the assumptions and ignorance I bring to my reading and understanding of elite swimming culture as articulated in Carly's story, as well as my own lived experiences and opinions around the critical events I am presented with. The guiding questions within Figure 1:3 enabled me to directly apply questions from the perspective of art-making, research inquiry and teaching to elicit

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the motives and experience underpinning my interpretation, and to identify the educative opportunities I wanted to bring to my rendering.

I enter into and absorb Carly's story as an artist, a researcher, an educator and, I later realized, a mother. I take the words into me and am subsequently assaulted, affronted. I notice my throat tighten and mybreathing become shallow. I am surprised by the level of upset I experience; I do not recall this upon my last reading of Carly's story five years earlier. Something is different this time. Previously, I entered into Carly's story as if I were her; and how I would have felt and responded in this situation. I have since had two children – daughters – since I last encountered Carly's story. This time I observe Carly, as I would my own daughter, whom I have put in the hands of these 'experts', these 'caregivers', those who were the 'best people' to nurture and maximize the potential of my daughter as a future champion, of something, anything. In positioning myself in this space, I feel ashamed. I am devastated for Carly.

It is through and from these perspectives that my a/r/tographic rendering intertwines visual, creative and analytic excerpts to show the hurt and helplessness I felt for Carly, as an 11 year old girl overwhelmed by who seem to be detached, calculating and genuinely uncaring people surveilling her; so much attention is on her yet she remains isolated, excluded and lonely. I have sought to reflect this isolation and sense of being overwhelmed in the cold invading deep green creeping around her, and her crumpled, defeated body language. These are presented with the intention of enhancingentry, immersion and subsequent meaning making to be made from my interpretation of Carly's story. My rendering also intends to capture the shame I feel in encountering Carly's story from my perspective of a parent. I brought a sense of incredible guilt to my rendering, and I wanted to create an image that hurt me to look at when I revisit it. This was to remind me, and highlight for others, the need to exercise caution in relation to the situations we might one day consider putting our own daughters in.

Future applications

In this closing section, we reflect on Abbey's trialling of the RAIT suite of tools (Fig 2; Fig 3). We then articulate the potential for these tools to be used to enhance researcher and participants from non-Arts background to engage in and with a/r/tography, and propose next steps in terms of trialling the tools within the research domain of sport and exercise.

Through the RAIT, (Fig 2, Fig 3), Abbey was able to situate herself within the three roles/perspectives of artist, researcher and teacher, and be guided by a series of flexible and reciprocative questions and ideas to foster her enactment of a/r/tographic inquiry. These tools supported Abbey's engagement with Jenny's swimmer story in a way that was deeply reflective and relational, enabling meaning to be interrogated and ruptured (Deleuze and Guattari, 1987) to make way for new understandings and questions to emerge. In producing an aesthetic representation comprising reflection, analysis, prose and imagery, Abbey articulated through the creative and analytic tools inherent to a/r/tography what she perceived to be occurring within Australian

swimming culture through paying attention to the implicit and inferred that she identified within Carly's story. The RAIT tools were effective in positioning Abbey to engage in this process, and enabled Jenny to better access the rationale, meaning made, creative decisions and educative insights that both underpinned and emerged from Abbey's a/r/tographic rendering of an elite Australian swimmer story.

Also, we will outline the participatory benefits of this methodological approach. We also critically discuss whether a/r/tography offers anything new or unique to other Arts-based research that has been previously conducted in sport and exercise research.

While we have outlined how the RAITtools can support engagement in and with a/r/tography and expand accessibility into the educative potential and meaning to be made from stories, we would also like to share what we perceived to be some limitations. For instance, this development and pilot application of the RAIT tools were implemented by an experienced a/r/tographer (Abbey). While this was consistent with the ethical procedures we had approval for this primary stage of our research in this space, it is likely that the breadth and depth of experience Abbey brought to her enactment of a/r/tography will have benefited how she was able to engage with the ideas and apply these to her inquiry. This was where Jenny's inexperience with a/r/tography was critical to ensuring the language, ideas and terminology comprising the RAIT were uncomplicated and accessible for a non-Arts and teaching background person to engage with.

This point (along with the preface) subsequently formed the impetus of our next investigation, where we used the RAIT with a swimmer participant from a non-Arts background to implement their own a/r/tographic inquiry (McMahon, MacDonald and Owton, 2017). This enabled us to critically analyze and determine how the RAIT tools could support a participant from a non-Arts background within the context of exercise and sport to engage in and with a/r/tography, and the degree to which these assisted learning and understanding of the damaging body practices that have become normalized in Australian swimming culture. This was evidenced through the swimmer participant's a/r/tographic rendering and also in her follow up responses, where the participant disclosed that the process of relational the RAIT cultivated allowed her to bypass thinking how to best articulate herself in words and express her ideas visually (McMahon, MacDonald and Owton, 2017). In closing, it was evident in using the RAIT tools to support a/r/tographic inquiry that we could cultivate an enactive space and platform for the participant to engage with, and acquire knowledge in different ways to what has been previously undertaken in the sport and exercise research context. We argue that the RAIT tool can be successfully applied to guide non-Arts background researchers and participants as well as those already acquainted in a process of ongoing critical and relational reflection to create an artistic response for the purposes of inquiry.

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Abbey MacDonald teaches across Arts Education units in BEd and MTeach pro-grammes for the University of Tasmania. Her research interests include the forma-tion of artist, researcher and teacher identity, and the possibilities of interpreting and rendering research insights in and through art. She specialises in arts-based research methods, primarily a/ r/tography and other narrative-based research methodolo-gies. MacDonald is a practising visual artist, and also President of the Tasmanian Art Teachers Association (TATA).

Jenny McMahon is a qualitative researcher from University of Tasmania. She has a particular interest in creative analytical practices and research that centres on athlete wellbeing.