Exploring Artistic Representations in Psychological Research: A Step-by-Step Guide for Using Found Poetry

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Abstract

This paper argues for engaging in unconventional/artistic representations in psychological research and presents step-by-step instructions to make use of a specific form of artistic representation, namely found poetry. Found poetry is a form of poetic inquiry that has been used in a variety of social science disciplines, primarily to amplify meaning making possibilities in qualitative research and to make research more accessible to the reader in various ways. Accessibility of research to the general public can be greatly enhanced by artful representations, particularly poetry, because of its immense socio-epistemic potential. The paper thus attempts to provide a guide on fashioning a found poem out of qualitative data. There are 5 steps in all, represented by the acronym BEST-M. These steps consist of the following: beginning data analysis, excavating evocative data nuggets, scooping out the data, tying the thread, and member checking. As an exemplar, an interview of a young adult participant and their experience of navigating lockdown imposed during the COVID-19 pandemic is used for demonstrating the implementation of the five steps that the paper puts forward.

Keywords

found poetry, pandemic, lockdown, home, arts-based research

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This paper argues for engaging in unconventional/artistic representations in psychological research and presents step-by-step instructions to make use of a specific form of artistic representation, namely found poetry. Found poetry is a form of poetic inquiry that has been used in a variety of social science disciplines, primarily to amplify meaning making possibilities in qualitative research and to make research more accessible to the reader in various ways. Accessibility of research to the general public can be greatly enhanced by artful representations, particularly poetry, because of its immense socio-epistemic potential. The paper thus attempts to provide a guide on fashioning a found poem out of qualitative data. There are 5 steps in all, represented by the acronym BEST-M. These steps consist of the following: beginning data analysis, excavating evocative data nuggets, scooping out the data, tying the thread, and member checking. As an exemplar, an interview of a young adult participant and their experience of navigating lockdown imposed during the COVID-19 pandemic is used for demonstrating the implementation of the five steps that the paper puts forward.

Keywords: found poetry, pandemic, lockdown, home, arts-based research

You cannot be a bystander when a poem crashes into you or you crash into a poem. (Janesick, 2016, p. 32)

Introduction

Since time immemorial, poetry has offered a way to communicate truths that sink into the bones of the reader, a means of voicing truths that are in the open yet go unarticulated, and a channel for holding multiplicity of meanings. ''The poet makes the world visible in new and different ways, in ways ordinary social science writing does not allow. The poet is accessible, visible, and present in the text, in ways that traditional writing forms discourage'' (Denzin, 2014, p. 86). In recent times, it has also been adopted by qualitative researchers at various stages of research to arrive at novel outcomes, thereby allowing the immense socio- epistemic potential of poetry to be utilised in scientific endeavours (e.g., Burg, 2004; Hordyk et al., 2014; Miller & Brockie, 2015; Neilsen, 2004; Sullivan, 2002; Zambo & Zambo, 2013). While poetry and scientific research may seem to be at odds, considering dominant ideas about what constitutes "science" and "proper research" (Fernández-Giménez et al., 2018), and particularly keeping in mind psychology's long and arduous identity crisis as a subject trying to defend its scientific credentials (Lilienfeld et al., 2011), this paper aims to bring together some of the most forceful arguments that have been made for questioning such dominant paradigms of thinking, and make way for the use of art, including poetry, in and as research.

In the last five decades, qualitative research methods have undergone a quiet yet profound philosophical revolution in which a blurring of boundaries between humanities and social sciences has continually taken shape (Denzin & Lincoln, 2013). The landscape of qualitative research in psychology has also fundamentally changed, embracing more and more arts-based methods in the last few decades (Barone & Eisner, 2012). This paper is an attempt to stretch the boundaries of narrative reporting in psychology by engaging in "artful portrayals" (Butler-Kisber, 2002), to do justice to the poignancy and richness of participants' data that often goes missing in staid themes and sub-themes, and to contribute to artistic experiments in representation that are currently sweeping research in social sciences (e.g., Atkins et al., 2011; Reilly et al., 2018; Wang et al., 2017). This paper also aspires to serve as a simple introduction to the arts-based research (ABR) paradigm, and to provide a step-by-step guide for working with "found poetry," a relatively popular body of poetic inquiry within the ABR paradigm. Found poetry is one method out of many in ABR which aims to make research more accessible by evoking intellectual, aesthetic, and affective responses in the reader. Therefore, researchers looking for new ways to disseminate their findings to make them accessible to people outside academia, those working with social justice issues looking for representational forms and styles that are evocative, and those working with constructivist, critical and emancipatory paradigms may particularly benefit from using found poetry. We elaborate on this further in later sections of the paper. While there exists a veritable body of scholarly work on found poetry, we intend to fulfill the need for an easy to follow, systematic, instructional paper that takes the reader through the process of creating found poetry from beginning to end.

Found Poetry Located Against the Backdrop of Arts-Based Research

The arts-based research (ABR) paradigm began gathering steam in the 1990s and has been recognised as a new methodological genre (Sinner et al., 2006) that stretches the contours of what counts as "proper" research in social sciences. This paradigm believes that the complexity of studying human behaviour demands the breaking down of the artificial separation between art and science (Butler-Kisber, 2002). It stems from the reasoning that form facilitates as well as hinders understanding (Eisner, 1991), and that this paradigm can command engagement of the reader and create empathy for the participants' reality in a forceful manner that formulaic academic texts cannot. Arts-based representations in qualitative research in novel formats such as poetry (Leggo, 2008), ethnodrama and ethnotheatre (Saldana, 2018), photography (Holm, 2014), collage (Gerstenblatt, 2013), installation (Cole & McIntyre, 2008), and others also help in the mediation of understanding. "What we understand is intimately involved in how we learn it, while how we learn is intimately involved in what we come to understand" (Amos, 2019, p. 22). Such non-traditional forms "help disrupt the hegemony inherent in traditional texts and evoke emotional responses that bring the reader/viewer closer to the work, permitting otherwise silenced voices to be heard" (Butler-Kisber, 2002, p.231).

ABR inquiry broadly encapsulates various formats ranging from dramatics to dance, from portraits to poetry, and many more. This paper demonstrates arts- based research in psychology using a form of poetic inquiry. Now, there are two subtypes of poetic inquiry, one in which the researcher stitches together a poem from data collected from the participants (i.e., "found poetry," and another) in which the researcher generates an original poem in response to the collected data, usually as a means of reflection (i.e., "generative or interpretive poetry"). Poetic inquiry involves writing research poems for generating new insights, and both found poems and interpretive poems can be used either as analytic tools (Butler-Kisber, 2005) or for data analysis and representation (Furman et al., 2007). In this paper, found poetry has been utilized for the latter.

Found poetry found its roots in feminist scholars critiquing representation and knowledge production in the social sciences in the 1980s and 1990s (Thomas, 2022). It is, simply put, an imaginative reconstruction of participants' words, phrases, or paragraphs to fashion a poem by playing with the order, spacing, lines etc. (Butler-Kisber, 2010). In its most elemental form, a found poem is a poem that has been created out of participants' transcripts with no words having been added by the researcher, and that is the format this paper adopts.

Using found poetry as a research method is not only in the service of an artful portrayal, but also an act of subversion. As has been pointed out by Parini (2008), "poetry matters, in part, because of its potential for political expression" (p.116). As psychology evolves to make itself more relevant to the masses, and psychologists attempt to disseminate their findings in a way that they reach those outside the confines of academia, methods like found poetry could be of immense benefit for representational purposes. Poetic representation, after all, is "political, … feminist practice, … social research and autoethnography, … the personal that becomes the universal and… visionary activism" (Faulkner, 2017, p. 89). It is up to us as researchers to find new ways of conveying our participants' reality empathetically by exploiting the powerful potential offered by art forms like poetry.

In addition to being a powerful medium of representing layered and nuanced, often invisible, and unheard, stories of those who are marginalised (e.g., Faulkner et al., 2009), found poetry is also an act of reinstating that understanding is mediated by form (Eisner, 1991). It reflects the constructivist notion that there exist multiple ways of knowing and understanding the world. In this regard, it is important to note that found poems are more a portrayal of possibilities as opposed to settled certainties (Green et al., 2016). They invite the reader to participate in the realities of the participants. They also resonate well with research studies that aspire to make participants' voices politically and emotionally evocative and invite advocacy and social transformation via an invitation to the reader to see things differently (Reilly et al., 2018). Thereby, researchers working with critical and emancipatory paradigms, and those looking to distance themselves from the conventional, rule-based, formulaic manner of discussing qualitative findings might find it useful to create found poetry to ensure that participants' voices are not silenced, nor their pathos dimmed or calls for action diluted during academic writing.

We had experienced in our earlier endeavours in qualitative research that the passion with which some things are said by our participants often gets lost while reporting them conventionally in a formulaic manner. The anguish, the despair, the tenacity, the hope expressed by the participants often don't make it to the final stages of a research report, or if they do, may not do justice to the intensity with which they were felt by the participants. We sought to make use of tools of representation that allowed the passion of our participants to leap off the pages of whatever report contained their story. We believe that coming across found poetry and making use of it to convey our participants' narratives has helped us achieve that. This is what motivated us to explore the impact of lockdown in some way, during the first phase of the COVID-19 pandemic using found poetry.

Though none of the three authors are professional poets, we are all fond of reading and writing poetry, and our discovery of found poetry has thereby been fortuitous in making the research process in our ongoing projects more meaningful for us, while facilitating the retention of our participants' emotional textures in our research dissemination. All three of us have personally experienced, and are passionate advocates for, the power of the arts to demand engagement and facilitate healing. We are united by our fondness for writing and reading voraciously since our school years, and the power of poetry has held us under a spell ever since. One of us has utilized found poetry in their doctoral dissertation on masculinities and femininities (Shashwati, 2022), one of us (PK) is a performer at poetry festivals, and all three of us continue to be engaged in research studies that are rooted in the ABR paradigm.

In the study upon which this paper is based, our aim was to explore the perception of lockdown and being confined to one's home during the pandemic, particularly for young adults. We wanted to explore young people's emotions around the lockdown and the ways in which the lockdown may have influenced one's relationship with their home. We wished to capture our participants' narratives and nuances related to this phase through a research tool that would not dilute the essence of their voice or the potency and range of their emotions, hence the choice of found poetry for data representation.

Behind the Scenes: How Found Poems Are "Found"

Found poems are created by selecting words and phrases from the narratives of the participants, and putting them together in a new, poetic fashion, while honouring the participants' language and style of speaking (Prendergast, 2009). This selection of words and phrases usually takes place over a period of several weeks or months during which a constant back and forth process of reading the narratives, selecting evocative nuggets, discarding, and rearranging words takes place. The process is largely intuitive and reflexive, and by engaging in data distillation, often brings out the essence in participants' narratives in a concentrated fashion. No specific themes need to guide the creation of found poems, to retain the possibility of the emergence of new insights and relating to the data in new ways by the researcher owing to the unique power of poetry. If themes have already been identified though, found poems can very well be fashioned along them, as has been done in the example presented in this paper.

It is conventional in found poetry to add no new words or phrases by the researcher (Butler-Kisber, 2005). However, minor additions are not uncommon (Reilly et al., 2018). The free verse format can be utilised, or any poetic style can be used, such as a sonnet, blank verse, etc. It would be advisable to make no alterations with respect to the syntax of participants' words, their tone and their diction, though repetition and pauses can be added in order to give the found poems a rhythmic quality. The fashioning of a found poem can be guided by the themes and sub-themes already identified by the researcher, such that each found poem eventually created corresponds to a specific theme or subtheme and it is composed of excerpts from several participants. Alternatively, as depicted in the example in this paper, a found poem can be created entirely out of one participant's excerpts as a representation of their narrative

The section that follows takes the reader through a step-by-step approach to fashion a found poem from qualitative data. There are 5 steps in all, that can be encapsulated with the acronym BEST-M: Beginning data analysis, excavating evocative data nuggets, scooping out the data, Tying the thread, and Member check. These steps are informed by similar steps from other arts-based research methods (Leavy, 2015; Pithouse-Morgan, 2016; Zambo & Zambo, 2013) which also aim at illustrating participants' narratives using artistic means. While there exist several possibilities of fashioning a found poem differently, we have endeavoured to provide the simplest possible way of doing so, and particularly researchers who are new to found poetry may find the BEST-M approach easy to work with. It is important to note here that while we have outlined steps in a linear fashion, found poetry usually requires working in an iterative manner in which going back and forth is common and the end product is only one out of many possible versions. The possibility of more refinement and change is always there.

Step 1: B- Beginning Data Analysis

Found poetry is a means of representing participants' narratives, hence it is usually preceded by the analysis of data; the analysis may or may not be completed before found poetry is crafted. Data elicited through methods like interview or focus group discussion or any other method that allows the researcher to capture detailed accounts of participants' construction of

reality with respect to the research question at hand are the most suitable for working with found poetry. Having said that, found poetry can be constructed out of qualitative data gathered via any research method that has been transcribed. Data analysis can be done using thematic analysis (Braun & Clark, 2006) or qualitative content analysis (Mayring, 2000) or any other method of analysis depending on the research requirements and the nature of the data gathered. Thematic analysis and content analysis are the most widely used methods of analysis in qualitative research, and both involve repeated rounds of going through the data and highlighting words or phrases in the participant's narrative as the initial steps. It is these highlighted sections that make up the body of the found poem.

Step 2: E- Excavating Evocative Data Nuggets

During the course of data analysis, as the participant's excerpts are repeatedly read and sections highlighted, the researcher can identify evocative "data nuggets" or words and phrases that are particularly pregnant with meaning. These need to be excavated by being attuned to the emotional texture of the participant's responses, paying attention to any repetitions made, and focusing on the underlying message or essence behind what is said as well as unsaid (in the form of pauses, silences, and deflections). The objective of this step is to ensure that the most concentrated meaning holders of the most important of the participants' excerpts find their way to the subsequent steps to be arranged in the form of a poem.

Step 3: S- Scooping out the Data

The chunks or data nuggets that are gathered in the previous step are then scooped out, meaning superfluous words are culled out. What remains is a set of crystalised phrases that appear as containers of the most relevant excerpts for the various codes/sub-themes/themes identified during data analysis by the researcher. Researchers can check that all the codes/sub-themes/themes are represented adequately and potently by the chunks selected. The conceptual exemplification of found poetry relies heavily on this step, and it is here that the substance of the found poem is developed. This step can be performed collaboratively with participants or even entirely by participants alone after a brief orientation to the method of found poetry to make the process more participatory in nature.

Step 4: T- Tying the Thread

It is during this step that the poetry from the participant's excerpt is, "found!" To make the scooped-out words begin to make sense, they are tied together as a poem by arranging the material identified in the previous step suitably. This poem can be of any type ranging from a sonnet to a blank verse to an elegy, making suitable use of sentence breaks and repetitions to infuse rhythm, urgency, poignancy and more. It is essential that the poem is faithfully descriptive of the participant's lived experience; the researcher must not add anything of their own to the poem, other than structural adjustments as poetic license. Like the previous step, this step can also be performed collaboratively with participants or even entirely by participants alone after a brief orientation to the method of found poetry.

Step 5: M- Member Check (optional)

In order to ensure that the found poems created out of participants' narratives are indeed reflections of what the participants wished to convey (i.e., the findings are trustworthy, consistent with standard best practises of qualitative research, member check is done by taking

the poems developed to the participants for review). This step is crucial if participants are not involved in the previous steps. This can greatly enhance the trustworthiness of the findings and establish credibility, transferability, dependability, and confirmability, four criteria that safeguard the consistency and validity of findings in qualitative research (Lincoln & Guba, 1985). The participant must be encouraged to comment on how accurately their construction of reality has been captured by the found poem. It is important to allow sufficient time for the participant to engage with the found poem and for them to feel comfortable enough to not adopt the role of the "good participant" by expressing unquestioning agreement with what the researchers have produced. We will utilize an excerpt from an interview done for a study on exploring the experiences of young adults at home during a nationwide lockdown in response to the COVID-19 pandemic in India to demonstrate all the steps of fashioning a found poem. We chose data from this study for illuminating the process of found poetry because the complexity of the focus of the study - the lockdown experience, lends itself well to showcase the advantages of employing found poetry. As Brearley (2000, pp. 2-3) argues "some human experiences are so complex and intensely emotional, that creative forms of representation can reflect their texture more evocatively than traditional academic text." This interview highlights how one's relationship with one's home or 'one's idea of home' may have evolved during the lockdown.

This interview was conducted via video call shortly after the arrival of the deadly COVID-19 pandemic and the resultant lockdown in various parts of the world. On 24th March 2020, the government of India announced a nationwide lockdown, and while it was meant for only 21 days, it was soon extended and went on till 31st May 2020. Even afterwards, lockdown was not lifted in areas that were categorized as containment zones and several states continued to have several restrictions for the rest of the year. We were curious to explore the ramifications of these changes on youth in India.

We conducted a structured interview with each of our participants through an online medium due to social distancing protocols, and the video calls were recorded with participants' consent. In the absence of any institutional ethics committee, we followed best practices for ethical research recommended by APA. Participants were given an information sheet with details regarding the research objective and what they would be expected to do during the research. Written informed consent was taken from each participant after explaining to them their rights as a participant and the measures in place to ensure the confidentiality of their responses. Participants were told that they could choose not to participate, quit the study anytime, or ask for their data to be excluded from the study after giving the interview. We assigned a code to each participant which was used throughout the study, and no identifying information was released outside the research team for any of the participants to secure their privacy at all stages of research. Only the research team had access to the data which was used exclusively for the purposes of research. Below, we have provided the full transcript of an interview with one participant and have highlighted words and phrases that went into the fashioning of a found poem.

Interview Schedule

Interviewer: What does home mean to you? (Probe- functions of home; elements of environment that make you characterise a place as home)

Participant: Home is my safe place. It is where I can be completely myself. It provides me with warmth, my humble abode where my loved ones live who care for me unconditionally. Especially, during this

lockdown period, I have come to identify my home as a place of solace where I feel protected and secured in every aspect.

Interviewer: How has your experience of staying at home been different or similar to your "idea of home'?

Participant: I have been staying at home for the past 3 months now. Amidst the distress that Covid-19 has caused to almost everyone, I am grateful that I have a home of my own that shields me against all the obnoxious things going on outside both physically and emotionally. My home was and is my psychological antidote.

Interviewer: Has the meaning attached to this space changed in recent days post the lockdown? (Probe- any modifications in space, relationship with people, resources like food, etc.)

Participant: Umm!! Yes, I love my home more now. It is a place I can fully rely on. My family and I have become very close to each other even more now as we spend an entire day together. But I would also like to add that although we have more 'family-time,' it sometimes becomes overly stimulating for me, leaving no personal space. However, I have learned and tried to manage things better where I make sure that I spend time alone.

Interviewer: What would your ideal home look like? (Probe- location; design of house; why would you include certain elements)

Participant: I think my home is already an ideal home for me.

Interviewer: What does your daily routine in quarantine look like? How do you feel about this routine?

Participant: Initially my routine was very disorganized as the idea of home isolation and social distancing were very new to me. It was heavily distressful and saddening as I could not go out of my home for I do not how many days. With no idea about what the future holds for me and my loved ones, it was very anxiety provoking. I could not follow a timeline to meet my college work deadlines, I procrastinated a lot that led to feelings of guilt and unworthiness. But with time, I have come to take control over my work so that I am accountable for whatever I do. I have tried to finish all my college work by balancing it out with some me time.

Interviewer: What has been your notion of productivity in regard to quarantine? (Probe- motivation level, procrastination)

Participant: As previously mentioned, I felt very guilty for procrastinating a lot as this was the only coping mechanism, I could find reasonable at that time for any activity. Seeing others doing great things on social media. It added to my anxiety as I was feeling a sense of stillness and

loss. But I have come to realize that productivity is a very subjective and individual centric concept. It varies from one person to another. So, I have my own standards of productivity that I have set for myself. I try very hard to abide by those. And self-care also is a part of my productivity schedule. Anything that makes me happy and gives me a sense of fulfilment is productive for me, right now. It can be as simple as sitting with my grandmother and talking to her or reading a book I love.

Interviewer: How have you been able to manage your time in the quarantine?

Participant: I try creating a to-do list for myself every week. One good thing that I would like to share is that I also create a ta da list that entails all the things that I have been able to accomplish. This gives me a sense of happiness.

Interviewer*:*   What is your outlook in reference to responsibilities like WFH/online class/household chores?

Participant: Even before the lockdown period, I have always helped my family in the household chores. But during trying times like these when there is no domestic helper, it becomes difficult to manage the online classes with the household chores. My family has been supportive enough, we cooperate with each other and balance things well.

Interviewer: What is your take on health during quarantine times? Answer. I must admit that both physical and mental health have become very important to me. Considering the emotional and physical toll, Covid has on our lives, I am trying to be more mindful of the ways in which I keep myself physically and mentally sane.

Interviewer: How has your experience with your family been so far?

Participant: I have got to know each one of them better. We play board games together, do housework, watch movies and so much more. In fact, I have been cooking a lot for them so this has brought me very close to my family and I hope this will last.

Interviewer: How similar/different has your and your family's experience been during this lockdown?

Participant: Almost similar, we all have mood swings. We try to give each other the required personal space.

Interviewer: How connected or disconnected do you feel in other social relationships?

Participant: While I miss my friends, cousins, and relatives' proximate presence a lot. Thanks to social media and technology like video conferencing we feel connected to each other. We share interesting content from

various social media platforms, play virtual board games. In fact, me and my friends have become better at understanding each other and I am grateful for each one of them even more now.

Interviewer: What are the various emotions that you have felt being at home?

Participant: Mostly, disappointed, anxious, sad, unworthy, guilty. But also, grateful and hopeful.

Interviewer: When drawing comparison with pre quarantine, did you feel any sense of change in the way you deal with your emotions currently? If yes/no, could you please elaborate on your personal experience?

Participant: Yes, Since I am a psychology student, I have been studying it for almost 6 years now. It has its perks. I have been practicing Emotional Intelligence for quite a long time and I am nothing but proud of myself for how everyday gives me a new opportunity to apply its principles in my daily living. I am more evolved. One good thing that Covid has done to me is that it has made me more resilient and emotionally intelligent.

Steps Implemented in the Example

Step 1: B- Beginning Data Analysis. The participant's responses recorded during the video call were transcribed verbatim. Qualitative content analysis (Mayring, 2000) was utilized to analyze all of the transcripts and the following categories were developed: perception of home, lifestyle changes, relationships within home and outside, and mental health. Identification of categories or thematic clusters under which data can be placed is important so that the found poem, eventually crafted, covers the entirety of the participant's narrative. These categories can be treated as checklists which need to be adhered to, while crafting the poem.

Step 2: E- Excavating Data Nuggets. The categories listed in the previous step guided the distillation of essence of the participant's interview excerpts. Keeping the categories in mind, we selected those phrases and words which were most descriptive of the participant's experience of being confined to their home during the extended COVID-19 lockdown. These have been highlighted in the interview transcript presented in the previous section.

Step 3: S- Scooping out the Data. Further funneling down the data, we removed several words and phrases, and retained only some of the most important ones that were deemed representative of the participant's lived experience of their home during COVID-19 lockdown. These were words that contained the essence of all the categories identified earlier in the most concentrated fashion. This process is also detailed in the table that follows:

Table 1

Words and Phrases Picked up from the Participant's Narrative to Represent the Categories Derived from Data Analysis

Categories	Words and Phrases Selected
Perception of home	*Home is my safe place* *warmth, my humble abode* *place of solace* *a home of my own that shields me against all the obnoxious things going on outside both physically and emotionally.* *a place I can fully rely on, ideal home*
Lifestyle changes	*more 'family-time* *no personal space. I make sure that I spend time alone.* *routine was very disorganized as the idea of home isolation and social distancing were very new to me.* *productivity is a very subjective and individual centric concept.* *creating a to-do list* *both physical and mental health have become very important to me.* *social media and technology, feel connected to each other* *share interesting content from various social media platforms.*
Relationships within home and outside	*where my loved ones live who care for me unconditionally.* *very close to each other as we spend an entire day together* *sitting with my grandmother and talking to her or reading a book I love.* *supportive enough, we cooperate with each other and balance things well* *play board games together, do housework, watch movies and so much more, cooking* *brought me very close to my family and I hope this will last.* *I miss my friends, cousins, and relatives' proximate presence* *Virtual board games* *Me and my friends have become better at understanding each other*
Mental health	*protected and secured* *My home was and is my psychological antidote.* *overly stimulating* *distressful and saddening, anxiety provoking* *procrastinated a lot that led to feelings of guilt and unworthiness.* *have come to take control over my work* *procrastinating any activity* *self-care also a part of my productivity* *Anything that makes me happy and gives me a sense of fulfilment is productive for me.* *also create a ta da list, a sense of happiness.* *more mindful, physically and mentally sane.* *mood swings, disappointed, anxious, sad, unworthy, guilty* *grateful and hopeful, proud of myself* *am more evolved* *more resilient and emotionally intelligent*

Step 4: T- Tying the Thread. The words that were funneled down in the previous step was weaved together in the form of a poem by placing the selected phrases one after the other and repeated rounds of experimenting with different orders and repetition of words. This process began with the three authors coming together to make a few decisions regarding the weaving process. With mutual consensus, we agreed to try for a consistent rhyming scheme instead of a blank verse style, and to use repetitions of words and phrases selected in the

previous step. In the interest of simplicity and to avoid any constraints on creativity, these were the only 'rules' we settled upon. Each author then individually fashioned a poem out of the selected words and phrases over the next few days. Giving and receiving feedback on the poems, we attempted to craft a composite poem that held most of the selected words and phrases and appeared to do justice to the essence of the participant's interview.

Lockdown in my City - My Home, My Vicinity

Home is my safe place,
my safe place, my humble abode;
A place of solace, protected, and secured.

My home was, is, my psychological antidote,
Amidst the distress that COVID-19 caused.
I am grateful that I have a home of my own;
Already an ideal home, a place that I can fully rely on.

Idea of home isolation, new and saddening,
Feelings of guilt, of unworthiness, anxiety provoking.
The only coping mechanism?
Procrastinating.

It added to my anxiety for any activity;
Come to realise self-care, is a part of my productivity.
Creating a to-do, also a ta-da list, gives me a sense of happiness.
And right now, anything that makes me happy,
Is productive for me and gives me a sense of fulfilment.

My family is supportive enough; we cooperate and balance things well.
Amidst cooking, playing board games, and doing housework together,
I have been brought very close to them, and I hope, last, this will.

Thanks to technology and social media I feel connected to friends;
Trying to be more mindful, keep physically and mentally sane.
Grateful and hopeful, proud of myself,
Covid has made me more evolved,
Emotionally intelligent, and resilient.

Step 5: M - Member Check. The participant was contacted following standard procedures of member check (Lincoln & Guba, 1985). Member checks serve as a vital culmination point in the process of found poetry as they provide an opportunity to the participants to reflect on their thoughts and feelings that they had previously shared with the researchers and see whether those have been captured faithfully. The following response was received for the found poem created by the researchers: "When I was interviewed for understanding my idea of the lockdown and its impact on our lifestyle, the pandemic had just begun. We have come a long way from there. However, after reading the poem created by the researchers out of my interview data, I felt that I was transported back to that time where we had just begun to make sense of the pandemic and the lockdown. I believe that the poetic transformation of my words has given them more emotional impact. What is most striking is that there were no new words added and no changes were made to the already existing words...

the poem majorly represents my lived experience of my idea of home, lockdown, and the pandemic." While this last step is optional, in our case it was important as the found poem had been developed without collaborating with our participants. During member check, the participants may even be invited to engage with the found poem, not just as a reader but as a co-constructor, to suggest changes to the found poem to make it a more faithful rendition of their narrative.

Discussion

We invite our readers to bear witness to our participant's experience of "being home during COVID-19 pandemic lockdown" by engaging with a found poem created out of the interview transcript in the previous section. The found poem was created by following the BEST-M approach, which is an acronym for Beginning data analysis, excavating data nuggets, scooping out data, Tying the thread, and Member check (Optional). Several papers on found poetry significantly cohere with our stepwise approach (Amos, 2019; Leavy, 2015; Lewis, 2012) for creating found poems.

Following Prendergast's (2009) call to match method to topic, and following Baker's (2021) example, we believe that found poetry is an apt choice to bring out the multitude of nuances in one's experience of living in lockdown. Studies conducted so far on the lockdown experience have after all reported it to be a largely stressful experience for most (Agha, 2021; Gaidhane et al., 2020; Karing, 2021; Rehman et al., 2021, Verma et al., 2021), while for many it has been a complex, multifaceted experience involving a reset of familiar ways of living (John & John, 2021). Poetry is well suited to accentuate emotion (Hess, 2003; West & Bloomquist, 2015), retain nuance (Faulkner, 2018), and preserve poignancy (Faulkner, 2018), and to do so in ways that further understanding and empathy. Our hope is that the found poem presented in this paper is able to illuminate the thoughts and emotions of our participant while doing what poetry does - synthesizing one's "experience in a direct and affective way" (Prendergast, 2009, p. 22).

The found poem, fashioned entirely out of our participant's words, is an example of the ways in which evocative portrayals and distilled essences of meaning can facilitate deeper insights than traditional themes and sub-themes can. It is also a means of honoring what the participant offers to the researcher in its entirety, as well as facilitating deeper engagement with the reader, the latter being one of the chief strengths of the ABR paradigm that found poetry belongs to (Barone & Eisner, 2012; Piantanida et al., 2003). By calling for equal collaboration between the participants and the researchers, this method of data representation encourages engagement with the participants (Crockett et al., 2013). As can be seen in the previous section, this approach for representing qualitative research data distils the participant's words into a poem that is co-created by the researcher and the participant. Unlike several other research methods, this approach thereby includes an active involvement of the participant and the researcher which ensures that the end result is a reflection of the participants' narrative.

Found poetry has the potential to enrich a qualitative study in myriad ways. It preserves nuance, makes space for ambiguity, celebrates complexity, and allows for multiplicity of interpretations (Borhani, 2021). Thereby, it can be said to accentuate the broad possibilities of meaning making in qualitative research, in psychology as well as a broad range of other social sciences. In addition to the above, found poetry can be beneficial to researchers during the research. In our experience, the meaning making that takes place during the stage of analysis and writing the discussion of findings, can be sharpened with poignancy (Machado, 2017) and credibility (Machado, 2015) with the help of found poems. Found poetry helps bring the data closer to the researcher and may propel the emergence of important and different insights (Butler-Kisber, 2002). "A new relationship is established between the data and the researcher

through heightened sensitivity to the emotional cues in the data, focusing attention to patterns, repetition, emphasis, hesitations, ambiguities, telling silences, the rhythm of different speaking styles, the tactile use of imagery and other idiosyncrasies in our use of language" (Serpa, 2021, p. 10). Furthermore, "a poem as 'findings' resituates ideas of validity and reliability from 'knowing' to 'telling'" (Richardson, 1993, p. 704). For us as researchers, creating found poems also helped keep our "focus on what is affective, potent, and essential" (Machado, 2017, p. 69) while writing up the research report of our study.

Found poems are meant to, and usually do, speak for themselves; thereby research reports having found poetry do not generally go into a discussion of what the found poems mean (Meyer, 2008; Reilly et al., 2018). After all, "poetry is what's lost in paraphrase. To write a synopsis of a poem is to lose its uniqueness" (Sampson, 2009, p. 14). It is the nature of poetry to make space for and celebrate ambiguity and multiplicity of meanings; the report that follows or accompanies a found poem therefore generally does not impose any one interpretation on the reader (Brearley, 2000; Wiggins, 2011). While ambiguity and multiplicity of meanings may seem at odds with 'scientific research', that is owing to the dominance of a positivist worldview in knowledge production. In studies conducted with an interpretivist, constructivist, critical or emancipatory paradigm, in which reality is neither assumed to be singular nor the relationship between the researcher and the researched assumed to be neutral and objective (the ontology and epistemology of positivism), a found poem may amplify meaning making possibilities and thereby enrich the study. While such means of data representation may challenge academic conventions of scholastic rigor, they do enable the introduction of "risk-taking and experimentation into the production of knowledge" (Serpa, 2021, p. 3).

The ABR paradigm in particular celebrates, instead of being inconvenienced by, such complexity and experimentation as evidenced by the following seven features that have been identified as characteristic of arts-based research: "the creation of a virtual reality," "the presence of ambiguity," "the use of expressive language," "the use of contextualized and vernacular language," "the promotion of empathic understanding," "the use of personal signature of the author," and "the presence of aesthetic form" (Barone & Eisner, 1997, pp. 73-83). Depending on one's paradigmatic stance, these features may be seen as strengths or weaknesses of ABR, including research utilizing found poetry.

The found poem titled 'Lockdown in my city- my home, my vicinity' presented in the previous section was significant for us as researchers in portraying the resilience and adaptational trajectory of a young adult during the lockdown imposed due to the first wave of the COVID-19 pandemic in India. The found poem facilitated detailing of the participant's routine, lifestyle and relationship changes, and their emotions – all through an artistic expression that may help a reader vicariously experience the participant's reality. Though the found poem borrows words from the participant's interview transcript, it acts as a standalone narrative, an evocative account to highlight the participant's experience of lockdown.

While most research studies create poetry out of transcripts from primary data collection, there are also instances of found poems crafted from data available in the public domain or from emails and dissertations (Janesick, 2016; Zambo & Zambo, 2013). Our proposed BEST-M method suits both primary and secondary data. Only the optional step, member check, may not be possible when poems are created out of secondary data.

The method of found poetry does have several limitations. Firstly, a balanced combination of the researcher's empathy, extent of literary skills, and creativity remain imperative for crafting impactful found poems (Waalkes et al., 2018). This results in an additional responsibility on the researcher to not just analyze participants' narratives, but also to put together the analysis as poems that appear as artistic portrayals, instead of dull reiterations of transcripts. Secondly, there is minimal literature that demonstrates the effectiveness and intended impact of found poetry in research (Amos, 2019), though we have

endeavored to fill this gap in writing this paper. This method is, in fact, considered well suited to be employed as a supplement to, rather than an alternative for, a mainstream qualitative research method (Serpa, 2021). However, despite these limitations, found poetry can go a long way in acting as creative tableaus representative of participants' narratives that help researchers do justice to participants' voices.

In this paper we have laid down various arguments for engaging in artistic representations of research findings in psychology, and other social science fields, and have endeavored to provide a simple guide for utilizing a popular artistic representation, namely found poetry. A found poem can be made in 5 steps, following the acronym BEST-M: (1) Beginning data analysis, (2) Excavating data nuggets, (3) Scooping out data, (4) Tying the thread, and 5) Member check (Optional). The poem so fashioned is a crisp invocation to step into the participant's reality.

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