

2025	ARNA Conference/Conferencia/Conferência Resúmenes/ABSTRACTS/Resumos	
"A Study on the Preparation and Performance of Drama by High School Students" Case Study of First-Year Students at Mongolian National University of Education, School of Preschool Education	<p>Incorporating action research methodologies into classroom learning activities plays a crucial role in fostering teacher development. The term "action research" was first coined by American professor Kurt Lewin in his 1946 work Action Research and Minority Problems. Lewin laid the theoretical and methodological foundations of action research, and is widely regarded as its theorist, founder, and the "father" of the field. His research primarily focused on child psychology, and he famously concluded: "There is no action without research; there is no research without action."</p> <p>Action research is understood as a process that unfolds in a specific sequence, forming a cyclical pattern that is repeated over time. It is diagnostic, participatory, empirical, and experimental in nature. In this context, the researcher and participants collaborate actively throughout the research process. According to Lewin, action research not only drives positive change but also generates new knowledge and theories.</p> <p>Jean McNiff (1951, 1995) further elaborated on action research, emphasizing its role in bridging theory and practice, generating knowledge, and fostering change. McNiff argues that the purpose, methodology, and execution of action research are deeply tied to its underlying values, positioning research as a tool for positive transformation. She defines action research as an effort to improve one's professional practice. McNiff identifies key principles: (a) action research is grounded in practical application, (b) it demands rigorous practice, and (c) it reflects the professional responsibility of the researcher. Her process of action research is outlined in the following stages: identifying a problem, envisioning a solution, implementing the solution, and adjusting practice based on the evaluation.</p> <p>Action and qualitative research methodologies are distinctive in that they not only uncover solutions to existing problems but also foster self-development and team growth. These methodologies are open, flexible, engaging, and productive.</p> <p>For this study, we conducted a pilot project with 120 first-year students at the School of Preschool Education of MNUJ. The study spanned two months, from August 28 to October 28, 2024, and was divided into three phases:</p> <p>Phase 1: Students selected a theme for the drama, read the story, and developed the drama program.</p> <p>Phase 2: Roles were assigned, students memorized their lines, and rehearsals took place.</p> <p>Phase 3: The final performance was presented in front of an audience, followed by feedback from judges. The students analyzed the critiques, selected children's fairy tales for future performances, and set goals for upcoming plays.</p> <p>This presentation aims to outline the process and results of an experimental study in which students prepared and performed a dramatic performance.</p> <p>Experimental research results. Including:</p> <p>In Phase 1, a total of 120 students participated in the study, divided into 8 teams, read and studied the best fairy tales from around the world and Mongolian folk tales, and selected 8 fairy tales to develop a drama program. /14 days/</p> <p>In the second phase, a total of 120 students who participated in the study were divided into 8 teams, each team selected and assigned a role for the drama performance, and each person memorized the words of the role and practiced. /For 2 months/</p> <p>In Phase 3, a total of 120 students who participated in the study were divided into 8 teams and performed their prepared plays on stage in front of an audience, listened to and analyzed the comments and criticisms of professional judges. Each student studied and determined which children's fairy tales they would like to choose and act out in the future.</p>	Ts. Oyungere, Ph.D
"Creative Work Rarely Happens by Committee!" Arts-Based Research and Film Creation for Social Change	<p>Creating a film as a participatory arts-based research project involves sharing power with community members, researchers, storytellers, scriptwriters, filmmakers, and more. In response to the need for anti-racist education for social change in online spaces, our research team has spent the past four years creating short films for social media. We heard stories from 500 people in our province, wove the commonalities of those stories into film scripts, read them in focus groups, re-worked the scripts, hired filmmakers who again re-worked the scripts, tested them again in focus groups, and then launched them on social media, analyzing the public response through online comments. We are now on our second round of this project, which involves more film creation and the launch of in-person learning circles, workshops, and professional development which use the films for discussion and growth. In one of our meetings, a consultant who was surprised by how many voices were woven into these short films shared with us, "It is rare that this kind of creative work happens by committee!" This orientation to arts-based creation is an intentional democratization of research and knowledge mobilization, and it is essential in a project like ours, which aims to centre marginalized voices and experiences, educate the general public through social media, and to ultimately foster social change to combat racism.</p> <p>This presentation shares the research behind the films, the process of their creation, their impact on social media, and the things we have learned from using them to facilitate anti-racism education within the broader community. This study expands the notions of what collaboration can look like within the research process, how filmmaking can be used as both process and outcome, how art can impact public audiences and form key moments of public pedagogy, and contributes to understandings of how arts-based research can be used for social change.</p>	Dr. Michelle Lam, Denise Humphreys, Ayden Lambert, Akech Mayoum, Stephanie Spence, Kayleigh Tanner
"Exploring art to generate knowledge with the help of Books "Creative Connect".	<p>Miss.Neema Parekh, HTAT,</p> <p>Title:"Exploring art to generate knowledge with the help of Books"Creative Connect".</p> <p>Organization:P.M.shri Lavad Primary School</p> <p>Mailing Address: Neema Parekh, 201 -A,Avaniprasthanear Surya circle, Sargasan, Gandhinagar, Gujarat, India 382422</p> <p>Email Address:parekhgnima@gmail.com, lavadschool@gmail.com</p> <p>Telephone Number:9825521117</p> <p>"Exploring art to generate knowledge with the help of Books"Creative Connect".</p> <p>तस्मादज्ञानसम्भूतं हृत्स्थं ज्ञानासिनात्मनः। छिन्नैर्न संशयं योगमात्रिष्ठोत्तिष्ठ भारतं ॥४२॥</p> <p>tasmād ajñāna-sambhūtaṁ hṛit-sthaṁ jñānāsīnatmaṇaḥ chhītvainairṇ sanśhayaṁ yogam ātishthottishṭha bhārata Bhagavad Gita 4.42View commentary</p> <p>Therefore, with the sword of knowledge, cut asunder the doubts that have arisen in your heart. O scion of Bharat, establish yourself in karm yog. Arise, stand up, and take action!</p> <p>Abstract This study explores the effectiveness of art-integrated learning in primary education, challenging the conventional belief that subjects like Mathematics, Science, and Social Studies cannot be taught through artistic methods. As an educationist, I advocate for the 'learning by doing' approach, inspired by the Bhagavad Gita's philosophy of taking action to dispel doubts. Despite resistance from teachers who questioned the feasibility of using art to teach core subjects, I sought to demonstrate its potential through practical implementation rather than debate.</p> <p>The research was conducted with 40 first-grade and 63 fourth-grade students over one month, utilizing Creative Connect, a structured learning material designed for grades 1 to 5 by Dr. Swaroop Sampat Rawal. This material integrates all core subjects with artistic styles, making learning engaging and interactive. Upon</p>	Miss.Neema Parekh, HTAT
A Study on the Possibility of Sustaining Mongolian Cultural Heritage through the Learning of Mongolian elders in China	<p>Abstract [Objective/Significance]</p> <p>The dynamic transmission of intangible cultural heritage (ICH) relies on the active participation of heritage enthusiasts, with elderly Mongolians playing a crucial role in preserving and passing down cultural traditions. This study examines the intrinsic value perceptions and external factors influencing Mongolian elders' choices in using digital ICH resources and explores sustainable transmission pathways for ICH through elderly learners in the digital era.</p> <p>[Methods/Process]</p> <p>This study employs a mixed-methods approach, including questionnaire surveys, in-depth interviews, and case studies, to collect data on the use of digital ICH resources by Mongolian elders. Using fuzzy-set qualitative comparative analysis (fsQCA), it analyzes their digital resource selection patterns from a configurational perspective. Additionally, it integrates case studies on the digital preservation of ICH projects to investigate cultural transmission practices assisted by digital technologies.</p> <p>[Results/Conclusion]</p> <p>The study reveals that Mongolian elders exhibit a strong sense of cultural identity and transmission responsibility in using digital ICH resources. Based on their usage preferences and behavioral characteristics, they can be categorized into three groups, each requiring tailored service models:</p> <ol style="list-style-type: none"> 1. Experiencers: Prefer short videos, virtual exhibitions, and other intuitive formats. A simple and user-friendly digital platform should be developed to enhance accessibility and cultural engagement. 2. Explorers: Favor online interactive exchanges. Establishing a highly interactive virtual community can facilitate knowledge sharing. 3. Deep-Divers: Seek systematic and professional learning. Targeted digital skills training is necessary (312 elders participated in training in 2024, with 78.2% actively engaging in heritage transmission), further deepening cultural preservation efforts. <p>Moreover, the study identifies key challenges faced by Mongolian elders in China using digital ICH resources, including insufficient digital skills (79.4% require training), significant language barriers (93.2% need Mongolian language support), and a strong demand for blended online-offline learning (86.7% prefer hybrid learning models).</p> <p>Keywords: Mongolian elders in China, Intangible cultural heritage (ICH), digital resources, sustainable transmission pathways</p>	Boa Meili, doctoral student Haila, doctoral student

<p>Advocacy and Hope: Helping Student Researchers Navigate Current Political Challenges.</p> <p>Supporting the Teaching of Action Research Community (STAR-C)</p>	<p>The STAR community proposes an active discussion of the role of action research in the political climate facing the Americas. We have been publishing a bi-annual newsletter and having bimonthly chats, often prompting blog discussions. Our website home continues to evolve to make new resources available to those who learn or teach action research.</p> <p>For the conference and our Spring/Summer edition of the newsletter, we will focus on strategies for Supporting the Teaching of Action Research (STAR) in a climate that sidesteps evidence for political expediency. In our last chat, Pedro Navareño reflected on the role of education in improving the world. What role should teachers and educational institutions play in developing more humane, peaceful, and caring individuals who defend the common good? The political ideology in the US and in Spain has been attacking education and creating a materialistic ideology that disrespects human beings. We are inviting moderators who will help us think through what our response should be in teaching action research and in mobilizing a response to the dangerous anti-intellectualism that is sweeping the globe.</p> <p>We are also inviting participation in the STAR community at multiple levels. Participants are invited to join the STAR community to continue evolving the tools and ideas for supporting the teaching of action research.</p>	<p>Margaret Riel Pedro Navareño Pinadero Linda Purrington</p>
<p>Arte en acción: estrategias participativas de investigación social en escenarios comunitarios y educativos.</p>	<p>En los escenarios de actuación de las ciencias sociales y humanas encontramos la posibilidad de establecer estrategias que puedan ser beneficiosas para que los grupos o las comunidades presencien transformaciones en su quehacer cotidiano. Esto contribuye a que se busquen varias formas de trabajo para establecer puntos de encuentro, comunicación y reflexión acerca de los posicionamientos que tienen las personas que participan en contextos educativos y comunitarios. El siguiente panel tiene como objetivo presentar una serie de experiencias de trabajo en clave de investigación acción participativa que establecen el uso de estrategias artísticas en diversos contextos tanto educativos como comunitarios. En primer lugar, se realiza una contextualización de los diferentes procesos a presentar en el panel en donde dialogan la investigación acción participativa, la investigación en artes y la investigación creación. En segundo lugar, se presenta una experiencia en la cual se reflexiona sobre la investigación acción participativa en la formación de profesores de Artes Visuales a partir del desarrollo de saberes y herramientas Didáctico-Disciplinares; en tercer lugar, se presenta un proceso desarrollado con familias en clave de justicia lingüística en donde se proponen estrategias artísticas para el abordaje de este fenómeno social. En un tercer momento, se presenta un proceso que vincula el encuentro entre las prácticas pedagógicas y artísticas para re-imaginar la enseñanza y transformar la experiencia educativa en el aula con docentes. A partir de un ejercicio participativo apoyado de la investigación basada en artes. En quinto lugar, se expone un proceso de trabajo participativo con jóvenes rurales en clave de investigación creación a favor de la configuración de subjetividades, la participación y su relación con la territorialidad. Finalmente, se llega a una serie de tensiones, reflexiones y conclusiones en torno al uso del arte en contextos pedagógicos, formativos y comunitarios de cara a los retos cotidianos de diferentes participantes que se acercan al trabajo de la investigación acción participativa.</p>	<p>Catalina Tang Yan PhD Daniel Andrés Bonilla Montenegro Rosa Milena Soto Sanguino</p>
<p>Arts-based approaches to support ECEC practitioner well-being through action research</p>	<p>This panel continues an ongoing collaborative research project on practitioner burnout and poor work-life conditions in early childhood education (ECE) in three different countries. At the 2024 ARNA conference, early childhood researchers from South Africa, Ireland, and San Francisco, USA, had a panel session to address issues and concerns related to teacher well-being in the face of pressure from the government to improve quality and ensure ECD services complied with mandated policies. This year, we would like to continue the conversation around practitioner well-being to demonstrate arts-based approaches to enable practitioners to take action to improve their own wellbeing. We will discuss how action researchers can use arts-based methods to co-create knowledge, amplifying the voices and experiences of practitioners, throughout the action research process (Finley, 2005; Leavy, 2018).</p> <p>The panel, introduced and chaired by Mina Kim, (5 mins) will comprise one or more researchers from each of the three countries, who will discuss various modes of art-based methods and how they used or propose to use them in action research to enable practitioners to improve their wellbeing. Each project represented will have 5 minutes to present their findings in response to the question: "How have or will arts-based methods enable the practitioners in your project to identify issues impacting on wellbeing and/or devise strategies to address them?" (15 mins). The audience, who we presume will be both ECE practitioners and researchers, will then be asked to share their comments/questions/insights (10 mins).</p> <p>Each project represented will then conduct a short exercise with the audience to indicate how 3 different arts-based methods can be used to generate data (15 mins each, 45 mins in total). The remaining 15 mins will be used for general discussion and questions about the benefits and challenges of using arts-based methods. The panel will also create space for all those interested in improving practitioner wellbeing to investigate possibilities for future research collaboration.</p>	<p>Mina Kim; Lesley Wood, Ph.D.; Meera Oke, Ph.D</p>
<p>Barriers & Pathways to Harm Reduction in Rural Communities: A Visual Narrative Honoring the Humanity of People Who Inject Drugs</p>	<p>This research project, in collaboration with ACR Health, a legacy of AIDS community resources (ACR), aims to conduct a needs assessment and quality improvement study to expand harm reduction services for persons who inject drugs (PWID) into rural areas. ACR Health seeks to understand the barriers hindering access to their services, such as syringe exchange programs, in rural areas. The study utilizes semi-structured interviews with PWID to gather insights into their experiences and challenges in accessing services. A snowball sampling method has been employed to reach a broader pool of subjects. Data collection will focus on both quantitative and qualitative aspects, exploring drug use patterns, awareness of harm reduction resources, and access to treatment barriers. Findings will inform evidence-based strategies to enhance service accessibility and effectiveness. The final report, presented directly to ACR's leadership team in November 2024, includes recommendations for future actions and potential interventions to address identified gaps and challenges.</p> <p>The research on ACR Health's services highlights the critical role of harm reduction in supporting people who inject drugs (PWID). While the majority of participants have engaged with treatment services, significant barriers, including stigma, transportation issues, and emotional factors, continue to hinder full recovery. Our research indicates that by integrating peer-led initiatives and enhanced community partnerships, ACR can improve access to care and encourage higher engagement with harm reduction programs. Addressing logistical and emotional challenges is essential for creating more effective interventions and fostering long-term health outcomes for PWID in underserved communities.</p> <p>The findings from this study, developed by an interdisciplinary group of doctoral students in an Executive Leadership Program at a Jesuit college in the Northeast, underscore the complexity of substance use and treatment engagement within marginalized populations, particularly among PWID in rural areas. Despite existing harm reduction strategies, including mobile van services and syringe exchange programs, barriers such as financial constraints, limited transportation, and the pervasive stigma surrounding drug use persist as significant obstacles. These barriers not only prevent individuals from accessing essential healthcare services but also contribute to the broader public health risks associated with untreated substance use, such as the transmission of infectious diseases and an increase in overdose rates. A more holistic approach to harm reduction—one that encompasses both practical interventions and emotional support systems—must be prioritized to address the multifaceted challenges faced by this vulnerable group.</p>	<p>Jonathan Damiani, PhD Patrick Witmer</p>
<p>Building Community After School: An Arts-Based YPAR Study with SVHS Black Student Union</p>	<p>Recent literature claims that Black youth "remain among the most under-researched and least understood populations" (Davis & Saunders, 2022). Additionally, to ensure preservation spaces move away from white supremacy/ settler colonial frameworks, scholars in the field of library and information sciences are interrogating how the current harm can be undone (Duffin & Corrigan, 2023; Ryan & Rashid, 2023; Payne, 2022; Bocko et al., 2021). However, this research is still mostly occurring within higher education spaces. Therefore, our Arts-Based YPAR (Youth Participatory Action Research) project will contribute to the growing literature on Black youth's agency and activism in K-12 spaces before it reaches the educational archives. Most importantly, the study hopes to 1) complement Cynthia Salley Nicholson's 2011 dissertation about Black youth in the Southwest and 2) address the literature gap of how Black Educational Spaces (Bridgeforth, 2024; Bell and Sealey-Ruiz, 2023; Warren & Coles, 2020; Sulé, Williams & Cade, 2018) nurture student-led creative projects. Utilizing a social pedagogy lens, this study will explore how storytelling and community-based art approaches build collective social change within the Black Student Union (BSU) and Sun Valley High School (pseudonym). The central research question is: how is the community built in Black Student Union throughout the art-based YPAR process? This study utilizes the following design: artistic observation/field notes, storytelling focus group interviews, and semi-structured, individual interviews. By expressing through creative outlets how community impacts social change, us as BSU co-researchers will add to the growing literature on YPAR practices in Black youth spaces. We hope to engage our audience by having the young people not only present their YPAR research experience, but they will also lead an artistic observation/storytelling collective moment workshop. By leading the audience through this activity, we hope to highlight practical strategies for educators and youth workers to create systemic change in their communities.</p>	<p>Celina German, Doctoral Student, Camille Braden (HS Student), Jameir Joyner (HS Student), Camarion Samuel (HS Student)</p>
<p>Conveying Value through Emojis: A Participatory Action Research Approach to Digital Communication</p>	<p>Conveying Value through Emojis: A Participatory Action Research Approach to Digital Communication Narmandakh Khaltar, Nyamsuren Baljinnyam, Otgonbaatar Olzkhuu Mongolian National University of Education Abstract: The use of emojis as a visual and artistic form of expression has become a central feature of digital communication, influencing the way people convey emotions, attitudes, and values. As social media platforms like Facebook and Twitter (X) evolve, emojis serve as a form of digital art that enhances meaning, fosters engagement, and shapes interpersonal interactions. This study employs a participatory action research (PAR) approach to explore how emojis function as artistic and communicative tools in online spaces, particularly in expressing positive and negative values. The research integrates art-based methodologies, where participants analyze, interpret, and co-create emoji-based visual narratives. Through participatory workshops, social media users collaboratively examine emoji usage patterns and engage in artistic representations of their meanings. A total of 1,500 online comments are analyzed using a mixed-method approach, incorporating comparative analysis, content analysis, and qualitative research method. This participatory element ensures that the research is grounded in real-world digital experiences while promoting critical engagement with visual symbols in communication. Findings highlight the dual impact of emojis in digital discourse: while they enrich communication, overuse or misinterpretation can lead to ambiguity and misunderstandings. The collaborative artistic process provides deeper insights into the evolving role of emojis as a digital visual language and offers strategies to use them effectively in participatory communication settings.</p> <p>By framing emojis as a form of digital art, this study aligns with the ARNA 2025 conference theme, demonstrating how artistic elements embedded in everyday communication can serve as valuable tools in participatory research. It also contributes to digital literacy by advocating for a mindful and inclusive approach to online interaction, bridging the gap between visual expression and meaningful engagement.</p> <p>Keywords: participatory action research, digital communication, emojis, visual language, online interaction, Facebook, Twitter (X)</p>	<p>Narmandakh Khaltar, Ph.D. Nyamsuren Baljinnyam, MA Otgonbaatar Olzkhuu, Ph.D.</p>

<p>Creating Change: A Participatory Research Approach to Curriculum Innovation using Art-Integrated Learning</p>	<p>This study explores the role of visual arts as a transformative tool in participatory action research (PAR) within educational contexts. Grounded in constructivist and experiential learning theories, our research draws on Piaget's (1952) and Vygotsky's (1978) perspectives on knowledge construction through experience, as well as Kolb's (1984) experiential learning model. Utilizing Living Educational Theory (Whitehead, 1989), this self-reflective action research methodology investigates how art-integrated approaches can enhance the learning experience in mathematics, science, environmental studies (EVS), and social studies.</p> <p>Participatory Action Research (PAR) is a collaborative and iterative research approach that emphasizes active engagement, reflection, and shared decision-making among participants. It fosters a sense of ownership among educators, students, and community members, making the research process dynamic and impactful. Similarly, art integration in education is a participatory method, as it encourages active learning, exploration, and collaboration through creative expression. Both PAR and art integration emphasize experiential learning, reflection, and the co-construction of knowledge, making them complementary approaches in educational research.</p> <p>The research process is structured around key stages where arts serve as an integral component. First, the study examines how visual arts can facilitate the creation of action research questions, focusing on how art-integration can be a method to make curriculum subjects more engaging and accessible. Second, it considers the role of community involvement, extending beyond teachers and students to include artists and publishers in shaping pedagogical practices. Third, documentation and analysis of research findings leverage journals, artwork, telephone conversations, and meetings, reinforcing the participatory nature of the inquiry. Finally, the study explores creative methods for presenting findings, including video documentation and published materials.</p> <p>Aligned with the principles of the National Education Policy 2020 (NEP 2020) of India and India's National Curriculum Framework for School Education 2023 (NCSE 2023), this study highlights the potential of art-integrated learning to influence teaching methodologies, community engagement, and education policy. Through critical inquiry and reflective storytelling, the research showcases the practitioner-researcher's journey in developing an innovative, art-integrated curriculum. By demonstrating the impact of arts in fostering deeper student engagement and understanding, the study advocates for the broader adoption of artful pedagogies within formal education.</p> <p>References Kolb, D. A. (1984). <i>Experiential Learning: Experiences as a source of learning and development</i>, Englewood Cliffs, NJ: Prentice-Hall Ministry of Education. (2020). <i>National Education Policy 2020</i>. Government of India. Retrieved from https://www.education.gov.in/sites/upload_files/mhrd/files/NEP_Final_English_0.pdf National Council of Educational Research and Training (NCERT). (2023). <i>National Curriculum Framework for School Education 2023</i>. Government of India. Piaget, J. (1952). <i>The origins of intelligence in children</i>. International Universities Press. Vygotsky, L.S. (1978). <i>Mind in society: The development of higher psychological processes</i>. Massachusetts: Harvard University Press. Whitehead, J. (1989). <i>Creating a living educational theory from questions of the kind, "How do I improve my practice?."</i> <i>Cambridge Journal of Education</i>, 19(1), 41–52.</p>	<p>Dr. Swaroop Rawal</p>
<p>CREATING SPACES FOR CIVIC ENGAGEMENT: A QUALITATIVE ACTION RESEARCH STUDY ON POWER GENERATION IN RELATIONAL COMMUNITY ORGANIZING</p>	<p>The purposes of this action research (AR) study were threefold. First, to explore key ingredients that Communities Organized for Public Service and the Metro Alliance (COPS/Metro)—a broad-based community organization in San Antonio, Texas—uses to keep ordinary citizens civically engaged. Secondly, my AR study aimed to use a critical pedagogy approach to leverage and amplify the same COPS/METRO process to increase civic engagement, raise awareness of redlining, and engage in actions to address present-day effects of redlining. My third purpose was to understand the connection between the two better—in other words, how COPS/METRO civic engagement and awareness-raising lead to concrete action and how AR might amplify that process.</p> <p>There were eleven participants in this study, all of whom were members of COPS/Metro, including leaders from four institutions located in marginalized communities. My AR process drew from traditional qualitative research methods and formative processes focused on critical pedagogy and active change-oriented interventions:</p> <ul style="list-style-type: none"> • Qualitative methods: I used semi-structured interviews, journaling, photographs, artifacts, and field notes to collect data (Charmaz, 2014; Saldana, 2021; & Leavy, 2017). • Critical pedagogy: I facilitated two civic academies to increase civic engagement and raise awareness of redlining (Freire, 1990; Leavy, 2017; Stringer & Ortiz Aragón, 2021). • Participatory actions: I engaged in various participatory organizing processes to address the long-term effects of redlining in terms of public safety in neighborhoods (speed humps), met with our councilwoman to effect policy change, and participated in a gun violence awareness campaign (Stringer & Ortiz Aragón, 2021). <p>I engaged in both individual and collective analysis processes. Individually, I used an iterative process of open, in vivo, and process coding then organized the data into a category system through a constant comparison analysis method (Charmaz, 2014; Glaser & Strauss, 1967; Leech & Orwuegbuzie, 2007). Throughout the process, I invited participation in data analysis through the cocreation of knowledge used to inform subsequent steps, including in the civic academies.</p> <p>Four key themes emerged from the study that explain what keeps citizens civically engaged in COPS/Metro and how critical pedagogy and AR can enhance that process. Overall, I discovered important ingredients to the COPS/METRO Secret Sauce, which include the role that Good Samaritans, Institutional Support, Spiritual and Personal Fulfillment, Social Networks, and Collective Action play in citizen engagement. A second major theme—"The Truth Will Set You Free"—focuses on critical consciousness, the power of stories as a tool to enhance solidarity and to cocreate knowledge, thereby democratizing knowledge. A third theme—understanding COPS/METRO work as "A Power University for the Common Good"—deeply addresses how leaders create relational power that empowers citizen leaders to act collectively and publicly in their communities, thus reinforcing the COPS/Metro "secret sauce" and knowledge democratization. The last theme also addresses barriers to participation fundamental to any AR change process. Based on these findings, I developed a holistic approach to sustain civic engagement and build community power. The ingredients in this conceptual model are produced through an iterative process that, over time, generates community power in spaces created through the collaborative actions of organizers and leaders. These ingredients reinforce each other and generate doses of energy that ultimately transform into power to act collectively, power for the community, power with each other, power within each of us and power within the organization that create staying power to sustain the organization (Gaventa, 2021; Christens, 2019).</p> <p>My study can also be thought of as a systematization of experience (Jara Holliday, 2014; Ortiz Aragón & Hoetmer, 2020) that represents the documentation of collaboration between community organizing and AR. Action research and community organizing processes played a pivotal role in enabling this study's findings and the conceptual model by enabling a pathway for deep participation, reflexivity, relationality, and collective action.</p>	<p>Virginia Mata, PhD Candidate</p>
<p>Creative resistance: Arts-based youth participatory action research for shared meaning making</p>	<p>This session will be facilitated by Marit Dewhurst. As scholars, artists, activists, educators, and people who collaborate with youth to advance equity and justice in multiple community-engaged contexts, we critically analyze the conditions for and limitations of using the arts to advance social justice with youth.</p> <p>This session will explore guiding principles of arts-based YPAR (youth participatory action research) as we grapple with key ethical and methodological questions. Reflecting on our own experiences in arts-based and creative practices with young people to challenge inequities and injustices, we illustrate the potential for art to generate pedagogical places of possibility by exploring the ways in which young people actively make meaning of their lives and experiences through creative resistance. Our session is organized by four themes as core principles: 1) art is a rigorous medium for analyzing, producing, and sharing knowledge; 2) authentic and reciprocal relationships are vital; 3) change can occur on multiple levels, oftentimes simultaneously, and 4) it is all about praxis and the process. In addition to these principles, we share suggested practices for engaging in arts-based YPAR, including holding YPAR values, listening for emergent outcomes, trusting the process and maintaining a flexible container. By reframing conventional practices and outcomes, we will demonstrate creative approaches for values-driven action by emphasizing dynamic, relational change over conventional metrics, centering people and community, and trusting the unfolding process.</p> <p>We will ground an interactive dialogue with attendees to co-create new ways for thinking about and doing creative social justice work with young people. We plan to blend sharing stories from our collective's research and experience with facilitating and studying arts-based YPAR with opportunities for group engagement with arts-based prompts related to the core principles in our presentation. We will include a mix of drawing, theater, and poetry responses throughout the session to practice tools of creative engagement. This blended session will allow us to practice the kind of collaborative meaning-making that is core to arts-based & PAR practices.</p>	<p>Marit Dewhurst, PhD</p>
<p>De la Invisibilización a la Acción: Espacios Seguros para la Diversidad Étnica en la Educación Superior</p>	<p>La Universidad Antonio Nariño – UAN– es una universidad privada colombiana que semestralmente recibe cientos de estudiantes indígenas en todo el país, quienes presentan dificultades para finalizar sus estudios, entre ellas, la sensación de soledad y aislamiento en el contexto universitario. El objetivo de esta investigación/acción es generar un espacio seguro de encuentro, reconocimiento e interacción entre estudiantes indígenas de la UAN que, a través de técnicas gráficas (dibujo) y de representación (actuación), fortalezca y posicione sus identidades étnicas y culturales al interior de la Universidad, y genere redes de apoyo entre ellos. En octubre de 2024 realizamos tres encuentros universitarios llamados Legado Vivo dirigidos a estudiantes indígenas de la UAN, en las ciudades de Riohacha, Popayán y Bogotá. De un total de 330 estudiantes indígenas registrados en las tres sedes, participaron 120 (36%) estudiantes pertenecientes a distintos programas académicos, principalmente de psicología, ciencias de la salud e ingenierías. Las técnicas gráficas fueron empleadas para ilustrar trayectorias étnicas de vida, y las técnicas de representación para personificar respuestas assertivas ante probables escenarios de invisibilización y racismo en el aula de clase. Adicionalmente, realizamos entrevistas estructuradas cortas a 23 estudiantes al final de los encuentros para resaltar elementos significativos de la experiencia. Durante los encuentros, los estudiantes pudieron: 1) reconocerse como indígenas y resaltar el valor de la indigenidad al interior de la universidad, 2) intercambiar conocimientos sobre sus culturas en relación con sus historias de vida y sus luchas propias y comunitarias, y 3) formar lazos con otros estudiantes indígenas para continuar el intercambio cultural y de experiencias. Esta investigación/acción contribuye a la visibilización de la diversidad étnica y cultural en escenarios educativos occidentales que tienden a homogenizar e invisibilizar la diversidad del estudiantado; también muestra que el uso de técnicas artísticas contribuye a la visibilización de la diversidad individual y colectiva. Por último, la acción de esta investigación aporta a la construcción de justicia social para las comunidades indígenas en contextos universitarios.</p>	<p>Luis Carlos González Lugo</p>
<p>Dementia Friendly Communities: A British Columbia, Canadian Experiment</p>	<p>Inspired by Dr. Howard Feldman's influential paper envisioning Canada as a global leader in dementia care, and building on West Vancouver's recognition as the most dementia-friendly community in Canada, our work explores the transformative role of the arts in fostering inclusive, supportive spaces for individuals living with dementia and their families. Conducted under the Rural Health Initiative of UBC Okanagan, this project centers on the creation and evolution of "Memory Cafés." These gatherings utilize art, music, play, food, and storytelling to reduce stigma, combat isolation, and empower participants through shared creative experiences.</p> <p>Memory Cafés were designed as vibrant, multisensory spaces where people living with dementia and their caregivers could connect, express themselves, and access resources in a supportive environment. Each session integrated creative practices such as collaborative art-making, music circles, and storytelling, paired with the conviviality of shared meals. These activities served as tools for fostering emotional connection, enhancing well-being, and celebrating the creativity and agency of participants. By co-designing these experiences with individuals living with dementia and their families, we prioritized inclusivity and ensured that the cafés reflected the unique needs and preferences of the community.</p> <p>Over the course of over ten Memory Cafés, we observed the profound impact of the arts in breaking down social barriers and creating moments of joy and connection. Participants reported a renewed sense of identity and belonging, while caregivers found solace in shared experiences and mutual support. However, challenges such as access in rural areas and the need for sustained funding highlighted areas for improvement. These insights have informed our evolving approach, including the incorporation of digital storytelling and outreach to expand participation.</p> <p>This report reflects on the successes and lessons learned from our initiative, offering critical insights into what could be refined or reimaged. Our findings underscore the vital role of the arts in dementia care, not only as a means of expression but as a pathway for reducing stigma and enhancing community cohesion. Looking ahead, we aim to deepen our exploration of living arts practices and their intersection with policy, advocating for the integration of creative, inclusive approaches into broader frameworks for dementia-friendly communities. Through this work, we contribute to the growing recognition of the arts as a transformative force in building compassionate, supportive environments for those affected by dementia.</p>	<p>Donna Benson PhD; Barb Stewart; Dr. Eric Li; Kim English, & Christine Aiken</p>

<p>Diseño formativo para la Escuela de Padres: Una estrategia pedagógica en el proceso escolar de los estudiantes del primer ciclo de educación básica primaria</p>	<p>La investigación Diseño Formativo Para la Escuela de Padres: Una estrategia pedagógica en el proceso escolar de los estudiantes del primer ciclo de educación básica primaria, en contexto rural, es un estudio cualitativo con diseño de investigación acción, que a través de la entrevista como principal instrumento conlleva a identificar las problemáticas, para diseñar la intervención, implementar talleres y evaluar los resultados con el fin de orientar pautas de crianza, responsabilidad y acompañamiento en el proceso escolar. Este estudio se caracteriza por su enfoque cíclico y dinámico, en el que los actores padres de familia, estudiantes, docentes y directivos de la Institución Educativa Apaiy, sede Vegas del Guayuriba, trabajan de manera conjunta para reflexionar y transformar el contexto educativo. A su vez, garantiza el manejo de la información y la confiabilidad de los datos suministrados y exalta los constructos propios del andamiaje investigativo. El análisis de los resultados visibiliza las categorías principales propuestas de relación escuela familia y pautas de crianza. Sin embargo, surgen categorías emergentes dimensionadas con la corresponsabilidad y los estilos de vida saludables enfocados en alimentación, sueño y uso de dispositivos tecnológicos de los niños y niñas, que inciden en el comportamiento, la sociabilidad y el desempeño escolar. La consistencia de los supuestos teóricos confronta la relación con la teoría, los estudios empíricos y su aplicabilidad con los hallazgos para fundamentar las conclusiones y estructurar mediante la matriz FODA , el análisis de constructos, aportaciones académicas y científicas propias del diseño que sirve para pares investigadores desde la reflexión y la transformación de contexto.</p>	<p>Claudia Patricia Tarquino Acosta, MD</p>
<p>Early Reflection on a YPAR Study: "Revealing Realities and Reimagining Resources: A Youth Participatory Study Examining Health and Education in Immigrant Serving Charter School in Queens, New York"</p>	<p>In this presentation, I will share the initial steps and first stages of a study that employs Youth Participatory Action Research (YPAR) to examine how middle school students experience and make meaning of educational and health resources within a charter school environment in Queens, New York. The investigation focuses on Central Queens Academy (CQA), a charter school founded in 2012 during a significant period of national charter school expansion, serving a predominantly immigrant and multilingual student population.</p> <p>Drawing on integrated theoretical frameworks of healing (Wright, 2011), care (Noddings, 1984), and abolition (Love, 2023), this research positions 10-15 middle school students (grades 6-7) as co-researchers investigating how charter school policies and practices intersect with student health and educational experiences in one of America's most diverse communities. The study emerges at a critical juncture in American education reform, following a trajectory from Clinton's Improving America's Schools Act through contemporary market-based reforms, examining how these policies materialize at the local level in immigrant communities.</p> <p>Through YPAR methodology, which positions adolescents as co-investigators rather than subjects (Cammarota & Fine, 2008), students will engage in political education, data collection, and analysis to examine how educational institutions either perpetuate or challenge what Love (2016) terms "spirit murder" - systemic denial of marginalized students' inclusion and safety. This research is particularly significant within Queens' unique educational landscape, where demographic complexity intersects with educational reform initiatives and what Farmer (2003) conceptualizes as "pathologies of power" in health resource distribution.</p> <p>In this presentation, I will summarize how this study contributes to imagining decolonial futures in education by centering youth voices in understanding how contemporary education reforms impact immigrant communities, particularly where language preservation and cultural maintenance intersect with broader educational objectives. The research aims to rewrite our understanding of market-based education reforms while providing a model for youth-led investigation of institutional practices.</p> <p>Format: In-person individual paper presentation</p>	<p>AJ Borja Armas, MAT</p>
<p>Encapsulating International Education through Poetry: Incorporating Autoethnographical Approaches into Participatory Action Research</p>	<p>Autoethnography and Participatory Action Research (PAR) share a critical common goal: empowering and uplifting the voices of participants in the naturalistic inquiry process. While PAR acknowledges participants and community members as co-researchers (Anderson, 2017), autoethnography maintains that the researcher is the research (Ellis, 2011). Geared toward a general audience of 10-15 action-researchers, this workshop showcases poetry as an artful experience to make meaning of the student identity development process of an international student, particularly highlighting the various trajectories and intersections cause by systemic policies that dictate international education and immigration in the United States of America. This piece of poetry, resulting from an autoethnographic dissertation research project, condenses over a decade's worth of an international student's experiences, challenges, opportunities, decisions, and positionalities. This workshop aims to firstly, provide an overview of autoethnographic processes, tools, and opportunities, and secondly, present strategies for incorporating autoethnography approaches and frameworks into PAR in the broader research process (creating action research questions, involving community, documenting and analyzing research findings, and/or exploring creative ways to present participatory action research findings).</p> <p>The workshop will begin with an overview lecture on Participatory Action Research (PAC) through continues dialogue with the audience members on their experiences and perceptions. This would culminate into an activity where participants would be provided research project examples and would have to discuss in groups how the research could be made more participatory. The participants would then benefit from another engaging lecture overviewing autoethnography and its various types and tools. Reflexivity is a defining feature of autoethnography, and it also informs arts-based approaches in qualitative research. Participants would indulge in a final activity where they would be presented with a set of images and would have to describe their feelings and past experiences associated with them. The goal of this activity is for researchers to make connections with past experiences and use that insight to inform how they make meaning of artifacts presented to them. It is difficult to ignore our past experiences, feelings, biases and ideas. The last part of the workshop would focus on delivering tips and strategies to avoid and manage biases in these research genres.</p> <p>Arts-based inquiry, self-authorship genres such as autoethnography, and community uplifting platforms such as PAR hold a lot of potential in enhancing the empowerment construct as a deliverable of qualitative social research. This workshop intends to bring all these strands together and give its attendees frameworks and strategies to do the same in their individual roles.</p>	<p>Rishi Raj, EdD Kriti Vashisht, PhD Fred A. Bonner II, EdD</p>
<p>Ethics in Motion: Exploring Moral Reasoning Through Audio/Visual Journals in ASL Interpreting</p>	<p>Ethical decision-making in ASL-English interpreting is an ongoing, dynamic process shaped by personal reflection, professional values, and real-world challenges. This presentation examines the use of audio/visual journals as an innovative tool for capturing and analyzing interpreters' moral reasoning in action. Through multimedia reflections, interpreters externalize their thought processes, revealing how they navigate moral dilemmas and ethical uncertainty. By drawing on participatory action research methodologies and James Rest's Four-Component Model of Morality, this study highlights how creative self-documentation fosters deeper ethical awareness, practitioner resilience, and community discourse. Attendees will explore the potential of visual storytelling in interpreter education and discuss how multimodal reflection can shape ethical preparedness in the field.</p>	<p>Emma Loveland</p>
<p>Experiment and Results of Implementing a Project-Based Approach in Preschool Education (Case for "Mongol Deel" themed project)</p>	<p>Abstract</p> <p>Early childhood is the most dynamic period of human development. Kindergartens play a crucial role in early childhood education. In Mongolia, kindergartens utilize a combination of teaching methodologies, including play-based, project-based, literature-based, and inquiry-based approaches. According to ancient Mongolian philosophy, "One becomes human through work, just as a horse becomes strong by crossing mountains." This implies that children learn through participation, which aligns with John Dewey's fundamental concept of "Learning by Doing", a core idea of project-based learning. In modern education systems, project-based learning is widely applied at all levels of educational institutions. However, in kindergarten education, the integration of Mongolian traditional customs remains somewhat neglected. Therefore, this study selected the "Mongolian Deel" as a project theme to introduce traditional clothing to young learners. The research was conducted at Kindergarten No. 160 in Sukhbaatar District, involving 40 children aged five, divided into a control group (20 children) and an experimental group (20 children). During a one-month period, the experimental group participated in the "Mongolian Deel" project based on fundamental principles of project-based learning. Activities included creating handcrafted items related to the theme, collaborative work, learning songs and poems about the topic, and designing new versions of the Mongolian Deel. Both quantitative and qualitative research methods were employed.</p> <p>The results of the "Mongolian Deel" project revealed that the children's vocabulary, enriched with words expressing cultural heritage, significantly increased. Additionally, they acquired skills in crafting Mongolian deels using various artistic tools, gained knowledge about traditional Mongolian clothing, and learned how it differs from other national costumes. Furthermore, the children's ability to collaborate with peers, freely express opinions, demonstrate creativity, and solve problems showed considerable improvement as a result of the project.</p> <p>Keywords: Mongolian Deel, child development, collaboration, interest and needs, creativity.</p>	<p>Jugdernaamil Khuretkhuu Ms.ED Naranseteg Tsoig</p>
<p>EXPERIMENTAL STUDY OF 12-YEAR-OLD STUDENTS CREATING MONGOLIAN NATIONAL CALLIGRAPHY</p>	<p>Students in Inner Mongolia, China, face limitations in learning the Mongolian national script. Over the past three years, the Ministry of Education of China has implemented an academic plan requiring all subjects except the Mongolian language to be taught in Chinese. To increase students' use of their national script, an extracurricular course on Mongolian calligraphy was implemented following the principles of participatory action research. The purpose of this study was to develop and test a methodology for creating Mongolian calligraphy in a three-dimensional space and to evaluate the results.</p> <p>The study included 27 seventh-grade students from the Mongolian Middle School of Shavart Sum, Khorchin Left Banner, Jirem Province, Inner Mongolia, China. Based on the developmental stages of Swiss psychologist Jean Piaget, which classify ages 11-12 as a period of formal operational thinking, a curriculum for creating calligraphy in a sculptural form was designed and tested. Data collection methods included literature review, surveys, observations, and interviews, while data analysis involved both quantitative and qualitative methods, as well as content analysis.</p> <p>The curriculum aimed to teach students seven key skills: 1. Designing calligraphy with a brush, 2. Creating a framework, 3. Sculpting with clay, 4. Making a plaster mold, 5. Pressing a mask into the mold, 6. Removing, assembling, and refining the mold, 7. Painting and polishing the final artwork;</p> <p>To master these skills, students actively participated in the creative process, a core characteristic of participatory action research. The curriculum consisted of 20 topics, divided into three stages:</p> <ul style="list-style-type: none"> • I-IV topics: Theoretical knowledge of Mongolian calligraphy • V-XI topics: Teacher-guided activities • XII-XX topics: Independent creative projects <p>A rubric was developed to evaluate students' skills and final works. The course lasted a total of 72 hours: 8 hours of introduction, 28 hours of guided practice, and 36 hours of independent work. The research was conducted over 49 days from May 15, 2024, to July 2, 2024, with classes held every Tuesday and Thursday from 2:00 PM to 4:00 PM. Both formative and summative assessments were used, with formative evaluations measuring skill development and summative evaluations assessing the students' final creations. The results showed improvements in all seven skills, confirming that 12-year-old students can effectively learn and create Mongolian calligraphy in a sculptural form.</p>	<p>Baigalma Chultem, (Ph.D) Batdeger Jamsrandorj Professor, (Ph.D) Jin Bai Lin (Ph.D)</p>
<p>EXPLORING THE POTENTIAL FOR INTEGRATING MUSIC AND MATHEMATICS EDUCATION IN PRESCHOOL PROGRAMS</p>	<p>In the modern technological era, integrated learning plays an increasingly vital role in skill development. This approach has the advantage of combining various areas of application and focuses on providing essential skills that people need. These skills encompass the fields of science, technology, engineering, art, and mathematics (STEAM). By implementing STEAM training at all educational levels, students can enhance their critical thinking, problem-solving, design thinking, innovation, teamwork, aesthetic appreciation, and creativity, thereby acquiring a diverse range of abilities.</p> <p>The relationship between music and mathematics highlights the benefits of integrated learning, positively impacting children's intellectual development by fostering cognitive, logical, and creative skills.</p> <p>This study draws on the theory of mathematical-logical intelligence and musical intelligence proposed by American psychologist Howard Gardner. It combines the preschool education curriculum with traditional Mongolian teaching methods to explore mathematical concepts such as number, size, and space from various perspectives, all aimed at developing basic musical talent. The study was conducted over one semester (three months) with 15 kindergarten-aged children.</p> <p>The experimental activities were organized according to an integrated plan that linked simple mathematical concepts, including counting, measurement, time, shapes, and spatial awareness, with fundamental musical skills like rhythm, pitch, and musical performance. Through activities that involve listening to music and singing, children learn to feel the rhythm and synchronize their movements. They improve their ability to count, distinguish between fast and slow tempos, recognize right and left directions, and enhance their spatial awareness—all while learning mathematics.</p> <p>Activities that promote rhythmic movement and physical development are closely related to children's intellectual growth, as they learn best through their senses and movements. The study confirmed the necessity of an integrated teaching methodology that combines music and mathematics. Such integrated activities help prepare preschool children for the next stage of learning and further enhance their cognitive skills.</p>	<p>Mygmar B., Ph.D. Naransetseg B., ME</p>
<p>Expressive Arts and Visual Methods: Creative Tools for Activists and Action Researchers</p>	<p>This workshop session is intended to offer participants tangible tools for using expressive arts and visual methods in their own research and activism. The workshop facilitators will share their approach of integrating expressive arts into their work as faculty supporting graduate students who are entering the field of counseling. Examples from research studies that the facilitators have conducted and supervised that involve visual methods (e.g., video, photos, participant-generated imaged) and expressive arts (e.g., art journaling, collage, sandtray) will be shared, with a focus on advocacy and activism in the fields of education and counseling (Uresti & Thomas, 2022). Research themes include stigmatized experiences of grief and loss (Uresti, 2013), working with marginalized and underrepresented populations, challenging dominant narratives, and counter-storytelling (Solórzano & Yosso, 2002). The facilitators use expressive arts, drama therapy, playback theater to support students in discovering their values and claiming their authentic voices. Participants in this session will engage in a variety of exercises designed to support their own process of meaning making and incorporating the arts into their self-concept as activists and agents of social change. This session will be delivered on Zoom, and there is no maximum number of participants. Applications will be presented for both virtual and in-person settings for action research in education and community-based organizations (Uresti & Thomas, 2023).</p>	<p>Aubrey Uresti, Ph.D.</p>

<p>From reflection to action: Fostering culturally responsive teaching in ECE</p>	<p>Fostering an understanding and appreciation of heritage in young children is crucial for their holistic development due to numerous interrelated factors. A child's cultural background forms the foundation for establishing a strong sense of identity, significantly boosting their overall confidence and self-esteem. Engaging with various cultural stories promotes critical thinking and self-reflection, enhancing cognitive skills as children learn to appreciate different perspectives. It also fosters empathy and respect for others, encouraging harmonious interactions in diverse environments. Experiencing cultural narratives, music, and art enriches language and vocabulary development by providing context and significance that aligns with their personal experiences. Children who feel pride in their heritage are more likely to participate actively within their communities, thereby contributing positively to social unity. Currently, in ECE centres, diverse cultures are not incorporated into teaching and learning programs. Teaching is evidently conducted from the practitioner's viewpoint, neglecting the integration of other cultures. The research question, guided by Zaretta Hammond's theory, was: What strategies can we implement to enhance the integration of culturally responsive teaching practices in our ECE classrooms? Utilizing participatory action learning and action research design, we worked with current ECE practitioners as co-researchers for the CoP and employed arts-based methods to convey their current experiences in this area. We embarked on our journey with the river as a metaphor, examining the islands, bends, and driftwood that symbolize the challenges and successes in their teaching experiences. Participants crafted collages to illustrate gaps in current teaching materials, underscoring the need for inclusive strategies that embrace diverse cultural viewpoints. Additionally, photovoice activities demonstrated how incorporating different cultural elements helps children thrive and creates a sense of belonging, encouraging them to take pride in their identities. The hand metaphor, with five fingers symbolizing challenges and the palm representing positive outcomes, acts as a reflective tool for practitioners. The conclusions of this cycle will lead to a second phase of research, where participants will work together to develop strategies for embedding culturally responsive teaching (CRT) into their curricula and engaging parents in these endeavors. This project aims to cultivate an inclusive learning environment that empowers children and acknowledges the richness of their cultural heritage, ultimately improving educational practices in diverse contexts.</p>	<p>Marinda Neethling Dr. Lesley Wood</p>
<p>Gendered Barriers to Working in Conservation: A Comparative Case Study in South Korea and Mongolia</p>	<p>This research explores the impact of gender inequity on conservation efforts, particularly how patriarchal structures and gender norms create systemic barriers within the conservation field. The study seeks to develop more inclusive practices for people who work in conservation organizations, focusing on the specific contexts of Mongolia and South Korea.</p> <p>Mongolia and South Korea face diverse conservation challenges today. Mongolia has the lowest population density of any sovereign nation globally and heavily relies on its herding culture. Mongolia is experiencing extreme climate change, with temperatures rising twice as fast as the global average. In contrast, South Korea is one of the most densely populated countries globally. South Korea is known for its rapid economic development, but that development has significant environmental costs.</p> <p>In both countries, conservation leadership is predominantly male, and research on gender inequality is limited. In Mongolia, women comprise only 15% of high-level management positions in the workplace, and in Korea, only 8%. Gender equity is crucial to conservation, as existing literature indicates that gender diversity in conservation leads to more effective outcomes. Studies also show that gender diversity in conservation improves collaboration and collective action, as seen in 20 countries (Westermann et al., 2005). Gender equity has both instrumental value for conservation and intrinsic value as a human right, and how conservationists view it affects their approach to policy (Lau, 2020). However, women are often sidelined from conservation leadership roles and face salary inequality, presumptions of incompetence, and sexual harassment.</p> <p>This research utilizes a participatory action research methodology incorporating ethnographic methods. This includes semi-structured interviews and photovoice, to explore gender inequality in conservation at the micro level of personal experience and the macro level of systemic barriers to better understand women's experiences working in conservation in South Korea and Mongolia.</p> <p>Photovoice plays a central role, allowing participants to express their experiences through visual storytelling and giving voice to their gendered struggles and perspectives in a way that traditional methods may not fully capture. This creative approach enriches the data and strengthens the emotional resonance of the findings. Thirty women from Mongolia and South Korea will participate in the study. Using snowball sampling, I am recruiting participants now from a variety of conservation sectors, including NGOs, ecotourism agencies, research institutions, and environmental activism groups.</p> <p>While the research is still in its early stages, I've recruited 15 participants from various conservation sectors. The findings from this research will be used to create practical recommendations for policymakers and conservation organizations to support women in leadership roles and improve inclusive organizational culture and policies. This interdisciplinary study bridges environmental studies, gender studies, and policy analysis, extending scholarship that examines the sociocultural dimensions of conservation. It underscores the importance of integrating people-centered approaches into environmental research, aligning with global efforts to promote equity and sustainability.</p>	<p>Nari Lee, MS</p>
<p>Healing the Self, Healing Society: Yoga Nidra Building an Antiracist Toolkit</p>	<p>This paper studies Yoga Nidra, a type of meditation, and its potential to dismantle white supremacy culture. During Yoga Nidra, individuals experience a deep sleep-like state. Practitioners set silent intentions deep within their subconscious to begin the healing process, addressing internalized trauma and biases in a non-judgmental way. This research raises the question: Can Yoga Nidra, emphasizing self-reflection and self-realization without judgment, present a novel tool for antiracist pedagogy; moreover, can Yoga Nidra help nurture a more inclusive, just, and equitable world? To answer these questions, the researcher engaged in one hundred hours of participatory action research with nine Yoga Nidra practitioners. The empirical evidence collected speaks to Yoga Nidra as a potentially valuable tool in antiracist work. This study shows that the techniques individuals learn in Yoga Nidra allow them to critically assess and recognize their attachment to harmful societal norms and biases and assist in disidentifying.</p>	<p>Sarai Richter, PhD Student</p>
<p>Heartsong: Grounding professional praxis in spiritual knowing, through music</p>	<p>My identity as an "action researcher" is one that resonates in the deepest parts of my soul. It is a direct, actionable extension of my core ethics and values. Even more so, there is a profound spiritual conviction that compels me to do this work - "so faith without actions is dead" (James 2:26b). Yet, the nature of my professional work does not afford the opportunity to formally do action research. This has created, at times, an intense dissonance between my internal drive to conduct action research and the limitations of my professional role. This is the crux of the identified problem of praxis for this study.</p> <p>Though there is not an opportunity in my everyday work to do "formal" action research, I resolved to address this dissonance through practitioner inquiry. Holding to my action researcher identity, I began a first-person, arts-based inquiry whereby I explored my spiritual knowing through music and considered its impact on my professional praxis. This has enabled me to find an expressive outlet for my action research praxis despite work limitations.</p> <p>Methodology & Analysis</p> <p>Music has been a foundational part of my identity my entire life. It has provided opportunities for self-expression and has been how I have learned enduring spiritual truths. I engaged with music in this study as both a means of action/expression and as a way of knowing, building on the concepts of extended epistemology (Heron & Reason, 2008) and spiritual ways of knowing as part of Christian spirituality of action (Coghlan, 2020). Music has also been the vessel through which I have come to understand Seeley's (2011) description of what it means to be artists of the invisible. Specifically, I began what I called musical journaling. It is not unusual for songs to pop into my head throughout the day, but I wanted to pay closer attention to what I might learn from those songs. To complete a musical journal entry, when a song came to my heart or heard, I noted the song, its style, composer, the spiritual truth that might be found in it, and a narrative response. Journal entries run from late October 2024 to April 2025 (culminating at Easter). As of March 14, 2025 there are 65 journal entries, with 10-15 more expected. Once journal entries are completed, I will begin a process of inductive thematic analysis, which will be completed by the time of the conference.</p> <p>Conference Presentation</p> <p>Since this is a study in-progress, I will share the emergent themes from my analysis as well as their broader implications for arts-based practitioner inquiry as well as the connection between spiritual knowing and professional praxis. I will also facilitate a musical journaling activity with session participants.</p>	<p>Dr. E.J. Pavy</p>
<p>HIGH IRON: A living monument to Wyoming Immigrant railroad labor</p>	<p>HIGH IRON Traveling the Stories of our Ancestors Traveling the Stories of our Labor</p> <p>There is not a single monument in our state honoring the immigrant labor that built the transcontinental railroad, built our economy, and in turn built our communities. High Iron seeks to rectify this.</p> <p>After the Civil War—on the forcibly ceded ancestral lands of the Eastern Shoshone, Northern Arapaho, Cheyenne, and Crow people—the territory we know as Wyoming was one of the most diverse regions in the nation. As the transcontinental railroad extended track across our state through the summer and fall of 1868, labor for that infrastructure was needed. Immigrant folks came from dozens of countries to do backbreaking and dangerous work digging coal in the mines and laying sections on the railroad. They also came to call Wyoming home, building a foundation for a rich cultural heritage and legacy.</p> <p>High Iron is a moving piece of multidisciplinary public art—a modified train boxcar—presently in Laramie, Wyoming until summer 2025. It will then travel westward connecting former rail towns along the Interstate 80 corridor. It houses an interactive labor exhibit, an oral history collection station, and is the center of accompanying community programming in each city it visits. High Iron will travel stories of ancestors who constructed the transcontinental railroad, multigenerational laborers who built the economy of Wyoming, and contemporary rail workers and their unions. High Iron will shine light on buried narratives of: crucial labor, an incredibly diverse state, a culture of care, and immigrant contribution. High Iron centers these immigrant origin stories, celebrates our robust and vibrant communities, and shines light on continued critical labor.</p> <p>High Iron will transform as it travels through Wyoming communities impacted by the transcontinental railroad. In Laramie, six additional artists contributed to the boxcar: Michael Chavez, Anjel Garcia, Eirini Linardaki, Amanda Pittman, Karen Vaughan, and John Wilhelm. Each artwork explores a personal connection to labor or is informed by the communities and land impacted by the rail. Inside the boxcar, three family histories connected to Wyoming through rail labor are highlighted: The Sanchez & Vigil families, the Matsumura & Sunada families, and the Angeli & Engler families.</p> <p>The High Iron team includes collaborative anthropologist and lead creative Aubrey Edwards, artist team lead Conor Mullen, and Laramie Public Art executive director Laura McDermit.</p> <p>High Iron is a project of Monument Lab's Re:Generation 2024 with funding through the Mellon Foundation, ArtsHere, and Wyoming Humanities. Partnership support from the City of Laramie and Laramie Public Art Coalition.</p>	<p>Aubrey Edwards, MS, MA, PhD student in Public Humanities</p>

<p>Humanizing Higher Education: The Role of Informal and Formal PAR, Honest Conversations; and Participatory, Creative Practices in this Messy</p>	<p>The alarm bells are ringing on economic, political, social, and ecological fronts indicating that many of our institutions are not well. We will explore how creative, participatory, hands-on practices, and radical love and care can open up spaces for students and us to find meaning, connection, and agency in these circuitous times.</p> <p>This panel will facilitate a discussion about the role of creative participatory practices in higher education, school, and community spaces. A year and a half ago, a number of us from the ARNA YPARARC applied for a Spencer Grant. Even though we did not get the grant, we identified a number of shared values and practices.</p> <p>PAR is the foundation of our work providing students with skills to pose critical questions, engage in participatory, interactive and creative practices that lift up and map root causes, challenges, lived experiences, and even potential solutions of social issues that directly concern them. Students engage in formal and informal research to unpack and advocate for issues, concerns, possibilities, and dreams that align with THEIR EXPERIENCES. In this process we identified some key tenets for doing PAR as an agent for community building, knowledge production, and changemaking.</p> <p>Taking a collective approach Conduct ongoing check-ins, honest conversations, brainstorming, reflection, research, and feedback loops with students.</p> <p>Centering student lived experiences Students are the "lived experts" on our team as they are directly interacting with and affected by their learning environments. Given the mental health, school and identity-oriented challenges many students face, our approach will be trauma-informed with attention to creating a space that allows faculty and students to show up more fully - bringing their strengths and struggles.</p> <p>Centering the intersection of identities Given the strengths and struggles of each student, intersectionality will be a guiding force for the research design taking into account youth lived experiences at the intersections of race, social class, gender, sexuality, national status, ability, etc.</p> <p>Challenging the status quo PAR provides tools to challenge systems that are no longer relevant, working, or supporting youth. A key component is creating spaces for students to collectively leverage artmaking, creative mapping, and other participatory tools to critically examine what is not working, while also imagining and envisioning learning environments where youth needs are seen, heard, and celebrated.</p> <p>Given the immense amount of uncertainty and chaos, how are we engaging these tenets, how are they surfacing in our PAR work? This panel is actively involved in formal and informal PAR practices and projects in university, school, and community contexts. We see our panel as space to begin to unpack the role of imagination, creativity, innovation, exnovation (what is not serving us), radical love and care in engaging the possibilities and challenges of PAR in this messy moment on the planet. We will also explore how are we taking care of ourselves to keep showing up for this work, how are we pivoting, adjusting, adapting, resisting to keep this work going, and how creative, art-making practices can enhance our connection to the work and each other?</p>	<p>Rachel Kulick PhD, Dane Stickney PhD, Emilio Morales, Michelle Vaughan-McGovern Ed.D., R Dave McPartlan PhD</p>
<p>Integrating Arts for Literacy Development in a California Early Childhood Teaching Credential</p>	<p>The California Commission on Teacher Credentialing has developed the PreK-3 Early Childhood Education (ECE) Specialist Credential, which requires preschool teachers to learn best practices for the direct teaching of reading and writing (Fensterwald, 2022). The new credential also emphasizes the preparation of preservice teachers to be fully aware of the culturally, linguistically, and economically diverse communities where they teach to provide social justice and equity for all students (CTC, 2023). This became the rationale for the emphasis on literacy in early ages. This paper explores how integrated arts with literacy can play a significant role in promoting culturally and linguistically appropriate teaching instruction for young children to learn how to read and write in a pre-service teacher's program at a large public university in Northern California.</p> <p>The majority of the U.S. ECE workforce comprises educators who experience their own marginalization in varied ways based on race, gender, language, immigration history, and/or economic class. In California, for instance, well over 50% of early childhood educators in California identify as BIPOC (CSCCE, 2017). The program specifically utilizes Critical Ethnographic Action Research (CEAR) as the guiding principle, and each of the nine credential program's courses feature the CEAR approach to support pre-service teachers in developing a concept of teacher as researcher. In this project, identity texts (Lopez-Gopar, et al, 2021) will be utilized to revisit and re-negotiate preservice teachers' identities along with various forms of art (visual or lyrical) to support student teachers to reflect on young children's lived experiences and their full linguistic repertoires (Cummins & Early, 2011). This paper explores how the CEAR project (i.e., identity text) will gauge the understanding and learning of preservice teachers on the integrated arts into literacy instruction and its effectiveness for young children to learn reading and writing instead of phonics. The paper also examines the pedagogical value of integrating arts with literacy development and the emphasis on affirming diverse peoples' language identities and multilingual practices (López-Gopar et al., 2021) in the newly constructed credential program.</p> <p>Data collection involved the collection of four instructors' journals documenting and reflecting upon the year-long process of embedding CEAR elements in the new credential, as well as the recording of semi-structured interviews with the instructors regarding their perspectives on creating an integrated arts with literacy program to promote student teachers' learning on culturally and linguistically appropriate teaching strategies on early literacy development. Data analysis consisted of first and second-cycle coding and thematic analysis of the journals and interview data (Saldaña, 2021). Initial findings show that the inclusion of the CEAR dimensions supported the credential program faculty in developing course content and assignments for preservice teachers to gain a beginning awareness of ideas and practices to challenge dominant paradigms of teacher-directed, skill-based language and literacy education. The findings also indicate that CEAR provided a narrative-based pathway for student teachers to reflect on developmentally and culturally appropriate learning opportunities that meet both state and common core standards. Data on the integrated arts with literacy will be collected and analyzed for presentation at the conference.</p>	<p>Mina Kim (Ph.D.)</p>
<p>Investigación en comunidad. Una experiencia de planeación conjunta alrededor del ABP</p>	<p>En este momento donde el uso de inteligencias artificiales generativas ha demostrado que el desarrollo de la creatividad y el pensamiento crítico, son expresiones aún exclusivas de la humanidad, y acá la educación artística juega un papel importante al momento de enfatizar lo que nos hace humanos, propiciando espacios de negociación de significados culturales, formando y poniendo en jaque los gustos y propiciando espacios reflexivos de las identidades colectivas e individuales. As así como en el marco del proyecto de formación en educación artística y cultural, que ha venido desarrollando el Ministerio de las Culturas, las artes y los saberes, de Colombia y a través del repositorio de datos abiertos promovidos por ellos mismos, hemos desarrollado una investigación sobre las interacciones efectivas sucedidas en 221 aulas de educadores artísticos, en el año 2024, en 7 regiones del país, profundizando en cómo a través de un proceso de acompañamiento relacionado con promover la metodología de aprendizaje basado en problemas. Este proyecto acompañó estas experiencias en dos momentos, en el año 2023 acompañó 75 experiencias en educación artística en tres territorios, y para el año 2024 este número se amplió a 221 experiencias y 7 territorios. De este proceso se recolectaron datos tanto cualitativos como cuantitativos con el fin de realizar un mapeo curricular, brindando la posibilidad de realizar un trabajo uno a uno, entre los docentes en educación artística acompañados y el equipo del proyecto del cual hago parte. Los datos cuantitativos se obtuvieron según el protocolo de observación COPUS, brindando información detallada por medio de un proceso de observación estructurado sobre las acciones de los estudiantes y los docentes a lo largo de una clase. Dichos datos muestran como existen bajos niveles de agenciamiento y de toma de decisiones por parte de los estudiantes al momento de encarar el ejercicio educativo. Estas interacciones se ven reflejadas en los testimonios de los educadores, pues al realizar una entrevista estructurada, la cual acompaña cada una de las observaciones, evidencian como su trabajo se ha operativizado gracias a la administración educativa, y cómo han debido resolver gran parte del ejercicio exploratorio del estudiante en pro de cumplir con un mandato particular de tiempo y de entrega de productos artísticos particulares, como lo puede ser una obra de teatro, un mural o una acción artística específica.</p> <p>Por tanto, y según la agrupación de códigos derivados de estas cuatro categorías 1) repertorio pedagógico, 2) didácticas de la educación artística, 3) concepciones de la enseñanza y el aprendizaje, 4) apuestas individuales y colectivas en el proceso de acompañamiento, hemos identificado tendencias discursivas y hemos encontrado según la consolidación de protocolos de observación, cómo a través de estos procesos de diálogo que se generaron en el acompañamiento y en la toma de decisiones por parte de los educadores artísticos, resaltaron las falencias a y las oportunidades que tienen al momento de generar espacios de trabajo conjunto, tanto al interior como en otros espacios por fuera de sus aulas. También, se encontró evidencia como a través de proponer una metodología activa como lo es el ABP, estas conexiones con otros docentes o experiencias educativas y artísticas, han logrado poner en discusión el identificar el ejercicio educativo como un ejercicio social y cultural, más allá de ser un ejercicio técnico y de instrucción.</p>	<p>Carlos Camacho MD</p>
<p>Investigation and Findings on the Application of the "SIOP" Model in English Language Instruction</p>	<p>The main objective of this research is to create a methodological alternative for the implementation of Sheltered Instruction Observation Protocol (SIOP) in English lessons at the elementary school level and to assess the outcomes of learning. This study seeks to investigate and evaluate various concepts. SIOP can be a tool or framework used within the action research process to enhance teaching and support ELLs. Action research helps educators to evaluate and improve the implementation of SIOP strategies, making both practices complementary in enhancing the educational experience.</p> <p>The hypothesis guiding this research posits that the implementation of a variant of the Sheltered Instruction Observation Protocol (SIOP) methodology within English language classrooms will lead to a decrease in pupils' anxiety associated with learning English. It is anticipated that alleviating this anxiety will subsequently enhance pupils' knowledge, proficiency, and attitudes towards the English language. The theoretical foundation of this study is rooted in the language acquisition model proposed by Cummins (1981) and the principles of content-based instruction (CBI).</p> <p>Since elementary school pupils can learn actively, it is very effective for teachers to study their age characteristics during the lesson and adjust their methods, and one of the suitable and effective methods to improve foreign language skills of elementary school pupils is to use a content-based lesson model.</p> <p>We investigated the potential for enhancing the knowledge, skills, and attitudes of fifth-grade pupils at the Tongliao Mongolian School of the National Academy of China. Our focus was on identifying strategies to alleviate the anxiety experienced by these pupils during their coursework. To this end, we conducted an experimental lesson grounded in the premise that a reduction in anxiety correlates with improvements in knowledge and attitudes. This approach was characterized by its innovative organizational structure. Additionally, we created and evaluated a methodological framework for the implementation of a content-based instructional strategy known as SIOP.</p> <p>An analysis of the changes in foreign language anxiety among pupils participating in the experimental subject reveals a notable shift in anxiety levels before and after the intervention. Initially, the average anxiety score was recorded at 2.72, indicating a moderate level of anxiety. Following the experiment, this score decreased to 2.08, reflecting a weak level of anxiety. Furthermore, a total of 23 pupils exhibited a reduction in anxiety from the beginning to the conclusion of the experiment. This data suggests a slight overall decline in the foreign language anxiety experienced by pupils.</p> <p>The lowest recorded level of pupil satisfaction is 1.11, with a mean (M) of 1.606 and a standard deviation of 0.171. Following the assessment, the minimum value rose to 1.22. In contrast, the maximum satisfaction score for the experimental group was initially 1.79, which subsequently increased to 1.91 after the intervention.</p> <p>The implementation of Content-Based Instruction (SIOP) in elementary English classrooms has been shown to alleviate pupil anxiety, enhance engagement, and bolster learning outcomes. Consequently, it is advisable to adopt the content-based learning strategy (SIOP) in future English language instruction for elementary school pupils to ensure effective teaching practices.</p>	<p>Namjildagva Raash, PhD; Myagmarsuren Orosoo, PhD; Bao Churyan, PhD candidate; Munkhtsetseg Narantsetseg, PhD; Tumentsetseg Baljinyam, PhD</p>

<p>La improvisación de contacto y el performance como posibilidades para la comprensión de procesos formativos en educación artística</p>	<p>Las investigaciones sobre las que se da cuenta en esta ponencia individual de mesa redonda, se desarrollan en el marco de dos programas de posgrado (maestría y doctorado) centrados en procesos formativos en educación artística. El primero de ellos tiene como objetivo analizar la experiencia de un profesor de telesecundaria en un proceso de acompañamiento para la enseñanza de las artes. El segundo, busca comprender las prácticas de un grupo de cuatro artistas-docentes especialistas en artes visuales, danza, música y teatro respectivamente que, organizados en duplas, diseñan e implementan secuencias interdisciplinarias de exploración artística en un proceso de formación docente.</p> <p>En ambas indagaciones, la metodología es de carácter cualitativo con enfoque etnográfico basado en observaciones semanales a los diferentes procesos formativos, el empleo de un diario de campo fortalecido con grabaciones en audio y video, así como entrevistas a profundidad a las personas involucradas. En los dos casos, tras comenzar con el análisis de lo observado, surgió la necesidad de recurrir a prácticas artísticas para mostrar y comprender lo acontecido en ambos procesos formativos, dichas prácticas funcionan como metáforas de dos sucesos particulares en los que están imbricadas las artes y la educación, y que posibilita dar un matiz sensible y estético a los resultados obtenidos.</p> <p>La primera investigación se centra en las relaciones que se establecen entre el profesor y sus estudiantes, y cómo estas interacciones influyen en la transformación del docente, especialmente en su concepción de la educación artística y la enseñanza en general. En este contexto, el proceso del profesor se compara con la práctica de la improvisación de contacto, identificando similitudes en la receptividad, los contactos y la relación horizontal entre quienes participan del acto educativo. Estos elementos, interrelacionados, permiten comprender e interpretar el proceso educativo del docente desde una perspectiva experiencial, donde el reconocimiento hacia las otras personas juega un papel clave en el cambio y desplazamiento del profesor en cuanto a las artes y su forma de enseñarlas.</p> <p>Respecto a la segunda pesquisa, se recurre a diferentes características del performance vinculadas con el papel del espacio y el protagonismo del cuerpo, la manera en que lo planeado/escenificado se transforma a partir de las reacciones de las y los estudiantes/espectadores y la forma en que las contradicciones emergen y conviven durante el proceso formativo llevado a cabo por las y los artistas-docentes del estudio. El análisis permite dar cuenta de la manera en que estos aspectos favorecen la emergencia de un ambiente de posibilidad para explorar a través de las artes y desarrollar procesos creativos.</p> <p>La recurrencia a optar por formas artísticas para el análisis de procesos educativos se fundamenta en la potencia de la interdisciplina para enriquecer y complejizar lo observado, en la posibilidad de plantear otras lógicas para su comprensión y en mostrar la manera en que las artes ayudan a pensar la educación de manera más imaginativa y creativa.</p>	<p>Dra. Rosa María Guadalupe Rivera García</p>
<p>La integración de las artes en la tutoría y literacidad académica en educación superior: narrativas que transforman</p>	<p>La indagación se enmarca dentro del programa Entre Pares, como parte de mi formación del doctorado, desarrollada en la Universidad Pedagógica Nacional (UPN, Ajusco durante 2020-2023), en la que manifiesto las posibilidades de la narrativa como forma de arte en el proceso de investigación-acción participativa. En este estudio, planteo dos objetivos interrelacionados: primero, profundizar en la comprensión de las prácticas de tutoría entre pares y su impacto en el desarrollo de la literacidad académica; segundo, mostrar de qué manera la integración de estrategias artísticas —particularmente la narrativa— ha permitido visibilizar y transformar estas prácticas en la experiencia educativa. La ponencia individual de mesa redonda, por tanto, la oriento a mostrar que el acto de contar historias, además de documentar la realidad, también la reconfigura y la enriquece.</p> <p>La metodología adoptada es de carácter cualitativo y se fundamenta en la investigación narrativa. En la indagación, empleé diversas técnicas, como entrevistas en profundidad, diarios de campo y el análisis de relatos personales, que permitieron extraer las voces y experiencias de los participantes. Este enfoque metodológico lo busqué complementar con recursos artísticos, tales como la construcción de metáforas y el uso de imágenes evocadoras en la recolección de datos, lo que convierte cada testimonio en una película que forma parte de una obra colectiva de transformación educativa. La narrativa, en este contexto, la miré como un medio estético y reflexivo para impulsar el cambio tanto a nivel individual como colectivo.</p> <p>Los avances alcanzados a través de la indagación dan cuenta que el uso de la narrativa como forma de expresión artística ha favorecido una mayor conciencia de la identidad y de la praxis educativa entre tutores y tutorados. Los participantes experimentaron transformaciones en su forma de abordar la lectura, la escritura la realidad, evidenciando un proceso de empoderamiento que trasciende tanto lo académico, como lo profesional y personal. Asimismo, se generaron espacios de diálogo y eventos artísticos que han dinamizado la acción colectiva, promoviendo la integración y el intercambio de saberes. El arte, así, se ha convertido en impulso de nuevos enfoques pedagógicos y en el fortalecimiento de un compromiso social, dentro de la UPN.</p> <p>Finalmente, a través de la indagación de cuenta que la interacción se fortaleció entre tutores y tutorados para generar un ambiente de cooperación y autoconocimiento a partir del relato y la creatividad. De esta forma, es posible construir propuestas innovadoras para abordar la literacidad académica en la educación superior, mostrando que la integración de la narrativa y otras expresiones artísticas puede reconfigurar las prácticas educativas hacia una mayor inclusión, diálogo y transformación social.</p>	<p>Lorena del Socorro Chavira Álvarez, doctora en educación</p>
<p>La práctica musical como una experiencia físico-emotiva: Un acercamiento a las narrativas emocionales y corporales de jóvenes bandistas en Riosucio Caldas-Colombia</p>	<p>Este proceso investigativo surge en un principio por un cuestionamiento fundamental sobre cómo la formación musical durante la infancia tardía hasta la juventud fue y sigue siendo una experiencia que atravesó y moldeó de manera directa las formas en que se habita el mundo y se entablan las relaciones tanto inter como intrapersonales. Un ejercicio epistemológico que se consolidó como proceso de investigación-creación en el marco de la Maestría en Artes de la Universidad de Caldas en el cual, en un primer momento se partió de un abordaje autorreferencial en articulación con el pulso autotográfico para luego expandirse en una inmersión empírica en la cotidianidad actual del mundo Bandístico del Occidente Catdense Colombiano.</p> <p>Lo anterior con el objetivo de comprender las diferentes relaciones y experiencias artístico- emocionales que se crean entre la ejecución instrumental y la esfera corporal de los intérpretes, esto para crear un panorama de las diferentes subjetividades, sentires y prácticas socio-musicales vividas, legítimas y replicadas por los jóvenes que hacen parte de este universo sonoro en tres momentos (subjetiva, colectiva y en público), y con ello dar cuenta de los universos de posibilidad sonoro-sensible que el habitar estos entornos crea en estos sujetos históricos.</p> <p>La apuesta metodológica de esta investigación es cualitativa, realizada a través del método de etnografía colaborativa, en donde los hallazgos se han materializado en diferentes creaciones artísticas desarrolladas en varios laboratorios de co-creación. Se ha privilegiado una perspectiva inductiva debido a que fue necesario una inmersión en la cotidianidad vivida por los instrumentistas en sus ensayos (individual, en cuerdas, sesiones y banda general) y presentaciones públicas. En este sentido, se abordaron técnicas como la participación observante, charlas sonoras, la historia de vida, la fotografía, la cartografía corporal, las charlas informales y la entrevista semiestructurada para cumplir con los diferentes objetivos planteados en esta apuesta de investigación-creación.</p>	<p>Hugo Alberto Ladino Lasso</p>
<p>Las interacciones y manifestaciones del lenguaje en la convivencia escolar: Una apuesta pedagógica desde la investigación acción y las expresiones artísticas.</p>	<p>La presente investigación doctoral se viene adelantando en el contexto de una institución educativa de la ciudad de Popayán Cauca, Colombia. El propósito principal es el de develar las diferentes manifestaciones comunicativas, expresadas mediante significados, símbolos, percepciones y expresiones verbales y no verbales, desde la perspectiva de "la consciencia ingenua y como apuesta pedagógica hacia el logro de una consciencia crítica" de los diferentes actores sociales, que hacen parte de la población escolar de la educación formal, de los grados sextos de la educación básica.</p> <p>El estudio se centra en la propuesta metodológica de la INVESTIGACIÓN ACCIÓN EDUCATIVA, desde el perceptiva cualitativa crítica. La población participante la constituyen los estudiantes de siete cursos del grado sexto, con promedio de edad de los 13 años, los respectivos docentes de cada grado y algunos padres de familia. Los criterios de selección se establecieron de la siguiente manera: 1) que desearan participar en el estudio, 2) Por extremos (un estudiantes que represente el grupo de los más expresivos y otro de los menos expresivos), para el caso de los docentes y padres de familia se dejó en libertad el solo interés de participar en el proceso del estudio.</p> <p>Para la recolección de la información se ha utilizado la observación participantes, con la elaboración de registros en el diario de campo y la entrevista en profundidad. Igualmente se ha venido realizando el trabajo con las narrativas mediante el relato sobre la lectura de la cotidianidad escolar. Una de las primeras actividades realizadas mediante la técnica del "taller de reflexión" sobre la lectura de nuestra cotidianidad y la convivencia escolar, buscó lograr aproximarnos a un ejercicio diagnóstico de la población, acerca de cómo se percibían a sí mismos y como percibían al otro. Encontrando, un alto nivel de intolerancia, poca escucha asertiva entre los participantes, uso de vocabulario provocador y una mínima disposición al diálogo constructivo.</p> <p>De acuerdo con los hallazgos iniciales, se tiene proyectado la implementar algunas estrategias diseñadas y desarrolladas con los estudiantes.; como el teatro del oprimido ,al igual que la elaboración de murales artísticos e igualmente se proyecta validar la información resultante de las narrativas y el resto de información , mediante un trabajo con el grupo focal donde participen los actores involucrados en el estudio que en número de diez y seis (16) contribuirán a validar y legitimar la información; para posteriormente apoyar las propuestas de compromiso y cambio que surjan del proceso pedagógico reflexivo de los estudiantes y de la praxis con los docentes y padres de familia . Esta actividad investigativa, le apuesta lograr el tránsito de " la Conciencia Ingenua hacia la consciencia crítica", desde los postulados freireanos, como apuesta pedagógica hacia una transformación individual que impacte al colectivo y empodere a los participantes de un lenguaje amable y respetuoso, en donde el dialogo se constituya en el eje para establecer acuerdos y posibilite el reconocimiento y respeto por el otro, desde la diferencia</p> <p>Palabras claves: convivencia escolar, comunicación, lenguaje verbal y no verbal, Investigación Acción .Expresiones artísticas</p>	<p>Claudia Ximena Palacio Sanchez</p>
<p>Legado Vivo: arte, interculturalidad e investigación-acción</p>	<p>Nombre del taller: Legado vivo: arte, interculturalidad e investigación-acción. Objetivos del taller. El taller plantea tres objetivos: 1) generar un espacio seguro de encuentro, reconocimiento e interacción entre pares que visibilice su diversidad étnica y cultural; 2) emplear técnicas básicas de dibujo que permitan ilustrar diversos aspectos de la identidad étnica y cultural de los participantes, y 3) reconocer en la técnica de dibujo un método participativo de recolección de información y reflexión intercultural. Participantes. El taller está dirigido a una audiencia general de investigadores-acción interesados en la articulación entre arte e interculturalidad. Capacidad. El taller tiene capacidad de acoger hasta 35 participantes. Duración. El taller está formulado para 90 minutos (1h30m). Secuencia pedagógica. Inicialmente, daremos la bienvenida a los participantes y ofreceremos una breve introducción sobre la articulación entre arte, interculturalidad e investigación-acción, haciendo énfasis en su potencial para promover miradas críticas que desafíen eurocentrismos y discursos hegemónicos (20m). Seguidamente, invitaremos a los participantes a realizar un ejercicio individual de dibujo de patrones simples progresivos para acercar la técnica a los participantes (20m). Luego, invitaremos a los participantes a circular por la sala respondiendo a través de dibujos preguntas específicas de interculturalidad: Estación 1. Migraciones ancestrales: ¿Qué rutas han recorrido tus antepasados para traerte acá? ¿De qué lugares vienen tus antepasados vivos y fallecidos? Estación 2. Rituales representativos: ¿Qué acostumbres a celebrar con tu familia y comunidad? ¿Cómo y cuándo lo hacen? ¿Quiénes participan? Estación 3. Luchas y desafíos: ¿Qué defiendes? ¿a quién defiendes? ¿Cómo lo haces? ¿por qué lo haces? Estación 4. Corrientes e influencias: ¿Qué pensamientos y creencias te definen? ¿Quiénes han sido tus modelos y qué admiras de ellos o ellas? (20m) Posteriormente, invitaremos a los participantes a conformar grupos pequeños y socializar sus respuestas dibujadas para las preguntas de cada estación (20m). Finalmente, les invitaremos a pegar sus dibujos en cada estación para conformar galerías y haremos una socialización general sobre la experiencia haciendo énfasis en la utilidad de la técnica de dibujo en articulación con la socialización de experiencias como método participativo de recolección de información para las metodologías basadas en acción (10m). Materiales. Los materiales para el desarrollo de las actividades serán proporcionados por los facilitadores.</p>	<p>Laura Valentina Murillo Campos & Yuly Alejandra Acuña Lara</p>
<p>Mongolian Teacher Education Students' Reflections on their Action Research</p>	<p>Action research, although still evolving, has become a valuable tool in Mongolia for enhancing teaching practices, fostering professional development, and addressing local educational challenges. The investigative process encourages teachers to be reflective, data-driven, and solution-oriented, ultimately benefiting both individual classrooms and the broader educational local and national systems. As more teachers and schools incorporate action research, its impact on education in Mongolia is expected to grow, fostering a more innovative and responsive educational environment.</p> <p>Since its introduction to Mongolian education by Academician Jadamba Badrakh and Dr. Candace Kaye in 2010, action research has gained traction. In 2015, it was officially integrated into the Teacher Education curriculum at the Mongolian National University of Education (MNUE) under the guidance of Dr. Candace Kaye. In this study, 75 students conducted 41 action research projects during their teaching practicum in kindergartens. These students were in their final year of the bachelor's degree program in preschool education at MNUE. The aim of the study was to explore the students' perceptions, implementation, and reflections on their action research, with the following questions guiding the research:</p> <ul style="list-style-type: none"> • What are their perceptions of action research? • How do they implement action research? • What are their reflections on the use and outcomes of their action research? <p>The study took place during the Fall semester of 2024 in Mongolia. At the beginning of the semester, students selected their action research topics and research questions independently, based on their own interest in mostly related to the learning and teaching activities in classroom in early childhood education. They conducted a literature review and prepared an action research plan before beginning their six-week teaching practicum at the kindergartens where they conducted their action research. Before and after the practicum, the students presented and discussed their action research collectively. Once each team finalized their research portfolio, they delivered a final presentation. More than half of the action research completed one whole cycle of action research for improvement of practical learning and teaching application. Outcomes of their research presented included with reflection based on their action research as well as concerns for future research.</p>	<p>Javzandulam Batsaikhan, PhD Candace Kaye, PhD Bayarmaa Badarch, PhD</p>
<p>Mujeres danzantes: resignificación de experiencias de violencia en mujeres a través del arte</p>	<p>Numerosos estudios demuestran que la violencia estructural contra la mujer en las sociedades contemporáneas tiene como consecuencia el desarrollo de afectaciones en la salud mental de las mujeres: ansiedad, depresión, estrés postraumático y trastorno de la conducta alimentaria –TCA, entre otros. Según la OMS (2021), el 30% de mujeres en todo el globo reporta haber sufrido de violencia física o sexual por parte de su pareja o un tercero a lo largo de la vida. En Colombia, 6 de cada 10 mujeres se sienten inseguras de caminar solas por la noche, y 4 de cada 10 mujeres piensan que es común ser acosadas en público (ONU Mujeres, 2021). Esta investigación/acción tiene como propósito resignificar las experiencias de violencia en la vida de mujeres mediante el uso de una secuencia de 4 talleres participativos que incorporan técnicas visuales (corpografía), visuales (escritura y dibujo) y de actuación (danza-teatro) como facilitadoras del proceso.</p> <p>Los talleres se llevarán a cabo durante los meses de marzo y abril de 2025 con un grupo de 16 mujeres entre los 20 y 50 años, pertenecientes a una compañía artística de danza folclórica en Bogotá, de la cual es miembro la investigadora. La secuencia está estructurada de manera que las participantes puedan: 1) identificar y hacer consciencia sobre las violencias explícitas y sutiles en sus historias de vida, 2) reconocer las consecuencias de esas violencias en sus cuerpos en su salud mental y en la forma en que habitan el mundo, 3) hacer una relectura de sus historias de vida desde la comprensión de la categoría de violencia estructural contra la mujer en la sociedad, y 4) proyectar una experiencia vital desde la conquista de espacios que hasta ahora les han sido esquivos por el hecho de ser mujer. El desarrollo de esta experiencia contribuirá a la transformación de los relacionamientos de este grupo de mujeres con otras mujeres, con hombres y, sobre todo, con sí mismas.</p>	<p>Laura Juliana Ovalle Vargas, MD</p>

<p>Portraits of AI in Action Research: A Practitioner's Inquiry into Teaching AI with Undergraduates</p>	<p>As artificial intelligence (AI) becomes embedded in higher education, educators face the challenge of integrating AI in ways that foster inquiry, ethics, and student agency. This practitioner inquiry explores my experiences teaching Creative Solutions in Action, an undergraduate action research course where students critically engage with AI to design real-world solutions.</p> <p>Using the portraiture method, I craft narrative portraits of classroom experiences, student interactions, and pivotal moments of learning and resistance. These portraits illuminate how students navigate AI's possibilities and limitations while shaping their own ethical frameworks. By blending artful storytelling with reflective inquiry, this session offers an alternative way to examine the role of AI in participatory research.</p> <p>Through selected vignettes, I explore how students and I co-develop AI guidelines, experiment with AI in community-based projects, and wrestle with tensions around agency and authorship. This work contributes to broader conversations on AI, digitalization, and social justice in education, demonstrating how an art-based, portraiture approach can make sense of the evolving relationship between AI, research, and pedagogy.</p>	<p>Dr. Allison Eraso Lester</p>
<p>Promoviendo los liderazgos diversos: experiencia de trabajo participativo con sectores LGBTQ+ en Cajica, Cundinamarca Colombia.</p>	<p>El desarrollo y promoción de liderazgos en contextos comunitarios presenta una serie de retos y dificultades que son susceptibles a comprender en el contexto social particular. En este sentido vale la pena reconocer el trabajo que se realiza con diferentes personas en sectores o comunidades que históricamente han sido vulnerabilizados. Por otra parte, el desarrollo de estrategias de trabajo en contextos más allá de la ciudad representa un esfuerzo por reconocer y visibilizar apuestas de transformación social en lugares en donde no se suele pensar debido a la centralización de acciones en las grandes ciudades, relegando a un segundo plano espacios municipales, rurales donde también hay esfuerzos por transformar la sociedad. En este sentido, el siguiente trabajo tiene como objetivo presentar una experiencia participativa en la cual se promovió el desarrollo de liderazgos vinculados a las diversidades de los sectores LGBTQ+. Para esto, se realiza una contextualización del escenario de trabajo en donde se adelantó la propuesta de trabajo así como la presentación de quienes participaron en el proceso, también un acercamiento a las teorías y conceptos en torno a la participación de personas pertenecientes a sectores LGBTQ+ como también a la conceptualización de los liderazgos; después, se hace una exposición de los retos y alcances de la investigación acción participativa para promover, catalizar y desarrollar proceso transformativos con la comunidad dentro del proyecto, seguido de esto, se presenta el desarrollo de los componentes que fueron gestonados y elaborados de manera participativa por quienes hacían parte del proceso. Después de esto, se establecen una serie de recomendaciones, retos y conclusiones en torno al trabajo de la investigación acción participativa, el trabajo en zonas municipales del departamento de Cundinamarca en Colombia. Los alcances de las estrategias participativas y los retos de cara a la consolidación de procesos que promueven la participación activa de los liderazgos en clave de diversidades.</p>	<p>Daniel Andrés Bonilla Montenegro Nicolas Piñeros Barrera Luísa Fernanda Pardo Parra</p>
<p>Proyecto de formación en educación artística y cultural. Ministerio de las Culturas, las artes y los saberes. Colombia</p>	<p>Por medio de un proyecto de acompañamiento a 221 aulas de educación formal e informal, en 7 regiones del país, el Ministerio de las Culturas ha desarrollado un proceso de investigación curricular y formación por medio de la metodología ABP. Gracias a ello hemos identificado tendencias de relacionamiento entre docentes y estudiantes, con el fin de propiciar espacios de mejora de las prácticas en educación artística. Este proyecto contemplaba observaciones de clase por medio del protocolo de observación de clase COPUS, promoviendo con un espacio de mediación y socialización de los resultados, para así tomar decisiones respecto a la planeación de clase, mediado de manera conjunta entre el formador del Ministerio y el docente. Realizamos 430 observaciones de clase. Adicional, se realizaron 400 entrevistas semiestructuradas con el fin de contrastar lo observado en clase, y dotar de sentido tanto a lo planeado entre el formador y el docente, como lo observado en clase por medio del protocolo.</p> <p>Las entrevistas fueron propuestas basadas en cuatro categorías, las cuales han regido la discusión de los resultados de la propuesta, 1) repertorio pedagógico, 2) didácticas de la educación artística, 3) concepciones de la enseñanza y el aprendizaje, 4) apuestas individuales y colectivas en el proceso de acompañamiento. Estas cuatro categorías buscaron generar un mapeo curricular de las prácticas de los educadores artísticos involucrados en el proyecto, revelando tendencias principales, identificando en la narración qué elementos de su práctica le prestaban menor atención y cuales eran los que relacionaban entre sí. Todo ello se cruzó con los resultados de las observaciones de clase, tanto en los análisis macro de las interacciones, identificando lo que propone el docente y cómo responde el estudiante, como de las micro interacciones constituyendo estas macro interacciones en pequeñas acciones a lo largo del desarrollo de la clase.</p> <p>Como estrategia de construcción de comunidad entre docentes, generamos espacios de planeación entre ellos, proponiendo intervenciones en aula negociada, grupos de 5 docentes, entre 5 y 15 iniciativas grupales por territorio, acompañados de un formador por cada una, para luego enriquecer por medio de la discusión sus proyectos de aula. Este proceso derivó en la sistematización de estas experiencias, y se socializó con los docentes participantes de manera territorial, con el fin de enriquecer su repertorio pedagógico y sus experiencias de trabajo conjunto. Al igual que en el acompañamiento individual, las experiencias seleccionadas por los mismos docentes fueron observadas con el protocolo COPUS y se realizaron las entrevistas semiestructuradas para dotar indagación el sentido de dichas iniciativas.</p> <p>En conclusión, el proceso de formación en educación artística y cultural del Ministerio de las Culturas, las artes y los saberes se configuró como un espacio de investigación formación concertado, el cual procuró identificar de manera conjunta con los docentes, espacios de mejora de sus prácticas educativas y artísticas, en medio del proceso de acompañamiento, todo ello en pro de la mejora de la calidad educativa del país (Colombia).</p>	<p>Carlos Camacho (MD)</p>
<p>Reflecting on the journey of building and participating with community college learning communities in a rural state</p>	<p>In 2020, we began a journey to strengthen relationships between University of Wyoming and five of our rural state's community colleges. Supported by an Inclusive Excellence 3 (e3) Grant from the Howard Hughes Medical Institute's Science Education Program, we utilized a participatory action research (PAR) framework to guide our longterm design, development, implementation and study of evidence-based learning communities. In our initial observational phase, we conducted an institutional ethnography comprising of each community college's standpoint. This research elucidated a grind between the educators' student centered focus and administrative policy (Watson, McBride, & Singh, 2023). It also showcased the relationship networks of the rural-serving community college educators (McBride, Singh & Watson, 2024). Reflecting on these observations, we co-created and planned the curriculum for the five learning communities composed of educators from each community college and the University. We engaged in community building, and facilitated educator learning of inclusive practices as action. Herein, we report on a pilot study that begins the observational phase of our second PAR spiral. We also are compelled to share the impact of anti-DEI policy on our work and next steps.</p> <p>In order to explore the experiences of the community college educators in the learning communities, we used qualitative phenomenology guided by Max van Manen's Researching Lived Experience (1990). Within his Lifeworlds Framework, we examined four distinct realms of lived experience: lived body, lived time, lived space, and lived relations. By using this approach, we provided structure to the lived experiences of community members within our pilot LC at one institution.</p> <p>We investigated these experiences through in-depth, semi-structured interviews with six participants from one LC. These interviews were conducted via Zoom, transcribed using Otter AI, and analyzed for thematic patterns. Key themes that emerged included connectivity, community, and support. Participants emphasized that their learning community helped them feel less isolated, fostered collaboration and shared advice, and improved their teaching—ultimately benefiting students. In addition to serving as research data, the interviews also provided participants with the direct benefit of metacognitive reflection—a key aspect of deep learning.</p> <p>On February 5th, 2025 we received the unexpected email announcing premature closure of HHMI's i3 Program. With premature loss of funding, we are committed more than ever to returning to our PAR spirals. With reflection and thoughtful planning, we intend to continue our community building and pedagogical training and dissemination as action and as a form of resistance.</p>	<p>Aubrey Edwards, (MS, MA)</p>
<p>Reflections on the Transformative Potential of Action Research in School Counseling</p>	<p>This session presents works-in-progress from school counseling graduate student teams who have chosen a current issue in school counseling affecting students, families, or school personnel, as the basis for a school-based action research proposal. The presentation includes a description of the communities and problems to be investigated, integration of relevant literature, and the data collection and analysis plans for each team. Each proposal is summarized by the student teams in a 5-minute video that describes the problem they chose to investigate, their review of relevant literature and research, a reflection on the connections between their proposed study and best practices in the field of school counseling (Aragon et al., 2020; ASCA, 2021), principles of collaborative action research (Thomas, 2017; Uresti & Thomas, 2022), and social justice and anti-racist practices in education and school counseling (Atkins & Oglesby, 2019). The students also share the original assessment instrument (i.e., survey or interview/focus group protocol) that they developed and a proposal for a school-based intervention that could be carried out by school counselors. In addition, they reflect on what it meant to them to develop an action research proposal, how they have changed during this experience, and what they might do differently in the next iteration of research; they also underscore their insights about becoming school counselors who are committed to social justice in their work. The team videos will be presented, followed by comments from the moderator, panelists, and attendees. This session is intended to be interactive and dynamic, promoting reflective dialogue and engagement in meaning-making about action research as a powerful way to promote meaningful change in the fields of school counseling and education. When preparing their team videos, the students study the "pecha kucha" format and are encouraged to develop slides that minimize text and maximize an aesthetically appealing visual experience for the viewer, making use of their creativity as future school counselors. This aspect of the session offers a concrete connection to the theme of ARNA 2025 and also reflects the priorities of the moderator and lead panelist to integrating expressive arts into their teaching and leaning into the transformative potential inherent in action research.</p>	<p>Suzy Thomas, PhD; Aubrey Uresti, PhD</p>
<p>Resonant Learning: Collective Discovery in Polyphonic Vocal Pedagogy</p>	<p>This study explores the pedagogy of polyphonic singing—a technique involving the production of multiple pitches simultaneously—by training four participants in both Mongolian and Western styles. A structured teaching protocol was developed, featuring tailored exercises, visual aids, and repertoire, and implemented over eight 45-minute individual sessions. Using action research methodology, the protocol was continually refined based on participants' progress and challenges. Data collection involved acoustic measurements of overtone loudness and note acquisition, field notes, and participants' practice journals.</p> <p>The findings confirmed that polyphonic singing skills are achievable within an eight-week period, provided consistent practice and individualized guidance. Progress was observed in participants' overtone volume, performance ability, and, in some cases, note acquisition. Throughout the study, refinements to the protocol addressed participant needs, such as incorporating the use of mirrors to ensure consistent lip shape, emphasizing the mechanics of whistling to help control the second formant, and clarifying key techniques to distinguish between Mongolian and Western styles. These adaptations enhanced skill acquisition and facilitated a more tailored learning experience.</p> <p>Despite initial difficulties, all participants successfully developed basic polyphonic singing skills and reported enjoying the learning process. These findings suggest that polyphonic singing, though challenging, fosters vocal exploration and play, which may contribute to overall wellbeing and musicianship. While potential health benefits remain inconclusive, the technique's alignment with established principles of musical practice underscores its educational value for advanced singers seeking enhanced control over vocal resonance and harmonic awareness.</p> <p>Future research is needed to investigate potential health implications, such as the observed unconscious use of strobhass in sygt, and to examine the acoustic science underlying overtone boosting methods. These insights may further refine teaching strategies and expand the pedagogical framework for polyphonic singing.</p> <p>This study establishes polyphonic singing as a viable, engaging, and innovative method for advanced vocal training, highlighting its potential as a complementary tool in music education. It is hoped that this protocol and its findings will inspire singing instructors to incorporate polyphonic techniques into their practices and contribute to the growing body of literature on this vocal art form.</p>	<p>Matthew Asti (MA, CYT-500)</p>
<p>Rompiendo barreras: "Carmen Vidal, mujer detective" entre el cine-noir, la comedia y la subversión de estereotipos para la crítica social.</p>	<p>Calificada por su productora y realizadora como comedia negra, la película que nos proponemos analizar utiliza el humor negro para presentarnos una historia de investigación detectivesca donde pasamos a través de distintos géneros: drama, comedia, cine-noir e ironía, conduciéndonos a través de una trama original que rompe esquemas y barreras. El pasaje por los distintos géneros y subgéneros cinematográficos, así como los distintos giros de la película están dirigidos a evidenciar los obstáculos a la indagación sobre feminicidios así como la pobreza de recursos, casi cínica, con la cual la protagonista lleva a cabo la investigación policial. La película no se define como un film feminista, sin embargo, la investigación sobre feminicidios que hace la protagonista por su propia voluntad, se inserta en una búsqueda de justicia y una denuncia de la violencia hacia las mujeres. En este sentido, la película puede ser considerada feminista.</p> <p>"Carmen Vidal, mujer detective" es el primer largometraje de Eva Dáns quien escribió el guion, dirigió el film producido de manera cooperativa y es la protagonista principal. La productora nos habla de una película cooperativa, donde la trama era discutida con los actores participantes y cambiada o adaptada según el tenor de los intercambios. En este sentido vemos la obra cinematográfica como un producto de "investigación-acción participativa" donde no solo se escucha a los protagonistas, sino que se moldea junto a ellos el guion y los avances de la acción.</p> <p>Esta película que por momentos hace reír y por momentos corta el aliento, es también una reflexión sobre los roles y los estereotipos que vehicula el género policial detectivesco, así como el abuso de poder común en la estructura policial. Acostumbrados a ver hombres bien vestidos llevando a cabo las investigaciones, en Carmen Vidal, la detective es una mujer que está lejos de ser "une femme fatale". Su aspecto físico es descuidado, vive inmersa en la búsqueda de indicios y sufre también de algunas adicciones (al porro, la birra y la muzzarella) que presentan a la protagonista más como un antihéroe que como a la heroína del film. Esto rompe con la pulcritud de los detectives que solemos ver en los clásicos del género, donde los héroes son casi siempre hombres. Los aspectos subversivos de esta película del subgénero de comedia negra son varios: saltos musicales abruptos, escenas que parecen sacadas de otro film y en los momentos más serios, cambio de tono como para recordarnos que se trata de una comedia. Nuestra investigación utiliza la metodología cualitativa, así como el análisis de contenido. Las variables principales son la crítica social y la subversión de géneros cinematográficos. Una reflexión relativa al bajo costo de producción de una película que obtuvo varios reconocimientos cinematográficos completa el análisis. Algunos comentarios de la película la califican de cómica, cínica, extraña y desestabilizante. Desde nuestro punto de vista lo más curioso de esta película del género de cine-noir, es la de deconstruir dicho género dejándonos impávidos ante tanta subversión, incluyendo la denuncia sutil de la violencia de género.</p>	<p>Otilia del Carmen Puigros, Ph. D.</p>

Soul, Spirit, and Identity: Shamanism's Role in Mongolian Culture	<p>This presentation aims to explore the definition of human nature in shamanism and its philosophical interpretation in Mongolia. Drawing from philosophical anthropology, which emphasizes ontology, epistemology, and theology, the concepts of soul or spirit in shamanism encompass a wide range of elements. These include the art of participatory action research, as well as the cultural and religious practices that reflect Mongolian traditions and customs, helping define the Mongol identity.</p> <p>I participated in observing the shamanic rituals of three ethnic groups: the Darkhad (Khuvsgul province), the Buriad (Daidal village, Khentey province), and the Khalkha (Kherlen village, Khentey province). Shamanism has played a central role in the development of Mongolian culture and identity over the centuries. It continues to thrive among indigenous ethnic groups, as it remains an integral part of their cultural practices.</p> <p>The three distinct views of the soul—each representing key concepts of being, knowing, and worshipping—form the core of the participatory cultural phenomena observed in these rituals. The research results have been analyzed thematically, and in this presentation, I will share my findings, highlighting the artful expressions of these shamanic rituals. The three soul views are deeply embedded in the everyday lives of Mongolians, and I will explain how they are reflected through these cultural practices with artful expression. Key words: Spirits, heaven, shamanism, healing, souls, Mongolia</p>	Erdenebat Tsendeekhuu, PhD.
Supporting ECEC Practitioner Wellbeing through Self Care Strategies in Ireland - Using Action Research	<p>This paper explores the experiences of 20 ECEC (Parent Child + home visitors) participation in self-care Continuous Professional Development (CPD) that aims to support resilience and compassion levels through developing self-awareness, compassion, resilience and regulation through various approaches and strategies. The two-hour training sessions takes place on a quarterly basis since 2019. Self-care supports the needs of early childhood practitioners engaged in work that can be emotionally demanding and stressful, and in developing an awareness of their capacity to care (Nicholson et al., 2020; Taggart, 2015). An earlier study (Oke, et al., 2022) indicates high levels of emotional exhaustion experienced by Irish ECEC practitioners. Placing practitioner well-being needs at the heart of early childhood settings not only supports practitioners to cultivate a healthier relationship with themselves but also their capacity to create and sustain strong and healthy relationships with those they are supporting (Frei, Herman-Stahl, & Baumgartner (2021)). Using the action reflection cycle (Bleach, 2016) the CPD inputs ensure that the programme can evolve and change according to the needs of the participants. A community action research model, focusing on changing practice, understanding of practice and conditions of practices (Kemmis, 2009; Bleach, 2013) was used. Facilitator observations and participant reflective surveys data indicate that the CPD sessions helped the practitioners to understand their own self-care needs and how self-care can support them in their role. They find the mindfulness-based techniques practised during the sessions to be supportive, particularly the guided meditation. They also expressed a desire to engage in these strategies more regularly. However, anecdotal observations and feedback from the facilitator suggest that participants do not frequently practice meditation outside of the planned CPD sessions. Therefore, we plan to explore mindfulness practices that incorporate the arts-based approaches, into the self-care CPD. A scoping review by Coholic, et. Al. (2020) of arts-based mindfulness interventions outlined how Arts provide a unique method of engaging in and practicing mindfulness that does not rely on sitting meditation. We seek to inquire the effectiveness of this approach for participants to strengthen regular adoption of mindfulness practices.</p>	Dr Kate Darmody Meera Oke PhD, Josephine Bleach PHD
Tending to Black Students' Humanity & Literacy: A YPAR Literature Review	<p>Within the last five years, Black Education researchers have moved from the pervasiveness of Black suffering in academic spaces towards centering Black life in educational narratives (Warren et al., 2024). In the current sociopolitical climate, with the potential dismantling of the U.S. Department of Education, growing book bans, and increasing classroom censorship, English classrooms and educators are at risk of perpetuating the same narrative of Black suffering instead of Black humanity. This literature review article aims to answer the question: "How do high school English classroom settings tend to Black students' humanity through YPAR approaches?" Over five databases and eight journals were searched to conduct a literature review of Black student experiences in high school ELA classrooms (N= 20). Utilizing theoretical frameworks from Black + Humanity (Warren et al., 2024) and the four proposed modalities, the author explores the Black/Centric-Illustration quadrant to find the main codes/themes: interpersonal opportunity, instructional opportunity, and institutional opportunity (Gray et al., 2018). The significance of this study is to explore how English education can better center unapologetic Black educational futures. This literature review also hopes to build on YPAR approaches for Black literary spaces.</p>	Celina German, Doctoral Student
The Art of Adaptation: An Action Research Study Using the RULER Method and Painting in Cultural Transitions	<p>For international students studying in the US, language barriers and other related cultural transition challenges are often emotionally demanding and hinder self-expression. My action research was aimed at documenting the benefit of integrating the RULER method (Recognizing, Understanding, Labeling, Expressing, and Regulating emotions) and artistic expression in facilitating their adaptation to the new environment.</p> <p>Participants were ten international students (aged 18 to 42; from nine countries) at an ESL school where challenges related to language barriers and emotional difficulties (e.g., frustration with interacting with the local people, and homesickness) created a major demand for creative ways to address this issue. As part of a broader intervention aimed at providing them with strategies to manage culture shock, they participated in a three-week emotion-tracking activity.</p> <p>Based on the RULER method, they were encouraged to (1) record their emotional state at least once a day, (2) describe the events/causes associated with the emotions, (3) whether they would like to shift to a different emotion, and (4) share their experiences during the session with peers and the facilitator (researcher). At the end of the period, they painted their emotional journey as a way to materialize and externalize their feelings. The project yielded the following key insights:</p> <p>Art as a Meaning-Making Tool: Art serves as a powerful medium for emotional processing and adaptation. Through painting, participants were able to visualize their emotional states allowing them to reinterpret and reframe their emotions. Rather than categorizing them as "good" or "bad", this process encouraged a more nuanced understanding of their emotional spectrum, which is essential for self-regulation. By representing their emotional journey, they were able to recognize, understand, label, express, and regulate their emotions in a non-verbal and non-threatening space. This act bridges gaps in language and cultural identity while supporting adaptation to new environments.</p> <p>Increased Emotional Awareness: The RULER method allowed the participants to become more aware of their day-to-day emotions and shifts in their emotional states. They commonly noted that they had never consciously reflected on their emotions before. Through tracking and visualizing emotions through painting, they gained a deeper understanding of their emotional patterns and how external factors influenced them. The combination of the RULER method and artistic expression demonstrated the potential of arts-based interventions in fostering emotional intelligence and resilience among international students adjusting to the U.S. culture.</p> <p>How does this project contribute to Action Research?</p> <p>Consistent with the conference theme, "An Artful Experience: The Use of the Arts Throughout the Participatory Action Research Process," my research illustrates how integrating artistic methods into emotional self-reflection fosters well-being and adaptation in diverse communities. Specifically, this project demonstrates how integrating the RULER method and the arts can empower international students to engage in self-reflection, emotional growth, and cultural adjustment. Insights can be immediately applied in the classroom to help students alleviate some of the stress that they are experiencing. Furthermore, it highlights art as a powerful tool in mental health support and cultural adaptation programs, particularly for individuals navigating transitions across linguistic and cultural boundaries.</p>	Blanca Solis, M.Ed., PhD student
Una Estrategia Abierta para un Internet Fracturado: Lecciones de América del Norte, Taiwán y China	<p>Contrario al discurso predominante de que la gobernanza digital global está fracturada entre los modelos de E.U. y China, existe un paradigma más matizado y técnicamente preciso. Esto se evidenció notablemente con el comentario de Sam Altman de que OpenAI está "en el lado equivocado de la historia" y necesita una nueva estrategia de código abierto tras el lanzamiento de DeepSeek AI de China, basado en Open Source, en el Foro Económico Mundial de 2025. A medida que los gobiernos digitalizan rápidamente su infraestructura y modernizan la capacitación laboral para una economía global digitalmente competitiva, persisten brechas significativas en la formulación de una Estrategia Abierta transnacional, especialmente en la coordinación de un Movimiento Abierto impulsado por los datos, la ciencia, el gobierno, el acceso, los recursos educativos, la web y la cultura.</p> <p>La innovación y el activismo modernos son intrínsecamente transnacionales, aprovechando innovaciones híbridas en los espacios públicos, tanto físicos como digitales, a través de una compleja interacción entre la geografía, los sistemas técnicos y la política pública. A partir de la documentación de movimientos sociales en América del Norte, incluidos "Maple Springs", "Coule Pas Chez Nous", "Fridays for Future", "Youth v. Gov.", "Extinction Rebellion" y el "Sunrise Movement", se desarrolló una tipología para categorizar las diversas técnicas de comunicación utilizadas en la democracia digital radical, tanto en las calles como en espacios virtuales (Murphy, 2022). La evidencia de una abstención electoral juvenil sin precedentes, la experiencia de los jóvenes en la brecha digital y el creciente desempleo juvenil sugieren que las divisiones intergeneracionales intensificarán la necesidad de comprender estos métodos.</p> <p>Para transformar la democracia digital radical en resiliencia comunitaria intergeneracional dentro de las instituciones, podemos inspirarnos en la trayectoria de Taiwán tras el "Sunflower Movement" y la "Gov initiative", que introdujeron innovaciones híbridas en los espacios públicos. Estos movimientos condujeron a la creación del Ministerio de Asuntos Digitales de Taiwán. Comprender la estrategia gubernamental para apoyar programas tecnológicos con impacto cívico, impulsados por el Movimiento Abierto global, es crucial. Entre estos esfuerzos se incluyen el Hackatón de Políticas anual organizado por el Presidente de Taiwán, junto con la promoción y coordinación de la organización no gubernamental Open Culture. Es importante destacar que estas iniciativas se centran en la localización de herramientas de acceso abierto para fortalecer la democracia digital y el ecosistema de innovación de Taiwán.</p> <p>La aceleración de China en el aprovechamiento del Movimiento Abierto con DeepSeek AI resalta la importancia de maximizar su vasto talento de 1.400 millones de personas. Sus estrategias integrales merecen un análisis más profundo, incluyendo:</p> <ol style="list-style-type: none"> 1. Iniciativas nacionales de educación STEM desde edades tempranas; 2. Reclutamiento agresivo y desarrollo de talento técnico; 3. Sistemas de promoción basados en el mérito a gran escala; y 4. Movilización estratégica del capital humano en todos los sectores. <p>Sin reconocer la geopolítica del Movimiento Abierto, es difícil comprender completamente la fragmentación de internet en torno a las leyes de derechos de autor y sus implicaciones más allá de las diferencias entre democracia digital radical y acceso abierto radical. En cambio, nos permite explorar marcos para una Estrategia Abierta como un proceso transformador para fortalecer la gobernanza digital global, la infraestructura pública y la fuerza laboral transnacional en la economía de la información en evolución.</p>	Paul G. Murphy, B.A.
Using arts-based methods to access PAR with youth	<p>Background: Of all the paradigmatic turns in social science inquiry, postmodernism is one such epistemology that explains how researchers make sense of what and how we know. St. Pierre (2011) noted that the standards that discipline the collecting, analyzing, and interpreting of qualitative data in research have been so subscribed that "we've forgotten we made it up" (p. 613). Postmodernism is the epistemology that suitably complements participatory action research (PAR) because it offers a democratic questioning of who has power, how they get it, and what they do with it. As a stance to research, PAR is an epistemological approach to inquiry that counters speaking for others, classifying their identities, and interpreting, in isolation, the meaning of their lives. Given this description of PAR, the proposed workshop will share the design of a qualitative PAR dissertation study which disrupts the power imbalance between the researcher and the researched by inviting groups marginalized in research to influence how their data is analyzed, interpreted, and represented (Ayala, 2009; Fine, 2009; Torre, 2009). This PAR study invited youth to reflect on the privilege attached to their peer educator identities while enrolled in my community-based education program while educating their so-called at-risk peers who shared their disavowed identities as urban youth. Methods: PAR is a research stance with historical relevance for a range of research methodologies. One such research method is arts-based research (ABR). In this workshop, learners will be exposed to how ABR can allow youth to access the research and explore the complexity of identity in ways familiar to them. In particular, the use of identity maps (Futch & Fine, 2014) to elicit rich narratives in structured interviews will be discussed as well as poetic transcription of the interview transcripts to co-construct data poems (Furman, 2004). Results: Ten youth attended research team meetings to confirm their individuality poems and coauthor group poems that talked back to the literature that attempted to disparage them (Ward, 2020). One data poem responds: "...even though I am an urban youth/ There were opportunities for me/To be a better version of myself/ I looked at myself/As somebody who/ Could do more, say more, knew more. There was no need for analytic consensus because various ways of thinking about and representing identities were welcomed. PAR also honors youth as experts and engages them in collective inquiry as participants of a research team. This research process provided youth with the credit for all the theorizing and knowledge production they often do but may not formally consider. The use of ABR made the research that much more engaging.</p> <p>Conclusion: The widely held beliefs about who urban youth are and how they perform a range of identities seldom comes directly from them. This research challenged, disrupted, and retold what was known, understood, and shared about urban youth. The research deliberately refused the oversimplification of urban youth. This meant that the research team embraced and questioned any contradictions that emerged to retell and capture how they performed their identities.</p>	Maranda C. Ward, EdD, MPH

Using Tabletop Role-Playing Games as a Frierean Dialogical Tool in CBPR	<p>Helping people engage with theoretical concepts of structural power and interpersonal power dynamics can be a difficult undertaking, but one that can be crucial to aligning individuals' understanding during Community-Based Participatory Research. It becomes important to find ways to ground theoretical concepts in real-world examples and allow new learners to play with and explore these concepts together. While there are many ways to do this, my recent work has explored using Tabletop Role Play Games (TRPG) as a Frierean Dialogical Tool within educational and community settings to explore power relations. Using TRPGs, like "Dungeons and Dragons", allows individuals to step into a fantasy world as a fictional person and co-create power dynamics together, with the help of a Game Master who will guide and facilitate the gameplay and subsequent discussions. TRPGs as an art form are a way of collaborative narrative storytelling, allowing players to simultaneously become engaged storytellers and experiential learners.</p> <p>I am researching how a TRPG I designed works as a Frierean Dialogical Tool among both students and community members. In the game "Alliances & Agendas", set in the fictional world of Talamara, characters come together to explore different questions or issues that occur within the city of Altaverde, such as deciding what to do with an available plot of land in a struggling historical neighborhood. Each player embodies a character with a different perspective and political agenda and tries to navigate towards a winning solution, making alliances with some players or aligning against others. The Game Master facilitates key events in the story, and acts as the local media, becoming a tool that players can use to promote their agenda, with the chance of successful influence based on a dice roll. At the end of gameplay, players step out of their roles and discuss how they experienced power being leveraged throughout the story from their character's perspectives, and then how they experience similar power dynamics in their own lives. While the research is ongoing, it has shown success in educational and community settings in sparking deep reflections about structural power dynamics both within research teams and also in applying interventions to community settings.</p> <p>For a panel presentation, I propose presenting a discussion between some players on their experiences with the game, as well as allowing attendees to experience the gameplay and its discussion. While orienting attendees to the game for the first 15 minutes, I plan to show clips of actual gameplay and discussion. Then I would turn to a panel Q&A session for 30 minutes, where I will be joined by players, either in person or via Zoom, to talk about their experiences with the game, how to facilitate it, and how to dialogue about it, allowing for audience questions. I would then give the audience the chance to role-play a small scenario for 5 min. and then facilitate a dialogue using the SHOWED method for 10 min. In the last 30 min, I would invite audience feedback on the research and applications of the game.</p>	Virginia Chitwood-Sedore, MPH Doctoral Student - Health Equity Sciences Stefany Goradia, MS
Visual Voices: Artistic Expressions of Quality of Life for Individuals with Neurogenic Communication Disorders	<p>Quality of life (QOL) is a multidimensional concept that encompasses an individual's perception of their well-being, influenced by personal, cultural, and social factors. While numerous tools exist to assess QOL for individuals with neurogenic communication disorders, such as aphasia and traumatic brain injury (TBI), these individuals are rarely involved in the development of such measures. This exclusion limits the accuracy and relevance of assessments that shape rehabilitation goals and intervention outcomes.</p> <p>This presentation explores the application of Photovoice, a participatory research method, to address this gap. Photovoice engages participants in documenting their lived experiences through self-curated photographs, followed by discussions to interpret and share their perspectives. By using this method, individuals with communication disorders were able to visually express their views on QOL in ways that may not have been possible through traditional verbal or written means.</p> <p>Our study adapted a simplified SHOWED framework (Dietz et al., 2020) to increase accessibility for people with communication impairments. Participants with aphasia and TBI took photographs that represented aspects of their quality of life and later discussed them in structured sessions. Through a collaborative process, participants generated captions and themes.</p> <p>Our findings demonstrated that Photovoice was a feasible and effective methodology for capturing the perspectives of individuals with neurogenic communication disorders. Additionally, differences emerged between participant groups, with people with aphasia often portraying a more positive outlook compared to those with TBI, who highlighted themes such as fatigue and daily challenges. The themes and interpretations from both groups differed from what researchers might have predicted, underscoring the importance of participatory research methods.</p> <p>This study highlights the power of Photovoice in amplifying the voices of people with communication disorders, reinforcing the need for inclusive research methodologies. Action researchers, clinicians, and policymakers can leverage this approach to co-develop more relevant QOL measures, intervention strategies, and advocacy initiatives. By prioritizing participant-led insights, researchers can foster greater equity, empowerment, and engagement in the field of communication sciences and disorders.</p>	Erin Bush, Ph.D., CCC-SLP
Visualising emotional labour: Enhancing the wellbeing of ECD Centre Managers through arts-based methods.	<p>Previous research conducted by the ECD research chair indicated the challenges many childhood centre managers face when interacting with parents/caregivers who they perceive to have unrealistic demands and expectations of what the service should provide regarding childcare and education. Similarly, the emotional strain of recruiting, retaining and motivating staff in a low paid, low status and under-resourced occupation takes its toll on the wellbeing of these women who often have no qualifications or training themselves. This is understandable, considering their working conditions, where many parents cannot afford to pay adequate fees to cover expenses, and government subsidies—if they receive them—only account for 27% of operational costs. However, these enterprising women are creating employment and freeing up thousands of other parents to earn an income. They make an important contribution to the social and economic welfare of the country, but their own wellbeing can suffer in the process. The constant need to manage/hide emotions and maintain a professional stance can lead to emotional exhaustion, burnout, and feelings of alienation from their true self.</p> <p>This study aimed to facilitate a group of managers of ECD centres in a rural area to articulate the relational experiences impacting on their wellbeing and explore how they could better navigate them for positive outcomes. In line with the government's drive to professionalise the ECD sector, our work with them was guided by Hochschild's theory of emotional labour that focuses on recognising and managing emotions as part of any professional role requiring interpersonal interaction. Application of the theory could enable the participants to recognise emotional demands, distinguish between surface and deep acting, develop coping mechanisms, and advocate for supportive environments.</p> <p>Following a participatory action learning and action research design, we recruited 10 Black, female managers to form an action learning group, where they could share their experiences and learning in a safe space over several sessions. Visual methods allowed the participants to articulate their feelings and experiences in a non-threatening way. We prompted them to do a drawing to indicate the thoughts, feelings and physical responses they experienced when</p>	Dr. Lesley Wood & Prof Mariette Koen
Youth for climate: collective construction of sustainable sanitation solutions in Sobral-CE	<p>This paper presents the experience of the "Youth for Climate" project carried out between September and November in Sobral, Ceará, using the action research methodology to promote more ecological solutions in vulnerable communities. The initiative involved the construction of two ecological sanitation systems: a dry toilet, implemented in the Boqueirão community, and an Evapotranspiration Basin (BET) septic system, installed in the quilombola remnant community in the district of Patriarca. Action research is characterized by a participatory approach, in which researchers and community members worked together to identify problems, plan, execute, and evaluate interventions. In the context of the project, young participants played an active role in all stages, from diagnosing local sanitation conditions to building and monitoring the systems. The dry toilet, chosen for Boqueirão, was designed as an alternative for areas without access to the sewage network, aiming to save water and transform waste into safe compost, promoting a more ecological management of human waste. The BET septic system, adopted in the quilombola community, was designed to treat black water efficiently, using layers of filtering material and plants, enabling water evaporation and biological decomposition of waste. Both systems are significantly cheaper than traditional ones. In addition to the installed septic system, a toilet (which the household previously lacked) and a shower were also added. Preliminary results indicated increased environmental awareness among the young participants, as well as improved sanitation conditions in the benefiting communities and improved self-esteem among those who received a bathroom in their home. The action research methodology proved essential in ensuring local engagement and the development of solutions adapted to the socio-environmental realities of the targeted territories. This work highlights the importance of community participation and the integration of theory and practice in the search for sustainable and replicable alternatives, contributing to strengthening socio-environmental resilience in vulnerable territories.</p>	Gabrielle Astier de Villatte Wheatley Okretic, Ph.D.