Poetic Inquiry Atlas

Vol. 1: A Survey of Rigorous Poetics

Edited by

Adam Vincent

Capilano University; The University of British Columbia, Canada

Series in Education

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Foreword: Surveying the Rigorous Poetics of Poetic Inquiry

Adam Vincent

Capilano University; The University of British Columbia, Canada

The following collection features diverse chapters from both established and new scholars/poets/poetic inquirers from across the hemispheres as it relates to their artistic and academic engagement with and through poetic inquiry. The term "atlas" was chosen for the title as an atlas is a collection of various maps that also include cultural or historical information about regions. This collection features poetry, academic writing, personal/narrative writing and hybridized forms of writing that are, in essence, different maps that showcase poetic inquiry in action across the hemispheres.

As each chapter represents different ways of using poetry in research and scholarship from individuals or teams from around the world, they are, in spirit, sharing possible ways to use poetic inquiry. Imagine a footnote in each chapter, welcoming you with words akin to: "Here is one way that poetry can get you somewhere," or "I used poetry, and it led me here. Here's what I saw on my way" or "Here is what I have mapped to help you on your journey."

A Pseudo Legend: An Abridged Definition of Poetic Inquiry

Through my own journey in defining poetic inquiry, from surveying and engaging with the literature starting with Predergast's (2009) quintessential literature review that she did as part of her post-doctoral work with Dr. Carl Leggo at the University of British Columbia (UBC), to my own doctoral research, discussions with more senior scholars and artists, and publications in the area (Vincent, 2018, 2022), I identified a lack of clarity around an initial definition of poetic inquiry. There were examples and suggestions for how to go about the work that continues to inform and inspire today (e.g., Faulkner, 2016; Leavy, 2015), though they lacked a straightforward, signposted "Start Here" for new or experienced scholars. When I was first engaging with/through poetic inquiry, I sought the safety of a definition, yet I couldn't find one.

Through my research, aiming to find a definition, I learned that poetic inquiry is/was often described as tacit and uniquely purposeful. It was also undoubtedly a process that yielded art. This wasn't as plain as it seemed initially, for, as with

most art, there is subjectivity and a fear that defining it (and giving it specific parameters) can damage the aesthetic and guttural experiences that come with engaging with art.

I did not wish to sanitize or dehumanize the art. Instead, I sought a common language to communicate with other poets in the academy, to name and share what I was doing and to learn what I could from their poetic crafting and experiences. While I understand and respect those who have a purist view of poetry as only art, I remain well aware of those who were/are doing this work and who are struggling to adapt it for their scholarly purposes. I contend that there are times when commonality of terminology or understanding is necessary so that we are speaking in terms that we both understand, a common language to describe the tacit passion of poetry and the revelations from research being conducted and shared (either through prose or poetry).

I came to realize that poetic inquiry does not have a singular definition or a singular theory (which is why I do not capitalize the term as one would a proper noun). I found instead that "it is instead paradoxical in that it connects the poet-researcher to various perspectives, traditions and approaches on the rhizomatic array, the caveat being that there must be an inquiry made and poetry must be used as at least one element of the research process" (Vincent, 2022, p. 166). In its most basic terms, a poetic inquiry must have poetry and questions that need answering or more meaning that needs to be made.

While I could now provide and substantiate a more simplistic way of expressing poetic inquiry as a term for an aspect of arts-based research (under the umbrella of qualitative research), I could not account for the many unearthed rhizomes and the depth of knowledge being created through processes that I wasn't yet aware of. I wanted to know more about the nuanced or explicit uses of poetry for artistic and rigorous purposes. Surely, there was much to learn.

I wondered: What value did poetry have in another study across the hemispheres? What do they call it? How did the use of poetry in conjunction with research in Canada differ from that of other places? Did colleagues in South Africa approach poetry differently than those in New Zealand or China? Are colleagues in the United States doing work the same way as those in Canada? What of the United Kingdom, Northern Ireland and the like? What do they make of these approaches? This wondering is where the idea for this collection was born.

A Way to Think of Rigorous Poetics

As demonstrated in this collection, poetic inquiry is not simply about an aesthetic experience that evokes feeling; it simultaneously generates an epistemological realization. The art is the vessel of the message, and the

message is a part of the art (yes, this chimes with McLuhan's [1967] quintessential idea that the medium is the message, which holds true here). The researcher is not necessarily focused on a stringent research method in the same ways as other qualitative researchers may be. The artist is also not necessarily creating their art in the ways that other artists do. The poetic inquirer, however, the poet scholar, and the artist-researcher must have the ability to see and create differently. They must understand the foundations of research methods and approaches to a significant while also understanding the approaches and artistry needed to create affective poetry. Without deeper understanding, poetry cannot be employed in qualitative research impactfully, and qualitative research cannot be affectively used in/with poetry. The mixture simply does not work as one or both aspects suffer, and meaning is lost.

The poetry produced in/with/through poetic inquiry exists then with a liminal duality of being both research and art, a form of rigorous poetics. It needs to be noted that using poetic inquiry does not mean that every poem produced will, in fact, reach a high level of rigor, epistemology and aesthetic impact worthy of sharing, yet through the creation of the poetry, the researcher will glean more and any readership will have an experience. Further, the vulnerability of the poet-scholar to create and share will also expose others to the possibilities and capaciousness of poetry; it opens the door for others to think beyond boxes and consider ways to engage with research and scholarship.

This Atlas: Surveying Poetic Inquiry, Creating Initial Maps of Understanding

This collection offers diverse worldviews on the capacity of poetic inquiry to enhance research and scholarship by showcasing rigorous poetics in action across disciplines and across the world.

The artifacts and discussions created [re]present epistemology and aesthetics as synergistic instead of inherently oppositional. Each chapter includes a critical discussion around poetry and its uses in each poet-scholar's diverse practices (e.g., research, writing, personal development, and/or scholarship), examples of poetry that showcase their approach(es) in action, insights into the crafting of the poetry, and an exploration of how their poetic work links to the vast rhizomatic array of poetic inquiry.

These are ways, suggestions, and/or ideas for how to engage with/through poetic inquiry and are not intended to be absolute. Volume 1 begins the act of surveying, helping with an understanding of poetic inquiry happening in the world, with a heartful understanding that there is more out there than we have mapped.

A Potential Itinerary for Engagement

This book is framed as going from west to east, with diverse movements north and south to better link chapters thematically. We begin our initial surveying and mapping of poetic inquiry in the Western Hemisphere, in Canada, with Bonnie Nish and Margaret McKeon, who share insights into the healing power of poetry, followed by venturing east to engage with Wanda Campbell, who explores poetry's action in relation to those with Alzheimer's disease. We then travel south from Canada to engage with Jennifer Tipton and Leia Cain, who share the value of poetic inquiry for mental healthcare professionals, before returning to Canada to learn how poetry and identity are linked for Christi Kramer. We then stop in the Pacific Northwest to converse about how poetry, ecology and pedagogy intertwine before learning how poetry informs an understanding of dialectics as mapped by Holly Tsun Haggarty. We then return to the US, visiting various states in both the East and West, to garner greater understanding of ways that voice and poetry support the expression of research data with René Saldaña, how poetry supports an understanding of self and our chosen roles with Jennifer Schwind, Dani Rimbach-Jones and Leia Cain; how poetry sustains participants' voices with Zach Urquhart and how poetic inquiry can be seen to have a purposeful lifecycle with Michelle Reale. We then examine how poetry can be used to teach difficult subjects such as sexual violence and support survivors' sharing of lived experiences with Laura Apol and seek to understand how poetry served as a cultural map for Joel Berends (who also has ties to Indonesia) before we head east across the Pacific Ocean and Prime Meridian.

In the Eastern Hemisphere, we dance poetically with Lawrence Wilson and Paul Camic in the United Kingdom as we experience the positive affects that collaborative poetry has on those experiencing rare health conditions. We then continue significantly southeast to learn of the uses of vox specter through the poetic form of the Haibun with Yvonne Sliep in South Africa before crossing both the Indian and Pacific Oceans to consider poetry as a recital and way of knowing with Sarah Penwarden in New Zealand. We then venture northwest to China to ruminate on transcultural identity and how poetry can support the notion of belonging with Botao Wu (who also has ties to Canada) before returning wast to visit with Tess Maginess in Northern Ireland to learn what can be gleaned through poetry about St. Bridget, sometimes known as St. Brigid who serves as a patroness saint of Ireland. We take a repeat visit to South Africa to discover with Marí Peté how poetry relates to agency and technology and end our trek with Mihaela Enache in New Zealand (who also has ties to Romania), where we consider how poetry can support a recognition and/or development of identity.

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Notes on the Editor

Adam Vincent is a poet, award-winning researcher, and university instructor whose creative and academic publications appear in diverse journals. He previously authored the well-received "Poetic Inquiry: Unearthing the Rhizomatic Array Between Art and Research" (Vernon Press, 2022). He teaches Communications at Capilano University in North Vancouver, British Columbia, where he also serves as Chair of the School of Communication (Faculty of Business & Professional Studies). He holds a doctoral degree in Language and Literacy Education from the University of British Columbia, which supports his passion for exploring the capacity of poetry to bolster research, scholarship, and personal development.

Notes on Contributors

(In order of appearance)

Bonnie Nish is the Executive Director of Word Vancouver and Pandora's Collective Outreach Society. Bonnie has a Masters in Arts Education from Simon Fraser University and a PhD in Language and Literacy Education from the University of British Columbia, where she currently teaches in the Department of Education, Language and Literacy Education. Bonnie is an Expressive Arts Therapist with a Certificate from the Vancouver Expressive Arts Therapy School who has worked extensively with youth and adults in high-risk situations. She has conducted writing and expressive arts workshops for over 20 years across North America. Bonnie's research interest is focused on how those recovering from trauma, specifically Mild Traumatic Brain Injuries (MTBI), are affected by the kind of care they receive in terms of recovery. Having used poetic inquiry and life writing for both her Master's and PhD research and studying under the supervision of Dr. Carl Leggo, one of the experts in the field, Bonnie Nish examines how poetic inquiry can change perspectives and deepen scholarly work. Bonnie's first book of poetry '*Love and Bones*' was released by Karma Press in 2013. Her next book "*Concussion and Mild TBI: Not Just Another Headline*" an anthology of concussion related stories, was published by Lash and Associates in 2016. Her latest book, *Cantata in Two Voices*, co-written with Jude Neal, was released last fall by Ekstasis Editions in 2018. Bonnie lives in Vancouver, British Columbia, Canada and is currently working on a new book of poetry.

Margaret McKeon is a writer-poet, hiking guide, and independent scholar. She holds a PhD in Language and Literacy Education from the University of British Columbia. Following years of delivering outdoor education, she began to collaborate with Mi'kmaw cultural teachers in Western Newfoundland, an experience that forms the foundation of master and doctoral research and sessional teaching. In her research, as a settler person of Irish and German ancestry, she inquires into her changing spiritual, emotional, physical and mental relationships with the land, colonialism and ancestral knowledges. Through story and poetry, this creative and critical work posits that by taking responsibility for our ways of perceiving the world, we can dialogue productively and bring about change. She served as co-editor of *Language, Land and Belonging: Poetic Inquiries,* a collection of poems and essays published by Vernon Press in 2023. She lives with her partner, surrounded by mountains and rivers in Canmore, Alberta, in Treaty 7 Territory.

Wanda Campbell teaches Women's Literature and Creative Writing at Acadia University in Wolfville, Nova Scotia, Canada. With an MA in Creative Writing and a PhD in Canadian Literature, she has long sought out ways to explore and combine her two areas of enduring interest. In addition to publishing a novel, *Hat Girl,* and five collections of poetry, *Kalamkari and Cordillera*, *Daedalus Had a Daughter*, *Grace*, *Looking for Lucy*, and *Sky Fishing*, she has edited *Bronwen Wallace: Essays on Her Works* (Guernica), *Literature: A Pocket Anthology* (Penguin Academics), and *Hidden Rooms: Early Canadian Women Poets* (Canadian Poetry P). Her academic articles have appeared in *Language, Land and Belonging: Poetic Inquiries*, *Journal of Canadian Studies*, *Canadian Literature*, *Canadian Poetry*, *Essays in Canadian Writing*, *Mosaic*, *SCL/ÉLC* and in several of the *Reappraisals: Canadian Writers series* (U of Ottawa P).

Jennifer L. Tipton is a doctoral student of Counselor Education and Supervision at the University of Tennessee, Knoxville. She is a Licensed Professional Counselor in the state of Tennessee, a National Certified Counselor (NCC), and holds a Master of Education in Clinical Human Development Counseling from Vanderbilt University. Jennifer's research interests include attachment in counselor education and the use of the creative arts in counseling.

Leia K. Cain is an Assistant Professor of Evaluation, Statistics, and Methodology in the Department of Educational Leadership and Policy Studies at the University of Tennessee, Knoxville, where she coordinates the Qualitative Research Methods in Education Graduate Certificate. In her narrative and poetics-based research, Leia examines the experiences of LGBTQIA+ individuals across higher education spaces, as well as the intersections of researcher identities and ethical reasoning. She obtained her Ph.D. from the University of South Carolina in Educational Foundations and Inquiry.

Christi Kramer completed her PhD, focused on the exploration of a deeper understanding of poetic image as a place of meeting/crossing and the poetic imagination "as a wellspring for peacebuilding" under the direction of Carl Leggo at the University of British Columbia. Her poems have been widely published, and her work is interdisciplinary, cross-cutting poetry, poetic imagination and language and literacy education. She is a mother and teacher.

Lee Beavington is a settler-scholar of European ancestry. He is an author, learning strategist and interdisciplinary instructor at Kwantlen Polytechnic University, where he recently received the Distinguished Teaching Award. He also teaches graduate students in nature-based education at Simon Fraser University. Lee serves on the Climate+ Challenge team and coordinates KPU Wild Spaces, an interdisciplinary team focused on ecological place-based learning in higher education. His current projects relate to decolonization, inquiry-based learning, and climate justice. Find Lee reflecting in the forest,

mesmerized by ferns, and always following the river. More about Lee at www.wildethic.com.

Holly Tsun Haggarty attained her PhD from Lakehead University. A scholastic and artist educator, she integrates art into all her work.

As a teacher, Holly has decades of experience integrating the arts into educational programs, including classroom pedagogy, mental health education and rehabilitation. Her current focus is facilitating creative writing and contemplative movement for holistic wellness. In addition to offering workshops at all levels, she teaches yoga for the City of Thunder Bay and dances with the Chaban Ukrainian Dance Group.

Holly has authored both academic and trade works, including chapters in two anthologies of poetic inquiry (both with Vernon Press: *Poetic Inquiry: Enchantment of Place* and *Language and Land and Belonging: Poetic Inquiries*). She currently serves as Managing Editor of the *Journal of the Canadian Association for Curriculum Studies*. She is the lead editor of an upcoming issue on world, mystery and curriculum.

What most intrigues Holly as a scholar is considering basic philosophical questions – What is the nature of reality? What is being? What is a person? What is truth? What is knowledge? How is art a way of knowing? She is working on several longer projects, particularly a poetic inquiry into metaphysics, which she hopes might serve as a curriculum resource in higher education, as well as a drama exploring the meaning of goodness in life and death.

When she isn't at her desk, Holly might be found skiing, paddling or swimming across the myriad lakes of her boreal community or snuggling fireside with her grandchildren to share stories of life's meanings.

René Saldaña, Jr. is Professor of Language, Diversity & Literacy Studies in the Curriculum and Instruction department at Texas Tech University (USA). He is the author of several books, among them the upcoming *Strangers in Our Own Lands: a poetic autoethnography* (Flowersong Press, 2023), *Eventually, Inevitably: My Writing Life in Verse, a memoir* (Piñata Books, 2023), and *The Jumping Tree* (Random House, 2001). He is currently working on another research-based collection/textbook using Poetic Montage Analysis.

Jessica Schwind is a former English Language Arts teacher and Literacy Specialist for Knox County School District in Knoxville, Tennessee. She is currently a doctoral student in Teacher Education at the University of Tennessee. In her current research, she focuses on refining anti-racist and trauma-informed approaches to literature instruction by investigating the lived experiences of Black students in secondary ELA classrooms. She obtained her undergraduate

degree in Writing and Cultural Studies from Louisiana State University and her M.S. in English Education from the University of Tennessee.

Dani Rimbach-Jones is a former English Language Arts teacher for the Clark County School District in Las Vegas, Nevada. She is currently a doctoral student studying Education at the University of Tennessee. Dani's research interests include Indigenous knowledge systems, oral storytelling as pedagogy, assessments, and rubric development for pre-service teachers. She obtained her M.Ed. from the University of Nevada, Las Vegas.

Leia K. Cain is an Assistant Professor of Evaluation, Statistics, and Methodology in the Department of Educational Leadership and Policy Studies at the University of Tennessee, Knoxville, where she coordinates the Qualitative Research Methods in Education Graduate Certificate. In her narrative and poetics-based research, Leia examines the experiences of LGBTQIA+ individuals across higher education spaces, as well as the intersections of researcher identities and ethical reasoning. She obtained her B.A. in Sociology from East Carolina University, as well as her M.Ed. in Educational Research and Measurement, a graduate certificate in Women's and Gender Studies, and Ph.D. in Educational Foundations and Inquiry from the University of South Carolina.

Zach Urquhart is a poet, researcher, author, and K-12 educator in Texas. As an educator, he has presented at state and national conferences on a range of topics and currently serves as a Testing and 504 Coordinator. He has also presented multiple times at both AERA and ICQI. As a writer, he has written short articles for local interest publications, and he has published poems both online and in print, including a featured piece on Visual Verse. While completing his PhD at Texas Tech University, his primary research interests were poetic methods and diverse literature, particularly studying the effects of reading diverse books for the typically-represented. Since receiving his degree in 2022, he has continued working on several projects with a focus on poetic research methods. He is also continuing his study on the impact of diverse books on White readers, as well as beginning to research how communities can support people in the foster care system. In addition to his dissertation and his first solo-authored book, which is currently in production, he is most proud of an article co-written with his teenage daughter using poetic duoethnography to examine young adult literature censorship.

Michelle Reale is a full professor at Arcadia University, where she is a member of both the English and Library departments. She is dedicated to the methodology of Poetic Inquiry and has used it to inquire into the lived experiences of refugees in Sicily, generational trauma, liminality in academic librarianship, narrative inheritance and Italian-American identity. Her Poetic Inquiry has been published in a variety of academic journals, including the *Journal of*

Contemporary Ethnography, Qualitative Inquiry, The Autoethnographer, Critical Studies ⇔ Critical Methodologies, International Journal of Qualitative Research, The Qualitative Report and Anthropology and *Humanism.* She is the author of twelve collections of poetry, including *Season of Subtraction* (Bordighera Press, 2019), *Birds of Sicily* (Kelsay Press, 2016), *The Legacy of the Sidelong Glance* (Kelsay Press, 2014), *Blood Memory: Prose Poems* (Idea Press, 2021) In the *Year of Hurricane Agnes* (Alien Buddha Press, 2022). She is also the author of seven monographs in her field of academic librarianship, including *Communities of Practice in the Academic Library: Strategies for Implementati*on (ALA Editions, 2022) and *Becoming a Reflective Librarian and Teacher: Strategies for Mindful Academic Practice* (ALA Editions, 2016) and *Meeting the Challenge of Teaching Information Literacy* (ALA Editions, 2020). Dr. Reale also teaches in the MFA program in Creative Writing at Arcadia University and has twice been nominated for a Pushcart prize for her poetry.

Laura Apol is a widely-published poet and writer and an associate professor at Michigan State University. Her work has appeared in numerous literary journals, and she is the author of several prize-winning collections of poetry: *Falling into Grace*; *Crossing the Ladder of Sun*; *Requiem, Rwanda* (based on her work using writing to facilitate healing among survivors of the 1994 genocide against the Tutsi); *Nothing but the Blood; A Fine Yellow Dust;* and most recently, *Cauterized.* Laura is the winner of the Annual Midwest Book Award; two-time winner of the Oklahoma Book Award; and silver-medal winner of the Independent Publisher Book Award. The 2019-2021 Lansing-area poet laureate, Laura conducts creative writing workshops internationally, nationally, and locally. Her most recent academic work, published as *Poetry, Poetic Inquiry and Rwanda: Engaging with the Lives of Others* (Springer International Publishing, 2021), focuses on arts-based inquiry, international collaboration, and the therapeutic uses of writing and literature in response to trauma.

Joel E. Berends is a doctoral candidate in the College of Education at Michigan State University. His areas of interest are critical literacies, poetic inquiry, documentary poetics, and public pedagogy. This work was supported by the American Institute for Indonesian Studies as well as the Foreign Language and Area Studies Dissertation Fellowship with the Asian Studies Center at Michigan State. Joel previously taught high school language arts and social studies and has served as an administrator, curriculum coordinator, and facilitator of professional development in the U.S. and Indonesia.

Lawrence Wilson has published in numerous poetry journals and has written three books of poetry: *The April Poems* (2016), *Another April* (2017), *An Illustrated April: Poems and Prints* in *Celebration of National Poetry Month* (2020), and *Brick: Poems from the First Year of a Pandemic* (2023). He is also the author of a

children's book, Mina, Etc. (2017). He was previously Head of English and Drama at Rose Hill School in Tunbridge Wells, UK. Lawrence has worked with the Rare Dementia Support Project since 2019. He continues to publish a daily poem on Facebook.

Paul M. Camic is a clinical health psychologist, public health researcher and professor at the Dementia Research Centre, University College London and emeritus professor of psychology and public health, Salomons Institute, Canterbury Christ Church University. He has published extensively in the areas of community mental health, wellbeing, arts and health, and dementia. Paul was founding co-editor of the journal *Arts & Health* (2009-2018), co-editor of *Oxford Textbook of Creative Arts, Health and Wellbeing: International Perspectives on Practice, Policy And Research*, Oxford University Press (2016) and editor of *Qualitative Research in Psychology: Expanding perspectives in methodology & design*, second edition, American Psychological Association (2021).

Yvonne Sliep is a professor in an honorary position in the school of psychology, at the University of KwaZulu-Natal, South Africa. She serves as a research fellow for the Institute of Justice and Reconciliation in South Africa and is a consultant for the Human Sciences Research Council. She specializes in critical community psychology and is known for using creative methodology in her teaching, research and supervision practices.

Yvonne has published widely and uses poetry as a form of witnessing and honoring in spaces and places where there is suffering, silencing and invisibility. She is also known for her innovative narrative theatre work as part of collective healing and strengthening the social fabric. Using co-creation as methodology, she works on the nexus of peacebuilding and, mental health and psychosocial support in post-conflict settings.

Sarah Penwarden is a therapist, supervisor, educator and academic based in Auckland, Aotearoa, New Zealand. She is interested in grief and loss, poetry therapy, poetic inquiry, qualitative inquiry, and art-based research. She gained a PhD from the University of Waikato in 2018 with a project entitled: "Conversations about absence and presence: Re-membering a loved partner in poetic form." In her clinical practice, she is interested in how people can create story bridges from experiences of grief and loss toward a richer life. She is also a poet, with over fifty poems published in literary journals. She sometimes uses poetry in her clinical practice as a form of therapy (on which she has published two articles). She has also published an article on using poetry in research as a form of poetic re-presentation, as pioneered by Laurel Richardson. She works part-time as a qualitative research lecturer at Laidlaw College, teaching and supervising Master's students. With her interests in poetry, therapy, research,

and education, she is interested in what these cross-pollinations might offer other scholars who desire to practice their craft in multiple ways.

Botao Wu obtained a Ph.D. in Language and Literacy Education from the University of British Columbia in Vancouver, Canada, and holds the position of visiting scholar at the same institution. He has authored articles in esteemed academic journals, including *Qualitative Inquiry*, *Life Writing* and *Canadian Literature*, that are SSCI or AHCI indexed, and his poetry has been published across North America, Singapore, Taiwan, and mainland China. In addition to his editorial roles at *The Qualitative Report and Art/Research International: A Transdisciplinary Journal*, Botao has served as a reviewer for journals such as the *Journal of Contemporary Ethnography* and the *Canadian Journal of Undergraduate Research*. He actively contributes to academic organizations like the Linguistic Society of America, the National Communication Association, and the American Educational Research Association, engaging as a submitter, reviewer, nominator, awards recipient, and award committee member.

Tess Maginess is Professor of Lifelong Learning at Queen's University, Belfast. She is also a Principal Fellow at the Higher Education Academy. Born and raised on a small farm in Northern Ireland, she studied at Trinity College, Dublin, Queen's University, Belfast and York University, Toronto. A literature specialist, she worked in community arts, rural development and journalism before joining Queen's University in 1995. There, Tess has developed a range of innovative adult learning pedagogies over the course of 25 years, often using critical and creative arts approaches. Tess has gained many awards, including a National Teaching Fellowship. She has gained funding to develop a wide spectrum of partnerships, local, national and international, including a partnership with colleagues in the University of Fraser Valley, BC, working with migrant women using photovoice to develop a website and documentary as well as an academic chapter. Her research spans literature from across the world, arts-based approaches (including film, drama and creative digital arts), adult education, especially with non-traditional learners, mental health and disability, co-research on aging, the representation of dementia in literature, the representation of aging in poetry, the values and purposes of education, digital education and research and environmental humanities, focusing on poetry, madness and place. Tess is a published poet, and her creative-critical work has appeared in *Poetic Inquiry and the Journal of Medical Humanities*. In her spare time, she gardens, cooks and sings. She lives on the family farm with her husband and dog.

Marí Peté has worked as an educational technologist at the Durban University of Technology in South Africa since 1994. Before this, she lectured programming and pedagogy for the Information Technology Department's Further Diploma

in Education. She helped establish a computerized mark entry system for the Faculty of Modern and Medieval Languages of the University of Cambridge in 1991 when she was a founder member of EuroCall for Computer-Assisted Language Learning.

Marí's approach to educational technology is that of a technology ethnographer. In her PhD study, "Lecturers' encounters with technological teaching tools," she used Norman Denzin's performative interview technique to turn interview transcripts into poetry to illuminate teachers' agency in relation to their encounters with technology. The study rendered a collection of 52 poems of an autobiographic, theory and participant-voiced nature.

Marí has published eight bilingual poetry collections in various academic and poetry journals.

Mihaela Enache is a senior lecturer in early childhood education at Manukau Institute of Technology, Auckland, New Zealand. In 1986, she started her teaching career as a primary school teacher in Romania. Since 2001, she has been teaching and lecturing in the early childhood sector in New Zealand. Mihaela has presented at numerous local and international conferences and published articles on various topics, like teacher identity, dialogical self theory, critical autoethnography, making traditional artifacts, immigration and boundary crossing, communism, and culture, language and identity.

Mihaela received important awards and scholarships for her academic research; among these was the University of Auckland Habens Prize for the best Master's thesis and the Dean's List Award for her PhD study, "a thesis of exceptional quality in every respect, including scholarship, research content, quality of expression and accuracy of presentation."

Together with her teaching and academic career, Mihaela has been actively involved in various communities to which she belongs, volunteering as a founder member, teacher and coordinator in programs like a language school, a folk dancing group and a traditional sewing group. She has initiated and participated in local and international events with the dancing group and conferences and exhibitions with the sewing group, presenting the traditional Romanian costume. She also contributes to radio shows on Radio Planet FM in Auckland, New Zealand and Radio Romania International.

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