“BUILDING PEACE” THROUGH QUILTMAKING: THE ROLE OF PARTICIPATORY ARTISTIC QUILTMAKING IN SUPPORTING PEACEBUILDING AMONG GRADE 4-7 YOUTH

by

Roselynn Eileen Marie Verwoord

B.Ed., The University of Victoria, 2008

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES

(Society Culture and Politics in Education)

THE UNIVERSITY OF BRITISH COLUMBIA

(Vancouver)

April 2011

© Roselynn Eileen Marie Verwoord, 2011
Abstract

This thesis explored how participatory artistic quiltmaking contributed to peacebuilding as defined by Bickmore (2004) among grade 4, 5, 6, and 7 students in one classroom at an inner-city elementary school in Vancouver, BC. Using Bickmore’s (2004) frame, the following questions were explored:

1. What makes participatory artistic quiltmaking an effective vehicle for grade 4, 5, 6, and 7 students to engage in peacebuilding?
2. How are peacekeeping, peacemaking, and peacebuilding evident in the experiences, processes, and interactions among the participants involved in the project?
3. How does Bickmore’s frame provide an adequate theorization for understanding the experiences and processes among the participants involved in the project?
4. How does the data gathered in this project challenge and extend Bickmore’s frame?

This study was composed of three parts: (1) ethnographic observations to understand issues in the school from a social justice perspective; (2) participatory artistic quiltmaking on the theme of inclusion and exclusion with one class of participants including students, the classroom teacher, educational assistant, volunteer quiltermaker, and me; (3) interviews with participants and parents.

Analysis of the data revealed several themes. The artistic component of the quiltmaking process contributed to three outcomes: (1) the fostering of individuality and collectivity among participants; (2) the fostering of self expression; and (3) the fostering of creativity. The participatory component contributed to three outcomes: (1) the fostering of group development; (2) the fostering of a sense of inclusion; and (3) the connecting of personal experiences and stories to the theme of inclusion and exclusion. The quiltmaking process contributed to three outcomes: (1) it promoted a shift in perspective about others, which fostered new and deeper relationships; (2) it fostered confidence and pride; and (3) it fostered a sense of hope and hope for peace while sending a larger message or statement. These outcomes demonstrate peacemaking and peacebuilding, as defined by Bickmore.

The findings from this study have implications for administrators involved in curriculum development, particularly in peace education; teachers involved in supporting social justice;
policy makers involved in developing school policies; and individuals who conduct community-based participatory research in school-based settings with youth.
Preface

This research was approved by both the UBC Behavioural Research Ethics Board (BREB) and the Vancouver School Board. The UBC BREB approval certificate number is H09-01125 and the Post-Approval Amendment Certificate numbers are H09-01125-A001 and H09-01125-A002. The Vancouver School Board research approval letter is dated January 27th, 2010.
# Table of Contents

Abstract ........................................................................................................................................... ii

Preface ............................................................................................................................................... iv

Table of Contents ............................................................................................................................... v

List of Tables ...................................................................................................................................... ix

List of Figures .................................................................................................................................... x

Acknowledgements ............................................................................................................................ xi

Dedication ............................................................................................................................................ xiii

1. Introduction ..................................................................................................................................... 1
   1.1 Introduction ................................................................................................................................. 1
   1.2 Personal Background and Interests ............................................................................................ 1
   1.3 Rationale for the Study ............................................................................................................... 3
   1.4 Purpose of the Study .................................................................................................................. 5
   1.5 Theoretical Frame ..................................................................................................................... 5
      1.5.1 Peacekeeping ...................................................................................................................... 6
      1.5.2 Peacemaking ....................................................................................................................... 7
      1.5.3 Peacebuilding ...................................................................................................................... 8
      1.5.4 Why Bickmore? .................................................................................................................. 9
   1.6 Research Questions and Research Site ..................................................................................... 9
   1.7 Overview and Structure of the Thesis ...................................................................................... 10

Intersection 1: On Community ......................................................................................................... 11

2. Literature Review and Key Concepts ............................................................................................ 14

Intersection 2: On Being .................................................................................................................. 19

3. Description of Setting .................................................................................................................... 22
   3.1 Introduction ............................................................................................................................... 22
   3.2 General Brock Elementary School .......................................................................................... 22
   3.3 Vancouver School District (VSD) ............................................................................................ 24
   3.4 General Brock Mission Statement, Code of Conduct, and School Goals .............................. 24
Appendix I Interview Schedule .................................................................150
Appendix J Ethnographic Observation Schedule – Pre-Quilt and During Quilt ..........152
Appendix K Sample Field Note from Ethnographic Observations ........................156
Appendix L Multilanguage Translation Form .................................................162
Appendix M Educational Assistant Consent Form ........................................163
Appendix N Parent/Guardian Consent Form for Child’s Participation in Interviews 167
Appendix O Parent/Guardian Consent Form for Child’s Participation in Quiltmaking Observations ..........................................................172
Appendix P Parent/Guardian Consent Form for Parent’s Participation in Study ........176
Appendix Q Teacher Consent Form ............................................................180
Appendix R Volunteer Quiltmaker Consent Form ...........................................184
Appendix S Participant Assent Form ...........................................................188
Appendix T Distribution of Quotes and Field Notes Observations Across Arguments and Themes .................................................................191
List of Tables

Table 1: Schedule of Quiltmaking Sessions and Primary Session Activities..........................40
Table 2: Chart of Identity of Interviewed Students ................................................................44
List of Figures

Figure 1 Quilt Square Image Drawn on Paper ................................................................. xiv
Figure 2 Bobby's Quilt Square ....................................................................................... 11
Figure 3 Transferring Paper Drawings into Quilt Squares ............................................. 13
Figure 4 Adam's Quilt Square ......................................................................................... 19
Figure 5 Sewing Together ............................................................................................... 21
Figure 6 General Brock Elementary School ................................................................ 23
Figure 7 Jessica's Quilt Square ....................................................................................... 29
Figure 8 Putting the Quilt Together ............................................................................... 31
Figure 9 Colin and S's Quilt Square ............................................................................... 57
Figure 10 Arranging the Quilt ....................................................................................... 59
Figure 11 Harry's Quilt Square ....................................................................................... 74
Figure 12 Sewing the Quilt ............................................................................................ 76
Figure 13 Kaitlin's Quilt Square ..................................................................................... 95
Figure 14 Admiring the Quilt ......................................................................................... 97
Figure 15 Kyle's Quilt Square ....................................................................................... 112
Figure 16 Sharing the Quilt ........................................................................................... 114
Figure 17 The Quilt ......................................................................................................... 131
Acknowledgements

I am grateful for the support and guidance of my supervisor Dr. Deirdre Kelly, who has gently challenged and pushed me at every stage in my graduate degree, particularly the research and writing of my thesis. Her efforts have contributed to my development as a researcher and scholar.

I would like to thank Dr. Pierre Walter and Dr. Rita Irwin as members of my committee for their willingness to share their knowledge and wisdom as educators, researchers, and scholars.

I would also like to thank Dr. Allison Tom for her tireless dedication to guiding me through my first experience with qualitative data analysis. I am grateful for her adaptability to helping me find and use my strengths in the data analysis process, as well as her gentleness in directing and guiding me.

I would like to thank my friends and colleagues in the Department of Educational Studies, and at the Centre for Teaching Learning and Technology for their support and mentorship. I would also like to acknowledge Shelagh Smith, volunteer quilter and retired UBC nursing professor, for her dedication to the quilting process and to my research, as well as for inspiring a love of quilting in me.

In addition, I am grateful to the Social Sciences and Humanities Research Council for providing me with financial assistance through the Joseph-Armand Bombardier Canada Graduate Scholarship, to pursue my Master’s degree.

I would like to acknowledge Dr. Kathy Bickmore from the Ontario Institute for Studies in Education for her work in promoting social justice and democratic citizenship, and thank her for allowing me to draw significantly on her work in my research.

Finally, I would not be here without my family and friends who have supported and encouraged me to explore my passions and interests through higher education.
I am truly thankful to the numerous people, many of whom have not been named, that have helped me accomplish this dream.
Dedication

I dedicate this thesis to all of the participants including the children, classroom teacher, educational assistant, and volunteer quiltmaker who were involved in the research project as well as to the parents and staff and administrators at the elementary school, who supported and contributed to my research. All of you are at the heart of this thesis.

I also dedicate this thesis to all of the people, all over the world, who are working to support social justice and peace education, in support of a better world. You inspire me and give me hope that a more just and equitable world is possible, especially through education and community.
Figure 1 Quilt Square Image Drawn on Paper
1. Introduction

1.1 Introduction
In this chapter, I begin by providing a rationale for my research and then highlight the purpose of my study. Next I describe my personal background and interest in the topic, in order to situate myself in the research. Then I describe my theoretical frame based on Kathy Bickmore’s (2004) articulation of peacekeeping, peacemaking, and peacebuilding in educational contexts, and I briefly explain why I have chosen to draw on the work of Bickmore. Lastly, I present my research questions and provide an overview of the content and structure of my thesis.

1.2 Personal Background and Interests
Through my undergraduate and graduate course work, as well as formal and informal teaching experiences, I have gained knowledge in intercultural education, anti-racism and social justice education and have deepened my appreciation of the important role that culture plays in education. In 2005, I had the opportunity to participate in a four-month Canada Corps international internship at the Society for Participatory Research in Asia, New Delhi, where I researched and developed distance education materials for adult education courses in participatory development. My internship helped me understand the challenges of communicating cross-culturally, the need for peacebuilding approaches that welcome diverse ways of understanding relationships in cross-cultural educational settings, and the social relationships in which relationships arise. My teaching and research as an elementary educator in New Delhi, where I explored the role of participatory art as a vehicle for promoting global citizenship for youth in a cross-cultural classroom, has also influenced me. The findings from my work in India were used in Cruikshanks’ (2007) dissertation Tales of Transformation Through Children’s Global Arts. My participatory art process was shared with other educators, and was profiled on the Children’s Global Arts Foundation website.

I have taught programs on conflict resolution and communication with diverse groups of youth, including Aboriginal youth and immigrant youth, in formal and informal educational settings. In BC, I have been a Roots of Empathy Facilitator, Anti-Racism Facilitator through
the First Nations Education Steering Committee, and Red Cross Violence & Abuse Prevention Educator. I have taken courses on intercultural education, group processes, and non-violent communication, which have helped me to identify a lack of understanding about the relationship between participatory arts-based social responsibility programs in cross-cultural educational settings, and the promotion of conflict resolution and community development.

Because of my experiences and background, I am biased in how I perceive cross-cultural relationship building, peace education, the arts, and in my choice of methods that I am using to conduct this qualitative research study. As a qualitative researcher I have to situate myself in the research, and state my location of self within the constellations of gender, race, and social class, as I am an active participant in the research process and thus need to be aware of how my positions and interests affect my research. Hopefully this reflexivity will allow me to produce a less distorted account of my research. Furthermore, this subjective disclosure will allow readers to better understand why I selected my research area, and how it was studied (Berg, 2009). As an educated, Caucasian woman with European and Indonesian heritage who grew up in a middle class family, I have grown up with relative privilege. Having married cross-culturally, and spent several years living and working in India, I have experienced the challenges of communicating cross-culturally and developing cross-cultural relationships.

Having completed several practica as a pre-service teacher as well as volunteered for various “social responsibility” programs offered in primarily what have been labeled as “inner-city” schools in the BC public school system, I have also observed the plethora of structured social responsibility programs that are available to teachers and students. Many of these programs seem to reinforce liberal ideologies about education and particularly seem to emphasize a liberal notion of social responsibility, which continues to privilege the privileged, by failing to address systemic oppression and inequality. They also seem to lack the use of the arts as a tool for promoting cross-cultural relationship building and as a tool for contributing to peacebuilding efforts in the broader topic of peace education. Having had many powerful experiences with the arts, I was eager to explore whether or not participatory quiltmaking, in
place of a social responsibility-based program, could be used for supporting cross-cultural relationship building and efforts towards peacebuilding.

1.3 **Rationale for the Study**

With increasing globalization and the resulting rise in immigration, classrooms in BC are becoming increasingly diverse. According to Citizenship and Immigration Canada (CIC), BC “welcomes approximately 40,000 new immigrants each year” of which “one in five are children” (as cited in Ministry of Regional Economic and Skills Development, 2011, p. 3).

Between 2005 and 2009, “BC became a new home to 39,443 immigrants between the ages of 0 and 14 years old, which is an average of 7,889 immigrant children arriving each year” (Ibid, p. 3). In those same years, “Metro Vancouver was the intended destination of 88.1% of new immigrant children (34,730 out of 39,443)” (Ibid, p. 3). Also between 2005 and 2009, “31.6% (12,463) of new immigrant children to BC had official language ability, (i.e. spoke some level of English or French)” (Ibid, p. 3). The top three mother tongues of new immigrant children were Chinese (32.9%), followed by English (13.4%) and Tagalog (11.7%) (Ibid, p. 3).

One of the primary goals of the BC Ministry of Education, as per its Service Plan for 2008-2010, is “improved student achievement, which includes both academic achievement and non-academic achievement, such as …demonstrating the qualities of good citizenship” (2008, p. 4). Yet, how can youth come together as informed global citizens to address issues of citizenship and globalization, when they are challenged by cross-cultural communication conflicts (Brinson et al., 2004)? Research has been conducted on the relationship between artistic expression and the understanding and appreciation of culture (Greene, 1993), but few researchers have looked at the role of the arts in promoting cross-cultural relationship building among youth, in order to contribute to peacebuilding (Bickmore, 2004).

My study and research questions are situated in theories of transformative learning, which are based on the assumption that education for personal change and growth is critical to social transformation. Theories based on the relationship between the arts and transformative learning are centrally located in bell hooks’ work, who espoused that “the arts remain one of
the powerful, if not the most powerful, realms of cultural resistance, a space for awakening folks to critical consciousness and new vision” (1990, p. 39). Maxine Greene (1998) also wrote of the importance of art in transforming education and suggested that “anyone who is authentically concerned about breaking through prevailing surfaces, about teaching others to ‘read’ their own worlds (and the world of others), art forms must be conceived of as ever present possibility, and a central part of curriculum, wherever it is devised” (cited in Reed & Johnson, 2000, p. 137). In support of art as a vehicle for promoting understanding among individuals, Greene (1991) stated that “to perceive, to imagine new possibilities of being and action is to enlarge the scope of freedom for the individual; and, when people work to open new perspectives together, they may even discover ways of transforming their lived worlds” (p. 158). Miller (2006) suggests that “an education that is relevant to our time cannot simply aim for transmission, but must support cultural reconstruction or transformation” (p. 63). Therefore, if we choose not to involve youth in “reconstructing our societies, in building a culture of peace, justice, compassion, their future looks bleak indeed, no matter what marketable skill their school provides them” (Miller, 2006, p. 64).

The role of education in supporting youth to critically examine their personal and social reality through interactions with others has been advocated by Paulo Freire (2002). He stated that “every human being, no matter how submerged in the ‘culture of silence’ he or she may be, is capable of looking critically at the world in a diagnostic encounter with others (italics in original, cited in Cruikshanks, 2007, p. 33). When individuals are given the “proper tools and environment, [they] can become conscious and aware of personal and social realities as well as the contradictions within it, and ultimately play a part in the radical reconstruction of oppressive structures and situations” (Cruikshanks, 2007, p. 33).

The importance of the arts in fostering youth understanding of community and global citizenship has not only been articulated by educational theorists, but is also currently expressed by the BC Ministry of Education, which supports Fine Arts as an essential element for social responsibility and democracy. As indicated by the rationale outlined in the K-12 Fine Arts curriculum: “The fine arts are important to our understanding of society, culture, and history, and are essential to the development of individual potential, social responsibility,
and cultural awareness…. an understanding of the fine arts fosters respect for and appreciation of the diverse cultural heritages and values found within Canada and around the world” (BC Ministry of Education, 1998, p. 9).

The arts are not merely ornamental aspects of human production and experience as they have a more significant role to play in enlarging human understanding. Similarly, according to Bohm (1998), “to awaken to the creative state of mind…is for each of us individually and society as a whole the most important thing to be done in the circumstances in which humanity now finds itself” (p. 24). Art is the vehicle that youth need, to be able to engage in meaningful conversations about cross-cultural relationship building and “the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world” (hooks, 1990, p. 34).

1.4 Purpose of the Study
Based on the limited body of research on quiltmaking and peacebuilding, I conducted an exploratory study to examine and explore the ways that participatory artistic quiltmaking contributes to efforts in peace education, particularly peacebuilding, as defined by Bickmore (2004). As a researcher, I also wanted to apply Bickmore’s frame of peacekeeping, peacemaking, and peacebuilding (2004) at the classroom level, and thus contribute to the development of her frame. I used a/r/tography as a research methodology and ethnographic methods to explore the role of participatory artistic quiltmaking in supporting peacebuilding among youth in a grade 4, 5, 6, and 7 public education classroom in the Vancouver School District, in Vancouver, B.C., Canada. I framed my study within current theoretical ideas about how participatory arts-based approaches can influence peacebuilding among youth, in formal educational settings.

1.5 Theoretical Frame
Peace and conflict theory highlights three basic types of conflict management activity, which were originally applied to international conflicts, but are now applied to interpersonal and inter-group levels in the context of education, to highlight how interpersonal and social conflict is handled in schools (Bickmore, 2004, p. 77). These forms of conflict management
as articulated by Bickmore (2004), include peacekeeping, peacemaking, and peacebuilding, and reflect varying political ideologies. In this thesis, I use Bickmore’s three forms of conflict management to examine how participatory artistic quiltmaking is an effective vehicle for engaging in peacebuilding as defined by Bickmore (2004).

My ideological stance regarding both citizenship and social education, which is reflected in my beliefs about conflict management, is that educators should be focusing their efforts on activities that promote peacebuilding. I also acknowledge that all schools, classrooms, and educators, may not necessarily be of the same mindset that peacebuilding is an important and necessary part of the curriculum, and thus one may see schools embracing various forms of peacekeeping, peacemaking, and peacebuilding, within the same school environment, depending on individual beliefs about teaching, and conflict resolution in the education system.

1.5.1 Peacekeeping
Peacekeeping reflects containment or security approaches, and relies on the “narrowest repertoire of strategies for controlling behaviour” (Bickmore, 2004, p.77). Politically, it represents a conservative ideology, in that it attempts to establish security through control. In school systems, peacekeeping is reflected in “burgeoning emphases on violence prevention and zero tolerance strict discipline policies including mandated codes of conduct” (Ibid, p. 78). The limitations of peacekeeping are that it often emphasizes short-term control of violence and disruption, by punishing or excluding individual students, rather than resolving underlying conflicts or strengthening social relationships (Ibid, p. 78). According to Bickmore, these punitive methods are increasing as “a widening variety of youth behaviour is being criminalized and managed with standardized punishments” (Ibid, p. 78).

A significant limitation of peacekeeping, besides it being authoritative in the hands of the teacher, is that limits and punishments are disproportionately imposed upon certain populations of students, based on racial, social class and other biases (Bickmore, 2004, p. 78). Furthermore, peacekeeping approaches often emphasize obedience, blaming, and exclusion of those citizens who do not comply with authority (Ibid, p. 78). Because of power
imbalances and often embedded social biases that define this kind of conflict and violence, peacekeeping alone does not address or alleviate harassment and bullying, nor the deeper issues of social status competition and bias that underlie bullying and harassment (Ibid, p. 80). Despite its limitations, it is important to acknowledge that peacekeeping is essential to protecting vulnerable students from victimization, and it is an important catalyst for the development of peacemaking skills among students (Ibid, p. 80).

1.5.2 Peacemaking

Peacemaking represents dispute resolution, negotiation, and dialogue approaches (Bickmore, 2004, p. 77). It includes some peacekeeping as well as conflict resolution, and attempts to facilitate conflict management and resolution through dialogue and problem solving rather than blame or punishment (Ibid, p. 79). Examples of peacemaking include democratic processes like legislative governance, class meetings, and student councils, as they facilitate collective deliberation and decision making in the face of citizens’ conflicting wants and needs (Ibid, p. 79). Politically, peacemaking represents a liberal or “middle of road” ideology. The limitations of peacemaking includes that it encourages a sense of agency and the practice of democratic participation capabilities, such as dialogue and negotiation; however, it does so without always emphasizing dispute settlement (Ibid, p. 79). Although it encourages individual students’ skill development, and has been successful in facilitating the nonviolent management of disputes between children of similar social status through the development of direct communication or mediation skills and procedures; it neglects to consider issues of class difference, which impact children’s participation in both democratic processes and in the facilitation of disputes (Ibid, p. 79).

Some peacemaking initiatives emphasize conflict avoidance, control of anger, and narrow cultural formulas for appropriate social behaviour, which exclude marginalized students. Other peacemaking initiatives including peer mediation, delegate tangible responsibility to “good” students, which emphasizes dominant cultural manners and control (Bickmore, 2004, p. 79). It is important to acknowledge that some peacemaking activities do generate more democratic space for diverse students to autonomously manage conflict, but I believe that the creation or lack thereof, of democratic space, is dependant upon the social, political, and
educational ideology that is employed by the educator and the broader ideology of the school.

1.5.3 Peacebuilding
Peacebuilding supports the redress of underlying inequities and social conflicts in order to restore healthy relationships or to prevent future escalation of conflicts (Bickmore, 2004, p. 77). It is the most comprehensive and inclusive form of conflict management, because it includes both peacekeeping and peacemaking and adds long-range harm reduction through social reconstruction (Ibid, p. 77). Politically, it represents radical ideology, as it is linked to equity issues and institutional forms of oppression. As Bickmore (2004) stated, “if social exclusion and inequity cause frustrations, social fractures and disengagement that may lead to violence, then equity efforts likely contribute to peacebuilding” (p. 80). Therefore, because violence is caused by social exclusion and inequity, we need to focus on dealing with issues of equity, which are included in peacebuilding efforts. Peacebuilding originated with repairing relationships after incidents of violence, and it has been applied to rebuilding equitable and resilient relationships at points in the conflict cycle, through anti-discriminatory problem solving, restorative justice, and inclusive critical citizenship education (Ibid, p. 80).

Peacebuilding facilitates the deepening and broadening of democratic space by redressing injustice, rights violations, and participation barriers (Bickmore, 2004, p. 80). It is based on restoration beyond simple dispute settlement and instead of retribution. Peacebuilding is accurately represented in “democratic education that helps students to develop accepting attitudes and a sense of personal responsibility toward unfamiliar or subordinate national or social groups” (Ibid, p. 80). Implicit learning of peacebuilding is shaped through structural mechanisms for equity and human rights protection, and explicit learning of peacebuilding is reflected in bias awareness, gender equity, anti-racism, global and international development, Holocaust education, and peace education curricula (Ibid, p. 80). It emphasizes the development and autonomous implementation of individual and institutional capacities over time; therefore, it can take a long time to see the effects of peacebuilding, and it can be difficult to assess reliably (Ibid, p. 80). Some peacebuilding initiatives are “conflict avoidant
or assimilationist,” whereas others “openly confront controversial justice issues that underlie intractable conflicts and violence” (Ibid, p. 81). Although both approaches reflect political and social biases, the difference between conflict avoidant and assimilationist initiatives and others that confront controversial justice issues, is that the initiatives that confront justice have highly visible biases, as opposed to hidden or covert biases which are present in assimilationist initiatives (Ibid, p. 81).

1.5.4 Why Bickmore?
I have chosen to draw primarily on the work of Bickmore through her frame of peacekeeping, peacemaking, and peacebuilding, for several reasons. Firstly, Bickmore has a strong scholarly reputation in the fields of conflict resolution and peace education, demonstrated through the numerous people (Du Preez & Roux, 2010; Llewellyn, Cook, Westheimer, Giron, & Suurtaam, 2008; Rollert, 2007) that have cited and extended her work. Secondly, Bickmore’s work draws on prominent peace and conflict educators and scholars including Bar-Tal, 2002; Boulding, 1988; Harris & Morrison, 2003; Reardon, 1988). By using Bickmore, I am drawing on the work of several important peace and conflict educators and scholars. Bickmore is a catalyst in the field of peace and conflict education because she brings together fields including peace education, conflict resolution, diversity education, and citizenship education, which I am interested in. Although much of Bickmore’s work in conflict resolution and peace education has been at the policy level of Canadian public educational systems (Bickmore, 2004; Bickmore, 2006); one of the primary reasons that I selected her frame of peacekeeping, peacemaking, and peacebuilding was to apply it at the classroom level, and thus contribute to the development of her frame.

1.6 Research Questions and Research Site
My research was conducted with one class of fourteen grade 4, 5, 6, and 7 students, their classroom teacher, and their educational assistant, at General Brock Elementary School in Vancouver, BC. The students were part of the Extended Learning Assistance Class (ELAC), a Vancouver School District program for students with learning disabilities. A volunteer quiltmaker was also involved in the research project.
Using Bickmore’s frame, my research explored the following primary research question: What makes participatory artistic quiltmaking an effective vehicle for grade 4, 5, 6, and 7 students to engage in peacebuilding? I am also interested in the following secondary research questions: How are peacekeeping, peacemaking, and peacebuilding evident in the experiences, processes, and interactions among the children, classroom teacher, educational assistant, volunteer quiltmaker, and researcher, involved in the project? How does Bickmore’s frame provide an adequate theorization for understanding the experiences and processes among the children, classroom teacher, educational assistant, volunteer quiltmaker, and researcher, involved in the project? How does the data gathered in this project challenge and extend Bickmore’s frame? These questions emerged from my initial research questions which were: What is the experience of grade 4, 5, 6, and 7 students who are exposed to and involved in participatory artistic quiltmaking for peacebuilding? How can experiences in participatory artistic quiltmaking shift the ways in which grade 4, 5, 6, and 7 students interact with others and define peacebuilding and their roles within it? What are the key elements that contribute to those experiences? Through analysis of the data, my initial research questions shifted to reflect the data and my theorizing of Bickmore’s frame in relation to the data.

1.7 Overview and Structure of the Thesis
This thesis is composed of eight chapters which, in turn, are grouped into three parts. Chapters one through four present the context of the research, chapters five through seven include the research findings, and chapter eight concludes the thesis. The content of the thesis is as follows: chapter two highlights selected literature and key concepts relevant to the study; chapter three includes a detailed description of the research setting, chapter four describes the research process and methodology, chapter five highlights research findings related to the artistic component of the participatory artistic quiltmaking process; chapter six presents research findings related to the participatory component of the participatory artistic quiltmaking process; chapter seven includes outcomes from the participatory artistic quiltmaking process; and chapter eight presents recommendations and conclusions relevant to the study.
Intersection 1: On Community

Figure 2 Bobby's Quilt Square

This is my quilt square. It is about inclusion. My quilt square is about anti-racism. It shows inclusion because the instruments on my quilt square are black and white. The ribbons on the side are brown. They represent people of all colours. They are making music together. I liked the project because we learned to work together. I am proud of what we did. (Bobby)

What does it mean to create in a community? It is well known that “art assists in the growth and well-being of community” (Bickel, 2008, p. 91). The concepts of art and community were central to the quiltmaking project as the participants (including myself) engaged in an individual and collaborative project, to explore visually and to put into words their understanding and experiences with inclusion and exclusion. As I reflected on the concept of a/r/tographic communities of inquiry, I realized that through the process of creating their quilt squares and sharing stories of inclusion and exclusion, the participants in the quiltmaking project, formed an a/r/tographic community of practice of a/r/tographers engaged in a process of a/r/tographic inquiry.
A/r/tographic communities of practice are “communities of inquirers working as artists and pedagogues, committed to personal engagement within a community of belonging” (Irwin, 2008, p. 75). Within these communities, a/r/tographers see themselves as “educators and learners committed to ongoing inquiry in and through time, and as artists committed to experiencing the arts within a community of artists” (Ibid, p. 75). The participants in the quiltmaking project saw themselves as educators and artists who were both engaged in a process of educating themselves and each other, as well as in producing art and stories to “educate” the un-educated about what inclusion and exclusion mean. The participants also had to work at strengthening aspects of themselves, or rather “unearthing” their capacities and abilities as educators (through educating each other about inclusion and exclusion), researchers (through re-searching their lived experiences with inclusion and exclusion), and artists (through producing art), as these identities may not initially have been areas of perceived strength. This strengthening or “unearthing” of capacities is an important part of being an a/r/tographer (Ibid, p. 75).

During the quiltmaking project, as an a/r/tographer and member of the a/r/tographic community of practice, I had to learn how to balance my power in the context of being both a formal “researcher” conducting research on the experiences, interactions, and processes of members in the community of practice, as well as be a member of the community of practice. Throughout the quiltmaking project I struggled with wanting to rid myself of the power that I had as a researcher, in order to fully experience being a member of the a/r/tographic community of practice. The questions that I find myself pondering include: In what ways does “bestowed power” influence the experiences, processes, and interactions among members of an a/r/tographic community of practice? How does “bestowed power” change the experience of the power holder, in an a/r/tographic community of practice?
Figure 3 Transferring Paper Drawings into Quilt Squares
2. Literature Review and Key Concepts

The goal of this literature review is to identify concepts that are pertinent to my research. I examine existing literature that resonates with me and uncover gaps in the literature which my research helps to fill. I recognize that there are multiple contested meanings of the term *peace education*, and I identify those to which I am most drawn. I am not able to present a comprehensive view of this complex field, and therefore do not describe all of the terms. Instead, I concentrate on the term *peacebuilding* as articulated by Bickmore (2004), which emphasizes the broadening of democratic space by redressing injustice, rights violations, and participation barriers. In educational contexts, peacebuilding is accurately represented in “democratic education that helps students to develop accepting attitudes and a sense of personal responsibility toward unfamiliar or subordinate national or social groups” (Ibid, p. 80). I am interested in peacebuilding as it inherently highlights peace education as being highly political, and not simply about reinforcing a “bland multiculturalism, unquestioning ‘tolerance’ or ‘being nice to each other’” (Davies, 2008 p. 4).

It is important to clarify the differences between the fields of peace education and conflict resolution as there is an overlap between them. That is, both address the themes of peace, cooperation and reconciliation, and train people in problem-solving skills. The terms “conflict resolution” and “peacemaking” can also be seen as complementary if not interchangeable, but significant differences emerge at the operational level where peace education initiatives tend to teach about the prevention of conflicts before they take place, and conflict resolution initiatives typically address specific, context-based issues about conflicts that already exist (Sommers, 2001, p. 3).

The word “peace” itself requires clarification as “peace” is a broad concept with spiritual and practical connotations that can imply either a state of inner calm or the end of a conflict. This expansive quality of the word “peace” has led to many misunderstandings about peace education and to different educational understandings of peace education. For example, peace education can be taught as an explicit course, program, or curricula, and it can also be infused into existing courses, programs, or curricula. Peace education can incorporate skills and attitudes with knowledge or can be strictly knowledge-based. Regardless of implementation, there is a common central objective inherent in most peace education
programs, which emphasizes transforming the behaviour and attitudes of individuals. This objective is inherent in peacebuilding as articulated by Bickmore, but the process for how one accomplishes the transformation of behaviour and attitudes of individuals is what my research focuses on. I work on the premise “that conflicts are the result of learned attitudes and learned behaviour and that it is possible to change both attitudes and behaviour through educational interventions” or exposure (Boyden & Ryder, 1996, p. 51), and I believe that the arts, particularly participatory artistic quiltmaking, can influence behaviour in a non teacher-directed way. The wider context within which schools and teachers operate in, including systems, structures, policies, and processes also affects the transformation of behaviour and attitudes, thus addressing structural inequities and participation barriers is also important in peace education.

Quilts as end products and quiltmaking as a process serve a variety of purposes including satisfying physical needs of warmth, protection, and packaging, as well as documenting rites of passage, stating political allegiance, and representing avenues for religious and aesthetic expression (Ferrero, 1987). Furthermore, quiltmaking as a process privileges individuality and collectivity as individuals work individually in support of a common goal (the development of a quilt). As a product, individuals can identify their contribution yet also appreciate the value of the quilt as a whole. Today quilts are valued and categorized in diverse ways. For example, political activists have seen the collaborative nature of quiltmaking as a way to publicize their concerns in such projects as the Peace Ribbon, the Names Project, and the Boise Peace Quilt Awards (Ettinger & Hoffman, 1990, p. 43). These projects all used the collaborative aspects of quiltmaking as a mechanism to present social commentary. For example, the Ribbon was sewn together by people protesting nuclear war and tied around the Pentagon in a public demonstration in August, 1985; the Names Project was a collective response to HIV/AIDS wherein each segment of a quilt top was sewn in commemoration of the death of a loved one; and the Boise Peace Quiltmakers of Idaho promote “people-to-people” peacemaking and award quilts as prizes to people who work towards world peace.

There have been some research projects that have examined group dynamics and relationship building through the use of participatory quiltmaking, and which have highlighted the role of
Quiltmaking in relationship development among people of diverse backgrounds and interests. For example, Ettinger and Hoffman (1990) researched the use of quiltmaking in an academic course with 27 diverse female university students, and found that participatory quiltmaking was a way to “initiate strong kinship bonds, develop intricate networks of friendship, and support personal growth” (p. 45). Despite students’ initial hesitation and differences of opinion around the logistics of engaging in the quilt project, researchers found that as the school term progressed, the group became more cohesive with several students even volunteering to help others sew (Ibid, p. 46). The researchers noted that “these activities of helping and sharing became important aspects of teaching and learning in the course” and found that by the final class, “students appeared to be generally more involved, confident, and supportive as evidenced in the easier flow of dialogue of all types and the increase in sharing among participants” (Ibid, p. 46). Furthermore, the researchers found that the quiltmaking process seemed to affect the orientation of the class and concluded that “many behaviours frequently noted appeared to reflect the kinds of interactions that reportedly happen during traditional quiltmaking including sharing ideas, making group decisions, developing social ties, and producing something meaningful” (Ibid, p. 46).

Quilts produced through the process of quiltmaking also have the ability to serve as vehicles for social and political action, as Stalp (2001) found through an analysis of quilting as a meaning-making process. She stated that “with political voice, private and public memory, and commemoration, quilts can travel through time in both public and private ways that other cultural objects cannot” (Stalp, 2001, p. 153). She also noted that with respect to women’s identity, “quilting is one of many ways in which women can connect with other women on personal and society levels, develop a creative self in which women find themselves not just as family caretakers but as subjects of their own lives” (Ibid, p. 154). Elsley (1990), in the context of conduct research on the process of reading a quilt as a textile text, found that quilts “constitute a way for marginalized groups to find center stage” and concluded that quilts have the ability to be a language system that allows voices to be heard in the context of community and that quilts “speak to their society about controversial issues” (p. 10).
Holland (2005), in a discussion about the use of quilts to celebrate diversity with young children, noted that “quilts reflect the expertise, values, and culture of the hands that stitched them and are appropriate for discussions about uniqueness, differences, and relationships” (p. 243). Helm, Huebner and Long (2000) further support Holland’s claim by noting that “quilts create connections within families, throughout cultures, and across cultures” as well as “celebrate the similarities and differences in people and their heritage” (p. 47). Because quilts are functional and familiar objects to children, and because “children learn best when they start with what they already know and then expand on their ideas and experiences” (McCranken, 1993, p. 14) the use of quilts and quiltmaking therefore, “gives children a chance to build on their understanding of differences through the use of a familiar object” (Holland, 2005, p. 244). Furthermore, the meaning making process behind quilts and quiltmaking has been explored by DeVaul (1998), who examined the communicative aspects of quilts and the communal process of quilting. She concluded that “quiltmakers encode cultural differences and similarities in the process of construction” of a quilt, which in turn express fundamental beliefs (p. 15).

An important tension in different educational discourses—including peace education, global citizenship education, diversity education, and others—is how to treat the word “culture.” Davies (2008) notes that “in discussions of cultural integration there is often the language of ‘one’s own culture’ and ‘others’ culture” but that this notion of ‘us’ and ‘them’ may become more complex in a world of migration and of dual or hybrid identities” (p. 2). Furthermore she states that “culture is not just about origin but about current linkages, trading, and economies” where the emphasis on culture and identity is “not just a better understanding of the multicultural society we live in, but the fact that this hybrid society is itself engaged in various economic and cultural linkages outside” (Davies, 2008, p. 3). Furthermore, Klein (2001) argues that learning from other cultures means “embracing an internationalist perspective on citizenship by taking an interest in world cultures and a curiosity to find out more; learning respect for cultures different from one’s own; regarding cultures as living and changing, affected by external circumstances such as invasion, colonization, globalization” (cited in Davies, 2006, p. 9). In focusing my research on peacebuilding among children who are diverse based on many factors including age, gender, language, religion, socio-economic
status, and ethnicity, I focus on “culture” as not simply referring to origins but also constituting current linkages (Davies, 2008, p. 2), as this expands common conceptualizations of culture as being static to being more dynamic and changing. I also view the concept of culture as relating to multiple identities, which contains the idea that we have a number of cultural facets to our personal identities and loyalties (Ibid, p. 3).

Despite existing literature within the fields and educational discourses of peace education, conflict resolution, global citizenship education, and group dynamics and relationship building, and existing literature about the role of quilts as end products and quiltmaking as a process, researchers have not explored the role of quiltmaking in supporting peacebuilding. My study aims to address how participatory artistic quiltmaking can support and foster the transformation of individuals’ behaviour and attitudes, in order to support peacebuilding, as defined by Bickmore. My research aims to contribute knowledge that can inform future research on the role of quiltmaking as it relates to peacebuilding and peace education. In order to contextualize my research, in chapter three I provide a detailed description of the context within which my research was conducted. Detailed descriptions of the Extended Learning Assistance Classroom, General Brock Elementary School, and the Vancouver School District, within which my research was conducted, are included.
Intersection 2: On Being

This quilt project is about inclusion and exclusion. My quilt square is about hockey were a boy wants to join the game but they won’t let him. It shows both exclusion and exclusion because it's about a boy being excluded and others are being included. I had a lot of fun making the quilt and I got to play around with things but at the end it turned out to become very very good. (Adam)

“A/r/toography begins with being” (Irwin, 2008, p. 71). “Meaning is itself the sharing of being” (Ibid, p. 71). “Being cannot be anything but being-with-one-another, circulating in the with and as the with of this singularly plural coexistence” (Ibid, p. 71). There is “no such thing as a single being for we are positioned with, among, beside and between other positions (or dis-positions) that leads to an understanding that all appearance is co-appearance” (Ibid,
p. 71). “We are in touch with ourselves and in touch with the rest of beings” (Ibid, p. 71). The relationality between the singular and the plural was at the heart of the quiltmaking project. In the process of engagement as a/r/tographers engaged in a/r/tographical inquiry within an a/r/tographic community of practice, the participants (including myself), were neither singular nor plural. The space in between the singular and the plural, or the being of singular plural, is where we engaged in a/r/tographical inquiries. Within this space we recognized, as a/r/tographers do, that “no researcher, artist, or educator exists on their own, nor do they only exist within a community for, in fact, both occur” simultaneously (Ibid, p. 72).

During the quiltmaking project, I found myself balancing between simply “being” through engaging in exploring quiltmaking, producing art, interacting with others, and engaging in my own inquiries through my art, as well as facilitating the quiltmaking process and “being in charge.” There were times when I simply wanted to “show up” like everyone else and when I felt a heavy burden was placed on me to keep everything running smoothly and support others. What prevented me from simply “being”? How did my understanding of schooling and formal education influence my perception of my role as a facilitator of the quiltmaking process? I came to the realization that arriving at the space between the singular and the plural, or the space between my understanding of myself as “the facilitator” of the quiltmaking process and my own experience as an a/r/tographer in the community of practice, required me to let go of my previously conceived notions of education and to trust that the quiltmaking process would simply allow each of us as members of the a/r/tographic community of practice to inquire, produce, and educate each other, when and as needed.
Figure 5 Sewing Together
3. Description of Setting

3.1 Introduction
A thorough understanding of context, including awareness of policies and procedures and how people are situated within larger structures, is needed in order to identify occurrences of peacebuilding in a given context. In this chapter, I provide a detailed description of the context where my research was conducted including a description of the elementary school, the larger school district, and the particular class that I worked with, in order to contextualize the research. I conclude the chapter with a brief discussion of how peacebuilding is reflected in the context of the school in order to emphasize the importance of equity in the context of peacebuilding.

3.2 General Brock Elementary School
General Brock Elementary School, commonly called “Brock,” is a small community-based school in the Vancouver School District (VSD), located at the corner of 33rd and Main Street, as shown in Figure 1. Brock began as a one-building school over one hundred years ago. Brock enrolls approximately 215 students from kindergarten to grade seven who collectively speak 26 different languages (General Brock Elementary School, 2010). In addition, “over half of the students speak English as their second language” (Ibid, 2010). Many Brock students lived in the subsidized BC Housing complex which was located one block away from the school, but with the closing of this housing facility and the moving of many families into different housing facilities, Brock has experienced a decline in enrolment over the past two years. This has impacted the demographics of the school. Brock primarily receives students from a catchment area that to the North includes 28th Avenue, to the South includes 39th Avenue East, to the East includes Fraser Street, and to the West includes Main Street. The catchment area also includes a small area from 33rd Avenue East (North) to 37th Avenue East (South) to Ontario Street (West).
Brock follows the BC Ministry of Education's provincially-prescribed curriculum and is supported by school resources including learning services teams, counselors, learning assistance centers, ESL assistance, educational psychologists and speech-language pathologists. Students’ education needs are also supported through local community resources. The school has a counsellor, First Nations Worker, and an Inner City Project Teacher, as Brock receives inner city funding and staffing. Brock is a partner with the Vancouver School Board (VSB) in both the Literacy Innovation Project and the Early Intervention Program. This supports Brock’s Pre-Kindergarten program (Ready, Set, Learn) that provides Kindergarten readiness skills to both students and parents. Brock also has a Parents Advisory Committee (PAC) comprised of parents, the principal, and staff members,

---

1 According to the Vancouver School Board Inner City School Project Review Revised Report and Recommendations (2009), the VSB currently allocates approximately 2.79 million to provide an additional 48 staff positions in 12 schools designated as Inner City Project Schools (p. 2). The Vancouver Inner City Project was “established in 1988 to provide support and services to children who face obstacles to success at school for economic and related social reasons” (Ibid, p. 2). The goals of project were to: “enhance language development, enhance the social development and self-esteem of students, and develop parent and community involvement” (Ibid, p. 2). From January to April 2009, a review of the Inner City Project was conducted and several recommendations were provided. One of these was to rename the program the Inner City Schools Program with a new purpose of providing “additional resources to designated schools in order to facilitate equitable educational outcomes for all students” (Ibid, p. 5). The new program goals include: “to enhance language and literacy development, to enhance the social and emotional learning of students, and to enhance family and community involvement” (Ibid, p. 5).
and who meet monthly to review projects and activities at the school, as well as to plan special projects for the parents and students.

3.3 Vancouver School District (VSD)
Brock is located in the VSD which “is a large, urban and multicultural school district that includes some of the most affluent and impoverished urban neighbourhoods” in Canada (Vancouver School Board, 2010). The VSD is among the most diverse public school systems in Canada, with an annual enrolment of approximately 56,000 students in Kindergarten to grade 12, of which 31,000 are elementary students (Ibid, 2010). VSD programs and services aim to “address the extraordinary and complex challenges associated with a diverse district” and to “serve the needs and tap the potential of each student so that they can achieve their unique potential” (Ibid, 2010). The VSD’s mission is “to enable students to reach their intellectual, social, aesthetic and physical potential in challenging and stimulating settings which reflect the worth of each individual and promote mutual respect, cooperation and social responsibility” (Ibid, 2010). Given the large number of students in the VSD, there is diversity among the student population. For example, 25% of K-Grade 12 students are designated ESL, 60% speak a language other than English at home, 7% of elementary and secondary students are special education learners, 16% of students participate in a school meal program, and VSD schools have 2000 self-identified Aboriginal students representing 600 bands and nations (Ibid, 2010).

3.4 General Brock Mission Statement, Code of Conduct, and School Goals
Brock’s mission statement is to “provide students with a positive, supportive, and healthy environment in which to develop a strong feeling of self-worth and learn the knowledge, skills, and attitudes needed to grow and develop to their maximum potential within a multicultural, technological society” (General Brock Elementary School, 2008, p. 1). Brock “recognizes children's individual differences by endeavoring to provide academic and cultural activities which enable students to meet their intellectual, social, emotional and

---

2 According to the Vancouver School Board, ESL services are provided to “students who do not have a communicative and/or an academic working knowledge of the English language” (2011). “Initial assessment is conducted at the Oakridge Reception and Orientation Centre with continuing assessment being done by school staff” (Ibid, 2011).
physical potential” (Vancouver School Board, 2010). Brock’s Code of Conduct states that students “recognize the rights of all students to learn; students and staff to work and learn in a safe environment; and students, staff, and parents to be treated respectfully” (General Brock Elementary School, 2008, p. 3).

The school code of conduct “reflects bravery, responsibility, optimism, cooperation and kindness” (General Brock Elementary School, 2010). Brock “provides a strong academic program combined with a focus on the social-emotional development of children, especially in the area of Social Responsibility” (General Brock Elementary School, 2008, p. 3). They are also “proud to have a reputation for students who are generally kind and respectful to both themselves and others” (General Brock Elementary School, 2010). In addition, Brock “promotes the values expressed in the BC Human Rights Code respecting the rights of all individuals in accordance with the law - prohibiting discrimination based on race, colour, ancestry, place of origin, religion, marital status, family status, physical or mental disability, sex or sexual orientation” (Ibid, 2010).

3.5 Extended Learning Assistance Class

Brock has two Vancouver School District classes including the Extended Learning Assistance Class (ELAC) for students with severe learning difficulties and a Low Incidence Resource Program (LIRP) for students with developmental delays. They also have fourteen integrated Special Needs students. My study was conducted in Brock’s ELAC class which was composed of fourteen students in grades 4 to 7 (9 - 12 years of age). ELAC offers “an elementary program emphasizing diagnostic and prescriptive teaching for students identified as learning disabled” (Vancouver School Board, 2010). The goal of the program is to “assist students with specific academic areas of weakness by developing learning strategies, social awareness, and self-esteem” (General Brock Elementary School, 2010). According to the VSD, the students are included in regular age-appropriate classes for physical education, art, music and academic subjects whenever possible and appropriate” (Ibid, 2010); however, it was apparent from my ethnographic observations that the children are not integrated into any age-appropriate classes. The ELAC students learn PE, art, music, and academic subjects as a group.
According to the VSD, the ELAC class has one teacher and five part-time SSAs; however, I only saw two SSAs directly interact with the children. According to the VSD, students are appropriate candidates for referral to the ELAC program when “their deficits are not primarily resultant from factors such as: sensory or motor impairments, intellectual impairment, emotional disturbance (and/or lack of motivation to learn), lack of opportunity to learn, or ESL” (Vancouver School Board, 2010). Furthermore, students are appropriate for placement in this program when they “meet the Ministry criteria for Learning Disabilities (Q) - moderate to severe learning disabilities, have academic skills that are two years or more delayed, and require intervention beyond the school’s resources” (Ibid, 2010). Students need to meet exit criteria to leave the program, thus students are reviewed on a regular basis and placement in a regular classroom is recommended when students have “developed compensatory skills to a level which will allow them to function successfully” (Ibid, 2010).

3.6 Student Enrichment Programs
Brock offers a number of student enrichment programs including Roots of Empathy, RSVP, Mindfulness Education, Boys 4 Real, and Welcome to My Life. In 2008 I facilitated Roots of Empathy at Brock, but since then, they have not formally had Roots of Empathy in the school. Roots of Empathy is described as an “award winning, evidence-based classroom program that has shown dramatic effect in reducing levels of aggression among schoolchildren by raising social/emotional competence and increasing empathy” (General Brock Elementary School, 2010). The Respect, Safety and Violence Prevention (RSVP) in youth program is facilitated by Family Services of Greater Vancouver for youth aged 9-18 who are at risk of becoming involved in abusive relationships (Ibid, 2010). Group programs and presentations in schools are designed to raise awareness of relationship violence and promote the development of healthy personal relationships (Ibid, 2010).

During my observations I did not see the RSVP program at Brock; however, it is possible that the program was offered earlier in the school year. Mindfulness Education teaches children simple steps to calm their minds and focus their attention, to help improve academic performance (General Brock Elementary School, 2010). The ELAC classroom includes
Mindfulness Education in their classroom on a daily basis, as the classroom teacher is a trained Mindfulness Educator. Based on my observations I do not think that all children receive Mindfulness Education in their classrooms as classroom teachers need to be trained to facilitate the program.

*Boys 4 Real* is a seven week program that aims to strengthen boys' social and emotional health and help them successfully transition from elementary to high school (General Brock Elementary School, 2010). The program aims to promote self-awareness and self-esteem amongst boys and encourages mutual respect between boys and girls as equals and to work together to assume responsibility for social and community issues (Ibid, 2010). *Welcome to My Life* is a seven week program that aims to strengthen girls' social and emotional health and help them successfully transition from elementary to high school (Ibid, 2010). The program aims to encourage girls to be more healthy and more confident and encourages mutual respect between boys and girls as equals and to work together to assume responsibility for social and community issues (Ibid, 2010). Through my observations I determined that Brock offered both Boys 4 Real and Welcome to My Life earlier in the school year. Both programs were solely for grade seven students who were transitioning to high school. None of the students in the ELAC class participated in either of the programs.

Based on my observations in the school, it was evident that despite Brock’s stated focus of “helping students develop a strong feeling of self-worth,” demonstrating respect for others, and on the social-emotional development of children (General Brock Elementary School, 2008, p. 1) as outlined in the school’s mission statement, code of conduct, and school goals, that school wide systemic efforts to “walk the talk” are needed. It is easy for educational institutions to dream big and to have lofty and idealistic goals for their students’ development; however, creating policies and procedures, systems, and time to support the development of these goals is far more challenging. As written, Brock’s mission statement, code of conduct, and school goals would support peacemaking (based on their focus on individual students and their development of skills); however, in order to support peacebuilding, they would need to address equity issues as well as barriers to participation, that certainly impact the diverse student body.
In this chapter, I provided a detailed description of the context where my research was conducted, including a description of the elementary school, the larger school district, and the particular class that I worked with, in order to contextualize my research. I also provided a brief discussion of where and how peacebuilding is reflected in the context of the elementary school. In chapter four, I describe my research process and methodology including the initial processes I undertook to obtain approval to conduct my research; my engagement in ethnographic observations; how I determined the topic for the formal pedagogical interaction with the ELAC children; the activities involved in the quiltmaking process; the activities involved in the interview process; and the post-quilt activities. I also explain my research methodology and identity the ethical considerations that emerged during my research. Lastly, I explain how I analyzed my data.
Intersection 3: On Space and Exploration

Figure 7 Jessica's Quilt Square

This is my quilt square is about peace. On my square are two birds on the water with the sun setting behind them. It shows peace because the sun set and the birds are very peaceful. I enjoyed the quilt project because it was fun and really brought us together. (Jessica)

There is a space in between theory and practice that is meant for exploration. This space of “thirdness, exists between and among categories” (Irwin & De Cosson, 2004, p. 28). In this space “differences and similarities are woven together” (Ibid, p. 28). This is the “borderlands” – “those who live in the borderlands are re-thinking, re-living, and re-making the terms of their identities as they confront difference and similarity in apparently contradictory worlds” (Rogoff, 2000; as cited in Irwin & De Cosson, 2004, p. 29).

“A/r/tography is concerned with self-study, being in community, and relational and ethical inquiry” (Irwin & Springgay, 2008, p. xix). In the quiltmaking project, the process that the participants (including myself) were engaged and involved in to create their quilt squares
involved a/r/tographic principles of self-study, being in community, and relational and ethical inquiry, as well as the integration of knowing, doing, and making. Furthermore, the quiltmaking project involved both art and writing. Children actively engaged in writing or “graphy,” as well as art, which together form a/r/tography. Both art and writing were included in the quiltmaking project, because as a/r/tography espouses, “image and text teach something different, allowing us to inquire more deeply into our practices (Irwin & De Cosson, 2004, p. 31).

I believe that many of the things that I learned about myself through my engagement as an a/r/tographer in the quiltmaking project, have not yet presented themselves to me. The quiltmaking process was incredibly empowering and generative, and because I have been so immersed in analyzing, sorting, and coding textual “data,” I have not had the opportunity to engage in exploring the “data” on myself (my learning) or “interview” myself about my experiences during the quiltmaking project. The intersections in this thesis are only the beginning of my expression of my learning. Furthermore, they are only one form of inquiry about my experience. But what about inquiring through art? I believe that I need to return to quiltmaking in order to get in touch with the powerful and emotionally-charged experience that I had, in order to inquire about my experience. Part of me is desperate to get to that space and place of thirdness, where I can explore my understandings and learning, but another part is holding me back. Maybe I am simply not ready yet?
Figure 8 Putting the Quilt Together
4. Research Process and Methodology

4.1 Introduction

In this chapter, I describe my research process and methodology including the initial processes I undertook to obtain approval to conduct my research; my engagement in ethnographic observations; how I determined the topic for the formal pedagogical interaction with the ELAC children; the activities involved in the quilmaking process; the activities involved in the interview process; and the post-quilt activities. I also explain my research methodology and identity the ethical considerations that emerged during my research. Lastly, I explain how I analyzed my data.

4.2 Description of the Research

My research was an exploratory ethnographic study based on qualitative data. I chose to conduct qualitative research because it seeks answers to questions by examining various social settings and the individuals who inhabit these settings. My research questions lent themselves to qualitative research because, like qualitative research in general, they focused on how humans arrange themselves and their settings and how inhabitants of these settings make sense of their surroundings through symbols, rituals, social structures, and social roles (Berg, 2009, p. 8). According to Berg (2009), qualitative procedures provide a means of accessing unquantifiable facts about the actual people researchers observe and talk to or people represented by their personal traces. Thus, qualitative techniques allow researchers to share in the understandings and perceptions of others and to explore how people structure and give meaning to their daily lives.

My research was exploratory research, which is theory-generating research. Exploratory research fits well with the general inductive approach for analyzing qualitative data, which I used in the analysis of my data. It is a method wherein the researcher aims to “condense textual data into a brief summary format; establish clear links between the research objectives and the findings from the data; and develop a framework of the underlying structure of experiences or processes that are evident from the data” (Thomas, 2006, p. 237). Furthermore, exploratory research uses open-ended questions and requires that the researcher
be prepared to follow conversations wherever they lead, which works well with my use of semi-structured interviews in my research study. It also requires the researcher to spend preliminary time watching events, keeping notes on things that are interesting, significant, or puzzling, which fits well with ethnography and the role of informal and formal observations.

Exploratory research fits well with my study as it is less focused on obtaining a large “representative” sample of people or situations, but instead favours a more strategic sampling of insightful informants or revealing situations, which can be accomplished through conducting a case study. Furthermore, exploratory research helps ensure that when you do formulate more systematic research questions and research designs, they will be meaningful both to the researcher because of their understanding of the context in which the questions are being asked, and to the informants, because of their participation in the process.

4.3 Initial Processes

In March 2010, I attained approval to conduct my study from the Behavioural Research Ethics Board at UBC, and from the Research Office at the Vancouver School Board. In April 2010, I approached the principal of Brock, whom I already knew from my volunteer work in 2008-09 as a Roots of Empathy Facilitator and with whom I had spoken positively several times before regarding my research study. I told her that I was interested in working with a grade 5 or 6 class. She was keen to have the research conducted at Brock and suggested that I work with a grade 5/6 classroom teacher. I met with that classroom teacher, but unfortunately she was unable to allow me to conduct the research due to time constraints. The principal suggested that I work with Miss. E3 who had a class of fourteen grade 4-7 students in the Extended Learning Assistance (ELAC) program. I was initially hesitant to work with the ELAC students, as I was unaware of their abilities, but after observing the children and speaking with Miss. E, I found myself excited at the possibility of working with the ELAC students. This was because the children seemed very personable and engaging and welcomed me into their classroom. That same day, I told the principal that I wanted to work with the ELAC children. Miss. E and I worked out a schedule for when I would visit the classroom to

---

3 All named participants with the exception of myself and Shelagh the volunteer quiltmaker, have pseudonyms. The pseudonyms were chosen by me, to protect the identity of the participants involved in the study.
engage the children in the quiltmaking project. We decided on several days in May, which allowed me all of April to conduct informal and formal ethnographic observations of the classroom and interactions between the students at Brock.

4.4 Ethnographic Observations

From April 1st until May 4th, 2010, I conducted systematic ethnographic observations in the school including in Miss. E’s classroom, in school assemblies, in the hallways, in the staff room during staff breaks, on the playground, and at other locations in the school. In preparation for questions from teachers and staff members at the school who may have been unaware that I was working with Miss. E’s class, I prepared a short memo explaining who I was and my purpose in the school (to observe what was happening in the school and to work with Miss. E’s class on a quiltmaking project). I distributed the memo to each teacher’s mailbox in the school. In addition to notifying the school staff and teachers, on the first day of my ethnographic observations I formally introduced myself to the children in Miss. E’s class by telling them my name, my background (including teaching), where I went to school, what I was studying in school, and what I was going to be doing in their school over the next several weeks (observing and then doing a quiltmaking project with their class). The students introduced themselves to me one-by-one by stating their name and their favourite hobby. I encouraged the students to ask me any questions about my presence in the school and in their classroom, that they wanted answers to. They had a few questions including what would the quiltmaking project be about and where was UBC.

I noted what kinds of posters, pictures, and visual objects I saw, what kinds of conversations I heard, what kinds of interactions between students I observed, all in relation to peacebuilding. The purpose of this was to help me understand the pressing issues in the school from both students’ and educators’ perspectives, and to identify areas that were not being talked about or that were being silenced in regards to peacebuilding. I chose to conduct ethnographic observations in order to provide extremely rich, detailed, and in-depth information on the experiences of one classroom of youth involved in participatory quiltmaking for peacebuilding. I also wanted to capture various nuances, patterns, and more
latent elements, as well as provide a holistic description and explanation of the youths’ experiences.

To ensure that I conducted ethnographic observations that captured as much of the diverse experiences and perspectives of staff and students at Brock as possible, I developed a schedule for my ethnographic observations, prior to beginning my observations. I wanted to ensure that I conducted observations in a variety of locations in the school including the classroom I was researching in; assemblies; hallways; the staff room during staff breaks; the school playground; and at other related locations in the school. During my observations my goal was to note the following: kinds of posters, pictures, and visual objects I see; conversations I hear; and interactions I see between students of different cultural backgrounds, in relation to peacebuilding.

During my observations, I kept detailed field notes and although I had a schedule for my observations, I was flexible and adaptable to Brock’s changing environment, which meant that at times I did not follow my schedule, in order to capture things that were happening that I felt were important to document as an ethnographer. As an ethnographer, at times I was a “fly on the wall” and went relatively un-noticed by the staff and students in the school. For example, during recess and lunch breaks where I observed children interacting on the playground, I was never asked “Who are you?” or “What are you doing here?” At other times I became a teacher and provided assistance to students, particularly in the ELAC class, who had questions about their school work. For example, during one observation, a grade four boy in the ELAC class grabbed my hand and asked me to help him spell a word as well as help him type his work on the computer.

At still other times, I was questioned about my role and what I was doing in the school, which limited my access to certain events and experiences in the school. For example, during one observation, I wanted to observe some of the students in the autism class, as well as speak to the Special Education Assistant’s who work in the school, particularly with the students who have autism. In trying to locate the particular classroom, I was asked “Who are you?” and found myself providing a long explanation about who I was and what I was doing.
in the school. I recognized that the staff member was trying to protect the safety of the children, but I still found it challenging at times, to have to rely on my “researcher” identity in the school. Despite some of the challenges with overt ethnography, I endeavoured to capture the richness of daily life at Brock and despite my own agenda and focus as a researcher (peacebuilding), to remain open to seeing the unique and specific issues and challenges that Brock was facing as a school.

4.5 Determination of Topic for Pedagogical Interaction and Quiltmaking with ELAC Class

From my ethnographic observations and based on my conversations with Miss. E and the students in her ELAC class, I identified the topic of inclusion and exclusion within the larger context of peacebuilding, to be one of the primary issues at Brock. While I was at Brock, I engaged in conversations with staff and teachers in different classrooms who told me that “bullying” around ability, cultural background, and religion had been an ongoing issue at the school. While some people felt that the issue had been resolved (through Brock disciplining children, engaging in conversations with parents and children, and through accessing external VSB resources), my observations indicated otherwise. For example, one day after school I was part of a conversation between an intermediate grade teacher and Miss. E, and the intermediate grade teacher was in tears over one student in the class making racist comments to another child in the class (this had been an ongoing problem). The comments had severely impacted the child who had refused to come to school because they did not feel safe at school. This was one of the most poignant examples of the exclusion that seemed to be apparent in the school.

Another example that led to the identification of the topic of inclusion and exclusion was the positioning of Miss. E’s ELAC students in the school, primarily based on ability. As a group of children formally labeled as being a student in the ELAC class, the children spoke frequently about being excluded from and by their non-ELAC peers. In addition, in all of my observations, I never observed any interactions between the ELAC students and other children in the school. However, what I did observe was a strong sense of inclusion amongst the ELAC children, despite the diverse age ranges of children in the class. The children stuck
to each other like glue, coming to school together, playing together at recess and lunch, eating lunch together, and traveling home together. These observations led me to believe that they were being both excluded (from the larger social interactions in the school) and included (by their ELAC peers).

Although my ethnographic observations and conversations led to the determination of the topic of inclusion and exclusion, I wanted to focus on how individuals are included and excluded based on factors in addition to what I had observed at Brock (cultural background and ability), for the pedagogical interaction and quiltmaking with the ELAC children. The purpose of this broadening of the topic was to make space for the specific experiences of inclusion and exclusion that children in the ELAC class may have experienced, observed, or participated in that were not based on ability or race, and to encourage learning about inclusion and exclusion beyond their individual experiences with it. I decided to focus on the topic of inclusion and exclusion based on factors including ability, cultural background, race, religion, language, gender, socio-economic status, sexual orientation, age, and other factors that the children felt were important in understanding how people are included or excluded in society.

4.6 Quiltmaking Process

In May 2010, I began the formal pedagogical interaction with the students in Miss. E’s classroom. The fourteen students in the ELAC classroom came from many different catchment areas in the VSD. Students from the ELAC class who lived outside the Brock catchment area were bussed to and from school each day. The fourteen children in the ELAC class included seven Europeans, four Asians, one Hispanic, and two with some heritage from the Middle-East. I was also told by the classroom teacher that several of the children’s parents were learning English as an additional language.

Although the children already knew me fairly well as a result of my ethnographic observations in both their class and in the school, on May 4th, 2010, I began the formal pedagogical interaction with them by introducing myself and sharing what I had been doing for the past month in their class and in their school. The children were curious to know what
I had found from my observations, and I shared that I had observed that there were some challenges with children being included and excluded in the school. This led to the formal aspect of the research study, which involved me explaining the three consent forms and the assent form (parental consent to participate in observations during the quiltmaking; parental consent to participate in an interview after the quiltmaking; parental consent for a parent to be interviewed; and child assent to participate in the quiltmaking project including observations and an interview) to the children. All students were asked to return the consent forms, irregardless of their participation in the research aspect of the quiltmaking project.

I was surprised that many of the children asked questions about the research project, including if they could change their mind later, about participating or not participating. I was excited to see their level of engagement with the research project and explained that everyone would be participating in the quiltmaking project, which would be about inclusion and exclusion, but that the forms were related to interviews and observations. During this initial session, we also looked at digital pictures of different quilts and discussed elements and aspects that the children observed in the quilts. The purpose of this was to encourage thinking about what could be included in a quilt square. Lastly, we began to brainstorm what inclusion and what exclusion are and how people are included or excluded. The children were purposely not provided with a formal definition of inclusion or exclusion but rather encouraged to draw on their own experiences, so that I could learn about their perspectives.

For the next several weeks and over a period of eight 90-minute sessions, the students, classroom teacher, SSA, volunteer quiltermaker, and I, engaged in a collaborative and participatory process to develop a quilt on the theme of inclusion and exclusion. Full details of each quiltmaking session are provided in Figure 3. During this time, everyone was

---

4 Shelagh, the volunteer quiltermaker, was recruited as a volunteer through the Vancouver Women’s Quilt Guild. In the fall of 2009, I attended one of the monthly quilt guild meetings as a non-member, and gave a short presentation to the members about wanting a volunteer to assist with a quiltmaking project in an elementary school. At this meeting nobody expressed interest in volunteering. The quilt guild included my contact information in their monthly newsletter, but I still was unable to recruit a volunteer. In January 2010, I attended another monthly quilt guild meeting as a non-member and gave another presentation to the membership. A week later, I received a phone call from Shelagh who was interested in learning more about my project and how she might be involved. We had an initial meeting at her home and then she agreed to volunteer to the quiltmaking project.
provided with opportunities to use quiltmaking to make sense of their experiences in inclusion and exclusion. This meant that each person, including the classroom teacher, the SSA, the volunteer quiltmaker, and myself were expected to be “artists” and to individually create a quilt square on the theme of inclusion and exclusion. As the “teacher” in this process, I also had to take on the role of facilitating discussion among the children about inclusion and exclusion, and I was responsible for helping to create a safe environment for them to share their experiences of being included and excluded.

Through this process, participatory quiltmaking was used as the vehicle for allowing the youth to explore their experiences, in that their experiences could be filtered through their pictures in their quilt square. As a “researcher” in this process, I kept notes about what I observed and about some of the challenges that I experienced as the artist, researcher, and teacher. I was thankful to have a retired UBC nursing professor and experienced quiltmaker present for the entire quiltmaking process. She and I spent much time discussing, preparing, and sewing the quilt, outside of the classroom quiltmaking sessions and primarily in Shelagh’s home. Shelagh and I also attended the Vancouver Women’s Quilt Guild a couple of times during the sewing process to engage in idea-sharing with a community of quiltmakers.
### Table 1: Schedule of Quiltmaking Sessions and Primary Session Activities

<table>
<thead>
<tr>
<th>Session #</th>
<th>Date</th>
<th>Time</th>
<th>Activities Completed During Session</th>
<th>Activities Completed Prior to Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>May 4, 2010</td>
<td>1:30-3pm</td>
<td>- Roselynn only</td>
<td>- Preparation of photos of quilts (Aids quilt, traditional quilts, school-based quilts) to show students</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Verbal introduction to class and to quilt project</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Show pictures of different quilts and discussion of elements/aspects observed in quilts</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Introduction to theme of quilt</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Explanation, questions and signing of student assent forms</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Distribution of parental consent forms</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Brainstorm what is inclusion and what is exclusion</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>May 12, 2010</td>
<td>10:30-12pm</td>
<td>- Roselynn and Shelagh</td>
<td>- Collation of parental consent forms and assent form</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Re-distribution of parental consent forms (to specific families) with VSB Multilanguage template attached</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Introduction of Shelagh and sharing of previously sewn quilts by Shelagh</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Kids make name-tags</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Introduction to fabric</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Brainstorm inclusion and exclusion</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Kids share stories (small groups of 3) with peers of time they felt included or excluded</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Kids draw picture on pre-sized paper of their quilt square</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Brainstorm class quilt guidelines (i.e. how we want to work together)</td>
<td></td>
</tr>
<tr>
<td>Session #</td>
<td>Date</td>
<td>Time</td>
<td>Activities Completed During Session</td>
<td>Activities Completed Prior to Session</td>
</tr>
<tr>
<td>-----------</td>
<td>---------------</td>
<td>----------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>----------------------------------------</td>
</tr>
</tbody>
</table>
| 3         | May 13, 2010  | 1:30-3pm | - Roselynn and Shelagh  
- Finish drawing pictures of quilt square  
- Select fabric for square (and cut it)  
- Kids individually explain how their paper quilt square is connected to inclusion or exclusion  
- Kids sew on squares (cutting fabric and hand-sewing pieces on)  
- Discussion about sewing and decision that everyone will hand sew  
- Sharing of typed quilt guidelines with kids | - Typing of quilt guidelines (as generated by children) |
| 4         | May 25, 2010  | 1:30-3pm | - Roselynn and Shelagh  
- Sewing of quilt squares (all aspects)  
- Kids select fabric for their border of their square  
- Discussion about what type of batting to use for quilt; type of fabric to use for back of quilt (sharing of batting types) | |
| 5         | May 26, 2010  | 10:30-12pm | - Roselynn and Shelagh  
- Sewing of quilt squares  
- Kids select fabric for their border of their square  
- Sharing of batting and fabric for back of quilt | - Machine sewing by Roselynn and Shelagh of kids’ border fabrics on individual squares  
- Purchasing of batting and fabric for back of quilt by Roselynn and Shelagh |
### Table 1 Schedule of Quiltmaking Sessions and Primary Session Activities

<table>
<thead>
<tr>
<th>Session #</th>
<th>Date</th>
<th>Time</th>
<th>Activities Completed During Session</th>
<th>Activities Completed Prior to Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>May 31, 2010</td>
<td>10:30-12pm</td>
<td>- Roselynn and Shelagh</td>
<td>- Machine sewing by Roselynn and Shelagh of kids’ border fabrics on individual squares</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Finish sewing of quilt squares (those finished help others sew)</td>
<td>- Sewing by machine and hand of loose quilt square pieces on individual squares</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Discussion about arrangement of squares for quilt</td>
<td>- Measuring of anticipated quilt size</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Kids pinning their squares on a bed sheet (to mimic a quilt)</td>
<td>- Purchasing of background</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Sharing of feelings about quilt squares (kids wanting to keep their squares) and discussion about what to do with the quilt</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Discussion about having a General Brock square and a kids’ signature square added to the quilt</td>
<td></td>
</tr>
</tbody>
</table>

**Extra Sessions Added**

<table>
<thead>
<tr>
<th>Session #</th>
<th>Date</th>
<th>Time</th>
<th>Activities Completed During Session</th>
<th>Activities Completed Prior to Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>June 18, 2010</td>
<td>10:30-11:30am</td>
<td>- Roselynn and Shelagh</td>
<td>- Sewing of quilt by Roselynn and Shelagh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Quilt presentation to kids (quilt hung in class)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Kids share their first impressions of quilt</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Roselynn and Shelagh explain back of quilt (text)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Kids share what each of their squares is about (inclusion or exclusion) and what’s in it</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- Kids say goodbye and thank you to Shelagh</td>
<td></td>
</tr>
</tbody>
</table>

| 8         | June 28, 2010| 10:30-12pm  | - Quilt presentation at Brock Year End School Assembly (by Colin and Bobby)                        |                                                                                                        |
Outside of the classroom quiltmaking sessions, there were discussions and decisions that were made by the ELAC children. Unfortunately, I could not be present in the classroom every day during the quiltmaking process, and thus I was not present for all discussions that the children had about the quiltmaking project. I relied on clear communication with the classroom teacher to help fill in some of the aspects for which I was not present. For example, on May 31st, the children were not able to come to a decision about what to do with the quilt, including whether or not kids could keep their own squares. The teacher engaged in a follow-up discussion about this and took notes to help me understand the process. In addition, the students had agreed to collectively make two squares to be added to the quilt, including a General Brock Square and a square with all of the children’s signatures on it. This was done during a normal school day.

There were also some smaller decisions that were made outside the quiltmaking sessions. These included whether or not it would be okay for Shelagh and me to sew on some of the loose pieces in the children’s quilt squares and about where to place the signature square and General Brock quilt square on the quilt, as well as about whether or not it would be okay to move some of the children’s squares around on the quilt, if necessary. It would have been helpful if I could have been a part of facilitating and observing these discussions and decision-making processes, but I understood that not everything could or would be accomplished in the scheduled quiltmaking sessions.

4.7 Interview Process

At the culmination of the quiltmaking project, I conducted semi-structured interviews with nine of the fourteen students in the class.\(^5\) I chose semi-structured interviews to allow the students to share their stories and interpretations about their quilt block and about their quiltmaking experience. The nine interviewed students were chosen to represent the diversity of children in the class, which primarily was based on age (grade level), gender, and cultural background, as shown in Figure 4. My focus was on understanding the children’s perceptions

---

\(^5\) Not all students were interviewed. This was the result of two reasons including: (1) Not all students returned their parental consent forms to participate in an interview; (2) To limit the scope of the study, nine students were selected (based on the diversity of the students in the class) to participate in an interview.
of inclusion, exclusion, and peace, and on their experience in engaging in quiltmaking. My aim was to explore the individual understandings of the role of participatory quiltmaking in peacebuilding, as well as to explore individual and collective experiences of transformation around peacebuilding.

Through the interviews, I focused on understanding the stories that emerged from the quiltmaking process, which were focused on the creation of an artistic quilt. Some of the questions that I asked included: What can you tell me about your experience using quiltmaking in the classroom? What does peace mean to you? Is there any connection between peace and inclusion and exclusion? Can you explain your quilt square to me? How did you come up with the idea for your quilt square? How does your quilt square connect to inclusion or exclusion? What does inclusion mean to you? What does exclusion mean to you? What have you learned from the quiltmaking project?

Table 2: Chart of Identity of Interviewed Students

<table>
<thead>
<tr>
<th>Child *Pseudonyms</th>
<th>Gender</th>
<th>Grade</th>
<th>Cultural Background</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bobby</td>
<td>Male</td>
<td>6</td>
<td>Unidentified (likely European)</td>
<td></td>
</tr>
<tr>
<td>Lilly</td>
<td>Female</td>
<td>7</td>
<td>Unidentified (likely European)</td>
<td>- Recently immigrated from England</td>
</tr>
<tr>
<td>Harry</td>
<td>Male</td>
<td>5</td>
<td>Unidentified (likely European)</td>
<td></td>
</tr>
<tr>
<td>David</td>
<td>Male</td>
<td>7</td>
<td>Chinese</td>
<td>- English as a Second Language</td>
</tr>
</tbody>
</table>
Table 2 Chart of Identity of Interviewed Students

<table>
<thead>
<tr>
<th>Child *Pseudonyms</th>
<th>Gender</th>
<th>Grade</th>
<th>Cultural Background</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kaitlin</td>
<td>Female</td>
<td>5</td>
<td>Unidentified</td>
<td>(likely European)</td>
</tr>
<tr>
<td>Colin</td>
<td>Male</td>
<td>6</td>
<td>Iranian and Greek</td>
<td>- Recently transferred from another school in the VSD</td>
</tr>
<tr>
<td>Adam</td>
<td>Male</td>
<td>5</td>
<td>Chinese</td>
<td></td>
</tr>
<tr>
<td>Kyle</td>
<td>Male</td>
<td>5</td>
<td>Unidentified</td>
<td>(likely European)</td>
</tr>
<tr>
<td>Jessica</td>
<td>Female</td>
<td>6</td>
<td>Unidentified</td>
<td>(likely European)</td>
</tr>
</tbody>
</table>

I also interviewed the classroom teacher, SSA, and the volunteer quiltmaker, to understand their unique perspectives as educators and adults involved in the quiltmaking project. Both the classroom teacher and the SSA had worked with the students all year long, and as a result were able to provide a unique perspective on the benefit of the use of quiltmaking for peacebuilding. Similarly, the volunteer quiltmaker was able to share her outsider observations on the interactions between students during the quiltmaking project, which were helpful. I conducted the interviews with both the classroom teacher and the SSA at Brock, and I conducted the interview with the volunteer quiltmaker at her home.
Some of the questions that I asked the classroom teacher included: What was your experience being a part of the quiltmaking project? What, if anything, occurred in the classroom as a result of the quiltmaking project? What changes have you noticed or what you have realized about yourself through the project? What are you taking away from the project? What do you think you have learned from the project about the idea of art and peacebuilding in a classroom setting?

Some of the questions that I asked the SSA included: Can you share with me anything you observed in terms of interactions among children during the process and outside of the classroom? Do you think there were any new relationships that you observed or interesting things that you observed around kids connecting that maybe hadn’t connected before? How have your notions of what art is in the art process shifted or been challenged through the quiltmaking process? What do you think about the power of this sort of project to help foster peace? What do you see as the power of doing this kind of project in a classroom setting? Have you noticed any shifts in yourself as a result of this project? Can you tell me about your square?

Some of the questions that I asked the volunteer quiltmaker included: What are your thoughts about the participatory artistic quilt-making project? What observations do you have about how the process supported the children to really explore inclusion or exclusion? What are some of your observations about the interactions among the children or with the teacher and the children? How do you see a connection between the making of art and the sharing of the experience in this project? What is the power of quiltmaking versus collage or another art form? What aspects of the project do you see as being participatory? What have you learned from the project?

In order to determine the impact of the quiltmaking project on students, as well as student experiences in relation to peacebuilding, I interviewed four parents of children in the class. I selected parents primarily based on gender and cultural background, in order to privilege diverse perspectives. I interviewed parents in their homes at times that were mutually convenient. The parents who were interviewed were also shown the quilt. Some of the
questions that I asked the parents included: Why did you allow your child to participate in this project? Knowing which quilt block belongs to your child and that the project was about inclusion and exclusion, what do you think your child’s block is about? Has your child interacted with any new friends in the last couple of months? Have you noticed anything different about your child in a personal way in the last few months? What do you see as the value of this kind of project?

4.8 Post-Quilt

Upon completion of the quilt, the students were able to collectively make a decision about what to do with the quilt. This was part of the participatory aspect of the quiltmaking project, in that the students were engaged in directing the quiltmaking process and had a say in all major decisions. After much discussion and a democratic vote, the students decided that they would show the quilt at a school assembly, display it at an art museum, and then give it to BC Children’s Hospital for display. They decided that if BC Children’s Hospital did not want to keep the quilt, then they would like it returned to Brock, for display in the school.

In order to honour the class’s decisions about what to do with the quilt, two students from the class took responsibility to write a formal speech by themselves, for the end of the year Brock school assembly to be held on June 28th (attended by parents, donors, staff, and students) where they would say hello and goodbye to the quilt. At this assembly, Colin and Bobby presented the following speech that was given to me:

_Hello Everyone, I’m Bobby and I’m Colin._

_We’re from Division 4 and we want to tell you about a special project we did this year._

_(Pointing) This quilt was made by Division 4 as part of a UBC graduate project by Rosylin. First of all, she came to Brock and observed the culture of our school. She went all over the school and watched, listened, and looked at what we were all up to. When she came to our class she would sit very quietly and write things down._

_Finally she spoke! She wanted us to work together to make a quilt and the theme of the quilt would be “Inclusion/Exclusion”. She brought in tons of fabric and a master quilt maker, Shelagh to help us. Each of us made a square with a picture representing different things the_
theme meant to us, like peace, teamwork, and sharing between people of different race, religion, gender or age.

The class decided that we would give the quilt to Children’s Hospital. But first it will be shown at the Children’s Art Gallery. We loved doing this project and we want to thank Rosylin and Shelagh. Thanks guys!

In addition to a presentation at the end of year Brock school assembly, each child wanted to have their photograph taken with their individual quilt block and also some group photographs with the quilt, so that they could remember their experience. This was particularly important for students who had expressed hesitation about giving their square to the collective quilt. The quilt was displayed at the Vancouver School Board Office from October 19th to November 19th and a special presentation for all who were involved in the quiltmaking project -- including the volunteer quilter, the classroom teacher, the SSA, the students, the District Superintendent, and the former and present school principal -- was also held at the VSB on November 4th, 2010. The quilt will likely be displayed at other venues before it is given to BC Children’s Hospital.

4.9 Research Methodology: A/r/t/ography

During the research project, I used a/r/tography as a research methodology, as it focuses on individuals being artists, researchers, and teachers, and engaging in and making a commitment to an ongoing process of living inquiry. This living inquiry focuses on “openness, uncertainty, and exposure of meaning that situates it as potential acts that allow us to inquire into and create new models for thinking and conducting research” (Irwin & Springgay, 2008, p. xx). It encourages us to think about how we might begin to think of research methodologies as relational situations that “provoke meaning through contemplation, complication, and as alternative models of space and time” (Ibid, p. xx). Research thus “becomes a process of exchange that is not separated from the body but emerges through an intertwining of mind and body, self and other, and through our interactions with the world” (Ibid, p. xxii). “Theory as practice becomes an embodied living space of inquiry” (Ibid, p. xx). It is in this “complex space of the in-between that the disposition of inquiry brings us to a researcher identity through an implicit and explicit
commitment to ongoing living inquiry across the domains of art and education” (Ibid, p. xxv).

In this research project, my aim was to foster an a/r/tographic community of practice among the participants who were engaged in participatory quiltmaking, which would result in a “community of inquirers working as artists and pedagogues, committed to personal engagement within a community of belonging” (Irwin, 2008, p. 75). Within these communities, a/r/tographers see themselves as “educators and learners committed to ongoing inquiry in and through time, and as artists committed to experiencing the arts within a community of artists” (Ibid, p. 75). This is because “a/r/tography begins with being” (Ibid, p. 71). “Meaning is itself the sharing of being” (Ibid, p. 71). “Being cannot be anything but being-with-one-another, circulating in the with and as the with of this singularly plural coexistence” (Ibid, p. 71). There is “no such thing as a single being for we are positioned with, among, beside and between other positions (or dis-positions) that leads to an understanding that all appearance is co-appearance” (Ibid, p. 71). “We are in touch with ourselves and in touch with the rest of beings” (Ibid, p. 71).

When one is immersed in community, she or he realizes that there is relationality between the singular and the plural. The space in between the singular and the plural, or the being of singular plural, is where one engages in their a/r/tographical inquiry. And within this space one recognizes, as a/r/tographers do, that “no researcher, artist, or educator exists on their own, nor do they only exist within a community for, in fact, both occur” simultaneously (Irwin, 2008, p. 72). These ideas deeply informed my understanding of using participatory quiltmaking for peacebuilding, and of the belonging and relationality that is enmeshed in doing and making art, and in being an artist.

Through the process of engaging in quiltmaking with the students in this research project by making a quilt square myself, I also explored questions about my identity as an artist, researcher, and teacher, that will continue to evolve and change over time, as I continue to explore my evolving understanding of these identities, and continue to be engaged in a process of living inquiry. This is because “theorizing through inquiry seeks understanding by
way of an evolution of questions within the living inquiry processes of the practitioner” (Irwin & Springgay, 2008, p. xxi). During this research project, I wanted to be engaged in a process of inquiry in order to help deepen my understanding of how participatory quiltmaking as a form of participatory visual art, can be used for peacebuilding. Being engaged in a process of inquiry is a fundamental aspect of being an a/r/tographer and of engaging in a/r/tographic inquiry.

As a researcher, I embraced a/r/tography’s concept of inquiry and aesthetic awareness which involves the researcher being “open to wonder while suspending belief and trusting uncertainty” during the research process (Irwin, 2008, p. 64). Irwin writes that “an aesthetic of unfolding resides in the active space between the fold and the not folded” and is concerned with the dynamic process of trusting and unfolding aesthetic that cultivates “an appreciative way of knowing, an aesthetic that values surrender and wonderment over certainty, affirmative sense making over problem solving, and listening and attunement over individual isolation” (Ibid, p. 65). Despite the fact that “surrendering to the unknown often brings disruption,” it also brings surprise, which in turn “allows aesthetic knowing to emerge” (Ibid, p. 67). Irwin further writes that the “aesthetic of surrender is complemented with an affirmative aesthetic because there is an implicit belief that something positive will come from what is noticed, used, and appreciated” (Ibid, p. 67). This living inquiry and aesthetic knowing is the very essence of what a/r/tography as an arts-based educational research method espouses, as it highlights the space between artist, researcher, and teacher, that allows and gives permission to the researcher to let go of solely focusing on the research product, and embracing the idea the process of living inquiry and the spaces that emerge, in order to think about what we might notice in that space. Irwin poses the question “What would we notice if we allowed ourselves to stop and attend to the aesthetic qualities in our lives, work, surroundings, and relationships?” (Ibid, p. 74).

A/r/tography as a form of arts-based educational research, allows the research to transgress the “…limitations and oppressive features of traditional scientific research, opening spaces for experimentation of alternative approaches that weave in aesthetic sensibilities and post-positivistic forms of expression” (Butterwick & Dawson, 2002, p. 243). It is “about writing
outside of the lines, transgressing the rules, while staying within the lines of dominant discursive practices...[and is one of the] few ways we have left to disrupt the dominant discourses in society that silence and marginalize” (Ball, 2002, p.2). It is “a mode and form of qualitative research...that is influenced by, but not based in, the arts broadly conceived,” and whose central purposes are to “enhance understanding of the human condition through alternative (to conventional) process and representational forms of inquiry, and to reach multiple audiences by making research more accessible” (Knowles & Cole, 2008, p. 59). As Finley (2008) states, “at the heart of arts-based inquiry is a radical, politically grounded statement about social justice and control over the production and dissemination of knowledge. By calling upon artful ways of knowing and being in the world, arts-based researchers...bring both arts and social inquiry out of the elitist institutions of academe and art museums and relocate them within the realm of the local, personal, everyday places and events” (p. 71).

What I particularly like about a/r/tography, as a form of arts-based educational research, is the emphasis on the emotive and affective domain of understanding, which fits beautifully when engaging with an emotive topic such as peacebuilding. Furthermore, it fosters inclusion and empowerment through an aesthetic voice that creatively showcases both individual and collective community knowledge. It encourages imagination and creativity; focuses on creative representation and interpretation; and is dynamic and innovative (Deacon, 2000). In arts-based research attention is paid to the aesthetic, and there is a commitment to how the aesthetic elements of an art form can inform research. Arts-based educational research can construct and generate counter-narratives and stories through an aesthetic medium, because as the people engaged in the study create and analyze their artwork, they draw on their own lives, knowledge, and experiences. Also, these counter-narratives can be used to address inequalities and “to advance a subversive political agenda that addresses issues of social inequality” (Finley, 2008, p. 71). Furthermore arts-based educational research can be participatory, critical, practical and transformative, and support the empowerment of participants, collaboration through participation, acquisition of knowledge, and social change.
As an artist, researcher, and teacher, I engaged in a process of inquiring throughout the research process, by creating a quilt square, as well as by keeping a reflective journal in my field notes, to understand how I saw and experienced art for peacebuilding. My multiple identities were present throughout the entire research process as I was called to be all of these things on a daily basis. For example, during the quiltmaking process I was a “teacher” as I facilitated learning, a “researcher” as I engaged in observing the process occurring in front of me, and an “artist” as I engaged in artistic processes to engage in making my own quilt block. In the same context, the students were “teachers” as they taught each other and the adults about their experiences being included and excluded, “researchers” as they explored, expressed, and re-explored their own understandings of inclusion and exclusion through quiltmaking, and “artists” as they engaged in artistic processes to express their experiences. The adults--including the volunteer quiltmaker, classroom teacher, and SSA--were also artists, researchers, and teachers, as they used art to express their understandings of inclusion and exclusion, inquired and researched their notions of art and of what inclusion and exclusion may mean, and taught others about their unique experiences. Together, we were an a/r/tographic community of practice as individuals engaged in inquiry.

In this thesis, I have included “intersections” between each chapter, which document my experience using a/r/tography as a research methodology in this research project. The title “intersection” was chosen to represent the space “in between” where inquiries occur and also to represent the physical space in between each quilt square, on the quilt, that allows each quilt square to be distinct. At the same time, the intersection or space in between is the space where the individual connects to the collective and thus in the context of the quilt, it is the space where each quilt square becomes connected as part of the larger quilt. In each intersection I reflect on my experiences as an artist, researcher, and teacher (i.e. a/r/tographer) as well as share how the participants were engaged in a/r/tographic inquiries and practices, as a/r/tographers during the quiltmaking project. Each intersection has a title which reflects the theme of the intersection. A photograph of a quilt square produced by a participant in the quiltmaking project as well as a description of the quilt square in the participant’s own words, is also included with each intersection. The purpose of including the photographs and the descriptions is to show the “product” of the a/r/tographic inquiries that
were conducted by the participants in this study and to bring the a/r/tographic inquiries to life, to as many people as possible.

4.10 Ethical Considerations
During the course of my research, I tried to ensure that I conducted the research ethically, based on the *Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans*. Firstly, I received ethical approval from the UBC Behavioural Research Ethics Board and the Research Office at the Vancouver School Board to conduct the research. This meant that both the participant consent and assent forms were approved. Once I had approval to conduct the research, I met with both the school principal and counselor to express my concerns over the potential for the research to trigger trauma or other issues among the participants. Although he was never needed, the counselor expressed his support for the project and offered to be of assistance whenever needed. At the start of the quiltmaking project, I clearly explained the consent and assent forms to both the students and adult participants (classroom teacher, educational assistant, and volunteer quiltmaker) to ensure they were fully informed about the research and knew that their participation in the observations during the quiltmaking project and in an interview was optional, and that they could withdraw their participation at any time.

Of the participants who agreed to participate in one or both research aspects of the quiltmaking project, none withdrew their participation. In addition, some of the children who had initially chosen not to participate in the observations or in an interview, later chose to participate in one or both. One of the challenges of the quiltmaking project was clearly communicating to parents that all children would be participating in the quiltmaking project as a classroom activity, and that participation in the research aspect of the project including observations during the quiltmaking project and an interview at the culmination of the project, were optional. Although this information was communicated in writing to all parents, it is possible that some parents may have found it difficult to differentiate between the classroom quiltmaking project and the research aspect of the project.
At the culmination of the research project, each interviewed participant had the opportunity to check the accuracy of all of the quotations from their interview, that were being used in my thesis. The purpose of this was to engage in “due diligence” as a researcher, which involves ensuring that all aspects of the research process are conducted ethically. To facilitate the “quote checking” process, I visited the ELAC class at General Brock Elementary School and asked each previously interviewed student to listen and/or read each quotation in my thesis that was taken from their interview. The quotations were colour-coded and pre-marked in my thesis to expedite the process. After each quote, I asked the student whether or not they wanted the quote included in my thesis. Only one child, Harry, objected to one quote being included in my thesis; therefore, it was removed. He also wanted the grammar changed on one quote; therefore, it was changed. Unfortunately I was unable to contact David, one of the interviewed child participants, as he had graduated from General Brock Elementary School.

The quote checking process with the interviewed adult participants including the classroom teacher, Special Education Assistant, volunteer quiltmaker, and parents, involved having the participants either check the quotes by e-mail or check them in person. Three interviewed parents including Colin’s Mom, Bobby’s Dad, and Kaitlin’s Mom received an e-mail outlining the quote checking process and a list of their quotations to check over. None of the three parents requested any changes to the quotations. For the fourth interviewed parent, Lilly’s Mom’s, I visited her home and verbally asker her about each quotation. She did not request any changes to the quotations. While I was at her home, I also had the opportunity to ask Lilly, an interviewed child participant who had graduated from General Brock Elementary School, about her quotations. She did not request any changes. Both the Classroom Teacher and the Special Education Assistant were asked to check their quotes via e-mail. Both wanted some of their quotations clarified; therefore, clarifications were made in my thesis. The volunteer quiltmaker had the opportunity to check her quotes when she read

---

6 In this thesis, quotations from interviews with participants are referenced in the following way: (Name, Line Number(s)). The referenced name of each child participant is a pseudonym and the referenced name of each adult is based on their role in the study. For example, the classroom teacher is referenced as Classroom Teacher rather than by her first name. This is the same for the Special Education Assistant and for the interviewed parents of child participants. For example, Bobby’s Dad is referred to as Bobby’s Dad, rather than his first name. The volunteer quiltmaker is referenced by her first name, Shelagh, in the quotation references. Dates of the interviews are not included in the quotation references, but they can be found in Appendix I.
the first draft of my thesis, but she did not request any changes to the quotations. During the quote checking process, all adult participants were asked if they would like a copy of my final thesis.

4.11 Data Analysis

To analyze my data, I used the general inductive approach. Firstly, I had my interviews transcribed by a transcriptionist who signed a confidentiality agreement. Next I read through all of the interviews to look for common themes. Next was the process of coding, wherein I went through each interview and wrote comments beside each aspect of the interview that I felt was related to my research questions. As I made comments on each interview, similar codes began to become clear and others began to seem redundant. I grouped similar codes and identified two large themes, participatory and artistic. Using these two themes I identified several smaller themes from the codes. I also used my field notes, based on my ethnographic observations, to support the themes that emerged from my data. During data analysis, I also looked for both ethnographic and interview data that did not support the themes. To demonstrate understanding of peacebuilding, I compared the participants’ responses to Bickmore’s (2004) framework of peacekeeping, peacemaking, and peacebuilding, and I used Bickmore’s conflict management framework to contextualize my observations in the classroom and school.

In this chapter, I described my research process and methodology including the initial processes I undertook to obtain approval to conduct my research; my engagement in ethnographic observations; how I determined the topic for the formal pedagogical interaction with the ELAC children; the activities involved in the quiltmaking process; the activities

7 In the data analysis chapters (chapters 5-7), not all interviewed participants’ voices are distributed equally within each theme. For example, within participatory argument C (connecting personal experiences and stories to inclusion and exclusion) only children’s voices are heard and within artistic argument C (creativity) only adult’s voices are heard. This may be because the adults reflected on one of the benefits of the artistic component for the children, which was the fostering of creativity, and the children may not have been able to remove themselves from the quiltmaking experience and thus were unable to identify the specific outcomes of the artistic component in the quiltmaking process. Similarly, because the adults did not directly participate in the quiltmaking project they did not have the opportunity to connect personal experiences and stories to inclusion and exclusion, like the children did. For a visual that shows the distribution of the included participant quotations as well as the distribution of my ethnographic observations, over the three data analysis chapters and themes, please see Appendix U.
involved in the interview process; and the post-quilt activities. I also explained my research methodology and identity the ethical considerations that emerged during my research as well as explained how I analyzed my data. In chapter five, I provide an overview of my arguments and I present my data and analysis related to the artistic component of the participatory artistic quiltmaking process. I also explain how the artistic component of the participatory artistic quiltmaking process proved to be important in supporting peacemaking and peacebuilding among the participants.
Hi! I'm Colin. This is mine and S's quilt square. This quilt is about inclusion and exclusion. Our quilt square is about two boys who are friends, asking two different airplanes if they can play. One side says “Yes” and the other side says “No”. Our quilt shows inclusion because even though the side that said yes was different they still thought that the two boys shouldn't be left out. And exclusion, because the side that said no said no because they hated those two boys because they were different. S and I enjoyed the quilt project because we put a lot of effort and teamwork into our quilt. We were proud of our work and felt great. (Colin and S)

Through the process of making quilt squares that included participants’ thoughts about inclusion and exclusion, the participants created an “intimate view from the inside, not a visitor’s vision” (Morgan, 2003, p. 153). The participants were “engaged with their own inquiries as well as the inquiries of others,” as they individually and collectively engaged in personal inquiry that was a part of a collective inquiry (Irwin, 2008, p. 72). As a/r/tographers engaged in a/r/tographical inquiry they “inquire[d] together as they create[d] deeper understandings and meaning making (Ibid, p. 72). Their emphasis for learning was on an
“awareness of [them]selves-in-the making” in a process of “knowing-through-inquiry (Ibid, p. 73-74). This experience of knowledge, as it is in the making, is also the experience of ourselves in the making; the self is what emerges from the learning experience (Ibid, p. 74). The participants spoke of the “self” that was created through this process of inquiry; a self that brought the soul of each person into their quilt square images that provided profound insights into life, and a self that gained control and confidence of life (Morgan, p. 152). As they were engaged in inquiry, they were engaged in embracing ambiguity and improvisation, and entertaining uncertainty”, as they certainly did not know what would emerge in their inquiry processes (Irwin, 2008, p. 73) Through their dialogue with both themselves and others, they created a “repertoire of stories” to “negotiate interpersonal and practical aspects of [their] lives” (Ibid, p. 73). For the participants, this process of becoming a practitioner of inquiry was about “becoming” (Ibid, p. 73).

What does it mean to become? Do we ever become or are we always becoming? What makes us become? Each and every person who has interacted with the quiltmaking project, has helped me become. Become what, you might ask? Become to this point, this place, and this space in my life’s journey and learning. Where are you, you might ask? Here, right here. Can you see me? What do you see?
Figure 10 Arranging the Quilt
5. Overview of Arguments and Data on Artistic Component

5.1 Overview of Arguments

In the following three chapters, I will argue that participatory artistic quiltmaking is an effective vehicle for grade 4, 5, 6, and 7 students to engage in both peacemaking and peacebuilding as defined by Bickmore, because of the artistic and participatory components. These components, which are not explored by Bickmore in her frame (peacekeeping, peacemaking, and peacebuilding), were important in the classroom where the research was conducted because they enabled the development of skills that support peacemaking and peacebuilding as well as fostered participants’ engagement in peacemaking and peacebuilding. These components, as part of the participatory artistic quiltmaking process promoted a shift in perspective about others, among participants, and fostered new and deeper relationships as well as confidence and pride among participants. They also fostered a sense of hope and hope for peace among participants while sending a larger message or statement. The outcomes of the participatory artistic quiltmaking process demonstrate peacemaking and peacebuilding among the participants. I will also explain how peacekeeping was not evident in the experiences, processes, and interactions among the participants, and how peacemaking and peacebuilding were evident.

Over the following three chapters, I will argue that Bickmore’s (2004) frame does provide an adequate theorization for understanding the experiences of those involved in the participatory artistic quiltmaking process when it conceptualizes peacemaking activities as “encouraging a sense of agency and the practice of democratic participation capabilities such as dialogue and negotiation” (p. 79) and peacebuilding as the

---

8 Based on the data from the observations and interviews, peacekeeping was not evident in the social interactions, experiences, or processes among the participants. For example, there were no overt conflicts between the participants and there were no instances where “discipline” or “behaviour strategies” were implemented to control behaviour. As a researcher, my ability to make decisions at certain stages (i.e. the identification of theme for the project, the selection of quiltmaking as the artistic medium, etc.) during and prior to the quiltmaking project and as a result the “power” that I had during the quiltmaking project, could be considered peacekeeping; however, an analysis of my role as a researcher in relation to Bickmore’s frame (peacekeeping, peacemaking, peacebuilding) was beyond the scope of this study.
“broadening of democratic space by redressing injustice, rights violations, and participation barriers” (p. 80) which the participatory and artistic components of the quiltmaking process supported. I will also demonstrate how her frame can be built on by including a practical or applied component that addresses how peacemaking and peacebuilding can be fostered in classrooms. This practical and applied component would address the role of the arts and of participatory activities as tools or vehicles for promoting peacemaking and peacebuilding.

5.2 The Artistic Component of the Participatory Artistic Quiltmaking Process

In this research study, the artistic component of the participatory artistic quiltmaking process proved to be important in supporting peacemaking and peacebuilding. The artistic component helped make participatory artistic quiltmaking an effective vehicle for grade 4, 5, 6, and 7 students as well as the other participants to engage in both peacemaking and peacebuilding as defined by Bickmore. The artistic component was fostered through the individual creation of quilt squares. As mentioned previously, over eight in-school sessions, each participant (students, classroom teacher, educational assistant, volunteer quiltmaker, and researcher) created a quilt square that represented the theme of the quilt which was inclusion and exclusion. Participants were given autonomy both in how they interpreted and represented the theme in their quilt square, as well as in how they made their square.

Based on both the ethnographic observation data and interview data from the research study, it is evident that the artistic component of the participatory artistic quiltmaking process contributed to three outcomes: (1) it fostered individuality and collectivity among participants as they worked individually and had their own ideas yet contributed to a larger collective project and a larger idea; (2) it fostered self-expression among all participants; and (3) it fostered creativity among all participants. In this chapter I will describe the three outcomes of the artistic component of the participatory artistic quiltmaking process and connect them to Bickmore’s frame of peacekeeping, peacemaking, and peacebuilding.
5.2.1 Individuality and Collectivity

During the participatory artistic quiltmaking process, the artistic component fostered individuality and collectivity among participants as they worked individually and had their own ideas yet contributed to a larger collective project (the quilt) and a larger idea (theme of inclusion and exclusion). For example, from the onset of the quiltmaking project, participants knew that they would individually create a quilt square that when sewn together with other quilt squares would collectively create a quilt. This inherent “framing” of the artistic component of the quiltmaking process, as both an individual and collective project, contributed to the fostering of individuality and collectivity among participants. According to Bickmore (2004), activities that foster peacemaking generally support “individual students’ skill development” and tend to support the development of self-esteem, communication, social skills, respect for self and others, productive behaviour, and the practice of democratic principles” (p. 83). Because the artistic component of the quiltmaking process fostered individuality and collectivity among participants, it is evident that the participants were engaged in peacemaking.

During interviews, parents of student participants spoke about how the participatory artistic quiltmaking process taught students to “be themselves but then to work as a group as well” (Colin’s Mom, Lines 1139-1140). For example, Colin’s Mom said that the participatory artistic quiltmaking process “could teach [students] that they could be individuals and be their own people; their own person but they can work as a group too” (Colin’s Mom, Lines 1130-1132). Parents also spoke about how the artistic component of the quiltmaking process encouraged the students to perceive that they were working as individuals yet contributing to a group project. For example, Bobby’s Dad said: “Kids are like we’re connected but we’re just doing our own thing connecting them together in one big blanket” (Bobby’s Dad, Lines 448-449). He further stated: “Kids…just perceive that we’re doing this together as a team but we’re all doing our individual thing. I just see it as how they think” (Bobby’s Dad, Lines 440-442). The development of “active student agency” (Bickmore, 2004, p. 93), which supports peacemaking, was clearly fostered through the artistic component of the
quiltmaking process as evidenced by students’ learning to be themselves, including sharing their own perspectives, yet also working in a collective and collaborative group.

Through interviews, some parents spoke about the tension between being an individual and contributing to a group project, particularly as it relates to children’s desires to be seen and heard as individuals. For example, Colin’s Mom said: “If they did…just one thing all…together instead of individual ones, they’d probably argue about it because everyone has different views. It’s nice each person did their own thing, and then you put it all together as a group” (Colin’s Mom, Lines 1140-1148). She further stated: “It’s nice that they did it on their own ‘cause…every person is different and they have their own thing and…it helps because then they wouldn’t argue about what they want to do as a whole, whereas they can all put their individual things into one and then put it all together. So it shows the individuality of each person” (Colin’s Mom, Lines 1118-1126). Although there were no conflicts among the students during the quiltmaking process, had there been any, the participatory artistic quiltmaking process would likely have encouraged students to engage in conflict resolution through dialogue and problem-solving, which are peacemaking activities (Bickmore, 2004).

Despite the focus on individuality, there were some comments from parents, the volunteer quiltmaker, and the Special Education Assistant, about how the process helped participants realize the power of the collective. For example, the Special Education Assistant commented: “In the beginning…they were really excited about their own piece…but they were willing to let it go when they s[aw] the whole, you know the many parts that make up the whole and…making something…that none of them individually could have made. So you see that in a collective you know that’s possible”9 (Special Education Assistant, Lines 231-237). This was echoed by the volunteer quiltmaker who said: “It may be because everybody is making

---

9 When given the opportunity to check the quotes included in the first draft of this thesis, the Special Education Assistant wanted to add the following information to her original quote: “Most kid’s art is very ephemeral, they produce a ton of it and it is more about the doing, the working out of something, than the thing itself. In this case, they loved the “thingness” of it, the palpable feel of it, and the permanence and “objectness” of it. They responded to the materials that way, they wanted to bring their individual pieces home for that reason and in the end, they understood that as a quilt, their work had really entered a whole other realm of real permanence and value. It was both art and a recognizable, potentially useable, thing.”
something for the whole piece and they have a contribution and pride that they are contributing to the common group experience” (Shelagh, Lines 471-473). The collective aspect of the artistic component was also supported by Bobby’s Dad, who said: “I think that’s where it comes together and it shows that they all did it together and it makes them see or learn…we did this as a team and this is all of our work together so if you didn’t do yours we’d be missing one. I think it…makes them think…it’s like a team project where everybody is included” (Bobby’s Dad, Lines 460-469).

Comments from adults about the shift that occurred among participants which helped them realize the power of the collective connect to the concept of ‘feet-first’ education, which is education that involves doing. According to Bickmore (2004), ‘feet-first’ education “focuses on changing actual patterns of behaviour and interaction,” “disrupts participants’ prior beliefs, and creates opportunities for developing new understandings,” all of which are important for learning values and attitudes which are the foundation for justice and peace (p. 76). In this way, the artistic component, which fostered a deeper understanding of the power of a collective, supported peacemaking, as it helped students learn to think beyond themselves as individuals. Thinking beyond oneself is one quality of mind that is needed to successfully engage in the dialogic and democratic processes of peacemaking.

The artistic component of the quiltmaking process also supported individuality and collectivity through the interaction that occurred among participants as they produced their quilt squares. For example, the Special Education Assistant said: “I did see people working together… in different ways…and…one child helping another and they didn’t team up in their usual pairs. They certainly…were interested in each other just by what they were doing” (Special Education Assistant, Lines 130–134). Bobby’s Dad commented on the value of the artistic process in supporting individuality by saying: “About open ended – I

---

10 When given the opportunity to check the quotes included in the first draft of this thesis, the Special Education Assistant wanted to add the following information to her original quote: “Two boys took advantage of the opportunity to resolve an old conflict…they worked on a double sized [quilt square] together and overlaid the original remembered incident with an imaginary scenario which took form as they worked together with their chosen fabric.”
think it was great because…they can explore any outcome as theirs not what somebody else wants” (Bobby’s Dad, Lines 317-319).

The artistic component of the participatory artistic quiltmaking process supported individuality and collectivity among participants as they had the opportunity to work individually with their own ideas and to contribute to a larger collective project (the quilt) and a larger idea (theme of inclusion and exclusion). Peacemaking can be seen in this balancing of the individual and the collective as participants developed skills including a sense of agency, self-respect, and social skills, yet also learned to respect others through the group project. According to Bickmore, these skills are important for effectively engaging in peacemaking, especially when conflict occurs. For example, in a conflict situation, having a sense of agency and strong social skills yet still knowing how to respect others, based on having worked in groups, can help individuals engage in peacemaking.

5.2.2 Self-Expression
The artistic component of the quiltmaking process fostered self-expression among all participants, as they expressed their thoughts and feelings about their quilt squares and about the process of making the quilt, shared decisions with each other about why they made their quilt square a certain way or chose certain designs and fabrics for their quilt square, and reflected on the theme of inclusion and exclusion as expressed in their quilt square. Quiltmaking served as an artistic vehicle for students to express themselves, thus the very act of making a quilt square and a quilt allowed students to express themselves. The ability to have agency and to use this agency in personally meaningful ways, is directly tied to self-expression, which was fostered through the artistic component of the quiltmaking project. According to Bickmore (2004), active student agency is a key component of peacemaking, and educational activities that support the development of agency, support peacemaking. Furthermore, self-expression can be connected to the development of students’ individual capacities (including ideas, beliefs, values, etc.). In the participatory artistic quiltmaking project, the artistic component gave students an opportunity to develop and express their beliefs without judgment, which supported peacebuilding in the classroom.
Through observations, it was evident that the artistic process was important for fostering self-expression. For example, I observed children “sifting through the fabric and talking to each other about what fabric they liked and which they were going to choose” (Field Notes, May 13th, 2010, Lines 74-76). This was supported by both the Special Education Assistant and the classroom teacher who spoke about how the artistic aspect of designing a quilt square and engaging in choosing materials, helped kids “…express themselves…in a different way” (Classroom Teacher, Line 225). The classroom teacher further stated: “There [were] a few students that I hadn’t seen this type of art work from” (Classroom Teacher, Lines 222-223). The Special Education Assistant echoed this by saying: “I was surprised in some cases by…what they did. They did some different things than they would normally do in their drawing. You know, kids often get schematic when they’re drawing or painting or they have their thing they do, so in a way this freed them just to go somewhere else” (Special Education Assistant, Lines 118-123).

Kaitlin’s Mom spoke about the value of all art forms for self-expression, commenting: “If you can’t express yourself by talking, it’s always can do through art” (Kaitlin’s Mom, Lines 486-487). The artistic process of the quiltmaking project helped the Special Education Assistant, in particular, realize that quiltmaking encourages children to express themselves through materials and can help children “get…past some of their inhibitions” (Special Education Assistant, Lines 150-151). She commented on how “this absolutely different material...literally cloth, thread, and the act of sewing itself” helped students express themselves, because “they didn’t have the same expectations or ideas about what [was] good or not” (Special Education Assistant, Lines 151-155).

Through interviews, parents, the classroom teacher, and students spoke about how the artistic component of the quiltmaking process fostered self-expression, particularly through the creation of space for sharing. Bobby’s Dad commented that: “Kids should always have their chance to share and…be open. They should feel comfortable enough to open up and share” (Bobby’s Dad, Lines 504-508). One of the students, Bobby, commented on how the sharing of stories about inclusion and exclusion during the quiltmaking process was his “favourite part” because he had been “keeping in [a] secret for a long time and it just hurts a lot, then…”
somebody tells you…just say it and you let it out” (Bobby, Lines 482-484). The classroom teacher echoed Bobby’s comment about the value of self-expression by saying: “They could safely express how they’re feeling, express what they felt which helped the other children think…we have connections; we’re similar you know…we actually…could be really good friends and the others could be good people to be around” (Classroom Teacher, Lines 524-529). Self-expression and sharing through the artistic component of the quiltmaking project implicitly supported the exploration of common participation barriers to full and democratic participation in society, because the diverse students shared their experiences about being excluded based on factors including age, gender, race, cultural background, and socio-economic status. This process supported peacebuilding in the classroom.

The classroom teacher and several parents spoke about how the artistic component of the quiltmaking process involves self-expression and is something that “everyone can understand” (Kaitlin’s Mom, Line 489) and benefit from. For example, both Colin’s Mom and Kaitlin’s Mom paralleled the participatory artistic quiltmaking process to therapy and counseling, which both involve self-expression saying: “…It’s therapeutic” (Colin’s Mom, Line 284) and “…it’s something like counseling” (Kaitlin’s Mom, Lines 264-265). The classroom teacher spoke about how the artistic component, including the materials, helped students express themselves because “they saw things in the materials…so…the colour and the creativity were there…but…they still ha[d] their own minds and they still ha[d] their own ideas. The stories that came out…the depth of love that they put into their squares…and the…amount of time and effort that they put into creating their stories through art was amazing” (Classroom Teacher, Lines 68-84).

Self-expression is one part of the manifestation of agency, and there is a direct relationship between self-expression and agency. In this project, the artistic component fostered self-expression among participants and helped them develop a sense of agency broadly, and specifically as it related to their experiences with exclusion and inclusion. Thus, through the artistic component of the quiltmaking project, which fostered self-expression, students engaged in peacemaking. Furthermore, through self-expression of experiences of exclusion,
the participants engaged in peacebuilding as they shared and thus implicitly learned about common participation barriers that prevent full and democratic participation in society.

5.2.3 Creativity
During the quiltmaking process the artistic component fostered creativity among participants. For example, engaging in artistic activities--including drawing pictures of their quilt squares based on the theme of inclusion and exclusion, creating a quilt square using anything (words, images, pictures, colours), and not judging students on their work or on their decisions about their quilt squares--inherently helped foster creativity. For example:

During the initial sessions of the quiltmaking process when students were drawing images of their quilt squares, several students asked me for a new sheet of paper. On each occasion I asked them why they wanted a new piece of paper. Jessica said that she didn’t like her drawing, and Lilly said that she had changed her mind and wanted to do something else. James seemed to just want to draw and draw and draw as his paper was full of ideas all over the place. I didn’t want these children looking for my approval on their design or image. Their image had to connect to the theme of inclusion or exclusion, but the quality of their work was not ever being judged in the process. This was because I wanted to honour the artistic element of the process. With this in mind, I tried to encourage the kids that all ideas are good ideas and all drawing is good, especially with Jessica who didn’t like her drawing (Field Notes, May 13th, Lines 47-60).

According to Bickmore, educational activities that help students develop self-esteem and respect for themselves and others support peacemaking. Allowing students to explore their creative sides and to engage in expressing their creativity through the artistic component of the quiltmaking project implicitly and explicitly helped students develop self-esteem as well as respect for themselves and others, irregardless of perceived differences among students. It would have been very easy for a child to laugh at or to tease another child based on her or his work, but the artistic component of the quiltmaking process, which fostered creativity and the sense of trust and level of group development and cohesiveness that had been established by the group, prevented this from occurring.
Through interviews, parents, the classroom teacher, and the volunteer quiltmaker spoke about how the artistic component fostered creativity and the freedom to explore one’s ideas in creative and personally meaningful ways. For example, the volunteer quiltmaker spoke about how the kids had “the freedom of being able to do something that was free flowing and acceptable to everybody no matter what it look[ed] like” and that their work was “their idea in art” (Shelagh, Lines 354-358). Bobby’s Dad added to this by highlighting the impact and value of children being creative in the artistic quiltmaking process by saying children “learn more creativity and being themself and…they like what they’ve created in the end usually and they’re doing it for a purpose that’s coming from themselves and not from somebody else’s point of view” (Bobby’s Dad, Lines 326-330).

The classroom teacher spoke about how she was surprised that the children were able to “be as creative as quickly as they were,” citing that the children “just had ideas in their head and they went for it” (Classroom Teacher, Lines 106-108). Lilly’s Mom spoke about how the artistic component of the quiltmaking project gave students “the freedom to use their mind and…to put down…some really good work on…what they feel that’s important to them” and also helped students to creatively “think about the subjects…the colour of being included or excluded” (Lilly’s Mom, Lines 399-403). Creativity involves self-expression, which is connected to agency and the implementation of agency. As mentioned previously, the development of agency among the students, which parents, the classroom teacher, and the volunteer quiltmaker spoke about in interviews, demonstrates that the students were engaged in peacemaking in the classroom.

There were comments from participants directly involved in the quiltmaking project including the classroom teacher and the volunteer quiltmaker about their personal experiences with and enjoyment of both the artistic process and the artistic product (the quilt) and how these drew on creativity, as well as comments from parents on the value of engaging creativity through the artistic quiltmaking process. For example, the volunteer quiltmaker spoke about how the quiltmaking process was both “fun to do” and “was a creative thing”
and the classroom teacher mentioned that she “like[d] how every single one of the [quilt squares] was…unique” (Classroom Teacher, Lines 98-99).

Commenting on the importance of engaging creativity through the artistic quiltmaking process, Bobby’s Dad said: “It teaches them to be creative, it teaches them to be independent, it teaches them…that they can do stuff and move on. They don’t have to listen to exactly what everybody wants” (Bobby’s Dad, Lines 332-336). The volunteer quilter also commented on her observations of children’s creativity at work during the artistic quiltmaking process by saying: “[Fabric] was flying in all directions and all colours…and they were exclaiming and thinking how it would work and what colour would represent certain ideas of warmth or coolness” (Shelagh, Lines, 109-113). Commenting on how the artistic quiltmaking process fostered creativity as a final piece of art, the Special Education Assistant said: “[The quilt] just sort of transcends whatever your preconceptions are, your ideologies…and as a vehicle for creativity it’s a great…symbol of…working together” (Special Education Assistant, Lines 184-190).

The fostering of creativity through the artistic component of the participatory artistic quiltmaking process supported peacemaking in the classroom. Because students were allowed to freely explore their creative side, their self-esteem appeared to be enhanced. Despite the fact that the class was incredibly diverse based on several factors including age (grades 4-7) and cultural background (Hispanic, European, Chinese, Middle-Eastern), the creativity that was fostered through the artistic component helped students express themselves and develop and implement their sense of agency as well as be respectful of others’ creativity and creative decisions regarding their quilt squares.

5.3 Chapter Summary

The artistic component of the participatory artistic quiltmaking process led to three outcomes. Firstly, it fostered individuality and collectivity among participants as they worked individually and had their own ideas yet contributed to a larger collective project and a larger idea. Secondly, it fostered self-expression among all participants. Thirdly, it fostered
creativity among all participants. Peacekeeping was not evident in any of the outcomes of the artistic component of the quiltmaking process, but both peacemaking and peacebuilding were. According to Bickmore (2004), activities that foster peacemaking generally support “individual students’ skill development” and tend to support the development of self-esteem, communication, social skills, respect for self and others, productive behaviour, and the practice of democratic principles” (p. 83). Furthermore, active student agency, which supports peacemaking, was also fostered through the artistic component of the quiltmaking process. Peacebuilding which Bickmore (2004) describes as the “broadening of democratic space by redressing injustice, rights violations, and participation barriers” (p. 80) and as “emphasiz[ing] the development and autonomous implementation of individual and institutional capacities over time” (p. 81) was also evident in the outcomes of the artistic component of the quiltmaking process.

Peacemaking was evident in the first outcome of the artistic component, which was the fostering of individuality and collectivity among participants. The artistic component supported individuality and collectivity among participants as they had the opportunity to work individually with their own ideas and to contribute to a larger collective project (the quilt) and a larger idea (theme of inclusion and exclusion). Peacemaking can be seen in this balancing of the individual and the collective as participants developed skills including a sense of agency, self-respect, and social skills, yet also learned to respect others through the group project. Peacemaking was also evident in the second outcome of the artistic component which was self-expression. According to Bickmore, active student agency is a key component of peacemaking. Self-expression is one part of the manifestation of agency, and there is a direct relationship between self-expression and agency. The artistic component, which included the development of an individual quilt square based on the theme of inclusion and exclusion, fostered self-expression among participants and helped them develop a sense of agency broadly, and specifically as it related to their experiences with exclusion and inclusion. Thus through the artistic component of the quiltmaking project which fostered self-expression, students engaged in peacemaking.

11 See the footnote on page 61 for a discussion about peacekeeping in the context of this study.
Peacemaking was also evident in the third outcome of the artistic component which was the fostering of creativity. According to Bickmore, educational activities that help students develop self-esteem and respect for themselves and others, support peacemaking. Allowing students to explore their creative sides and to engage in expressing their creativity through the artistic component of the quiltmaking project, implicitly and explicitly helped students develop self-esteem as well as respect for themselves and others, irregardless of perceived differences among students. Creativity also involves self-expression, which is connected to agency and the implementation of agency. As mentioned previously, the development of agency demonstrates engagement in peacemaking in the classroom.

Peacebuilding was evident in the second outcome of the artistic component, which was the fostering of self-expression. Self-expression can be connected to the development of students’ individual capacities (students being themselves) as they gain the ability to be confident in who they are and in their beliefs and values. In the quiltmaking project, the artistic component gave students an opportunity to develop and express their values and beliefs about inclusion and exclusion without judgment, which supported peacebuilding in the classroom. Furthermore, through self-expression of experiences of exclusion, the participants engaged in peacebuilding as they shared and thus implicitly learned about common participation barriers that prevent full and democratic participation in society.

Both peacemaking and peacebuilding were evident in the artistic component of the participatory artistic quiltmaking project; however, peacemaking was more evident in the artistic interactions and experiences of the participants, than peacebuilding. In chapter six, I expand on Bickmore’s frame and present my research findings that demonstrate the importance of the participatory component of the participatory artistic quiltmaking process, by explaining the importance of the participatory component in supporting the peacemaking and peacebuilding process. I highlight how peacemaking was evident in group-based work where decision-making was involved, which was supported by the participatory component of the process and how peacebuilding was evident in discussions about inclusion and
exclusion and in the stories and personal experiences that were shared by participants, through the participatory component of the process.
Intersection 5: On Inquiry

Figure 11 Harry's Quilt Square

This is my quilt square. It is about inclusion. My quilt square is a tennis court. It shows 1 court and 4 people. The 2 people are letting the other 2 people join with them to play tennis. I enjoyed the quilt project because I liked the sewing part, and I liked the quilt when it was all put together and also I liked working together. (Harry)

Apart from being members of an a/r/tographic community of practice, the participants were engaged in a/r/tographic inquiry, as they set out to explore their identities as children who had experienced inclusion and exclusion. A/r/tographic inquiry “does not set out to answer introductory research questions, but rather to posit questions of inquiry that evolve over time” (Irwin, 2008, p. 77). Through the process of quiltmaking the participants explored questions about their identities, that will continue to evolve and change over time, as they continue to experience inclusion and exclusion in society. Because the participants had experienced inclusion and exclusion and were troubled by how they were positioned in the school, they chose to engage in a process of inquiry in order to help deepen their
understanding of these issues, and to help display messages of hope and confidence, as a legacy for others (Ibid, p. 78). Being engaged in a process of inquiry is a fundamental aspect of being an a/r/tographer and of engaging in a/r/tographic inquiry. Furthermore, being engaged in a process of inquiry honours the “living” curriculum, and brings about learning and inquiry through transformation (Ibid, p. 78).

As an a/r/tographer, I am living my inquiries. This thesis is an inquiry within an inquiry, within even more inquiries. In fact, learning is inquiry and inquiry is learning. I chose to engage in inquiry in order to understand how quiltmaking as an art form could not only transform me but also transform the lives of others. In the spring of 2009, I had the opportunity to participate in a workshop during the Community-Based Research Institute held at the University of Victoria. The workshop was on quiltmaking and it was co-facilitated by Dr. Darlene Clover from the University of Victoria. During the workshop, I had the opportunity to experience artistic quiltmaking and to engage in inquiry through quiltmaking. The experience was profound in that I experienced both the power of quiltmaking and of personal inquiry. I left the workshop with questions that led to inquiries, some of which led me to my Master of Arts research. Throughout my Master of Arts research process, I have lived my inquiries and my inquiries have lived me. They have taken me to places and spaces that I never expected to go, both literally and figuratively. I am still inquiring and as time passes, my inquiries are helping me determine what really matters.
Figure 12 Sewing the Quilt
6. The Participatory Component of the Participatory Artistic Quiltmaking Process

6.1 Introduction
In this research study, the participatory component of the quiltmaking process proved to be important in supporting the peacemaking and peacebuilding process. The artistic component helped make quiltmaking an effective vehicle for grade 4, 5, 6, and 7 students as well as the other participants to develop skills that support peacemaking and peacebuilding as well as to engage in both peacemaking and peacebuilding as defined by Bickmore. In the quiltmaking process, the participatory component was fostered through students making decisions about as many aspects of their quilt squares and about the quiltmaking process as possible, including the content of their individual squares, choice of fabrics for their squares, what to do with the quilt, where to place each square, and what group guidelines they wanted to have for the quilt.

Based on both the ethnographic observation data and interview data, it is evident that the participatory component of the quiltmaking process contributed to three outcomes: (1) it fostered group development; (2) it fostered a sense of inclusion among all participants despite age, gender, cultural background, socio-economic status, ability, language, religion, or other potential sources of oppression (which supported learning about inclusion); and (3) it fostered the connecting of personal experiences and stories to the theme of inclusion and exclusion (which supported independent thinking and decision making skills). In this chapter I describe the three outcomes of the participatory component of the quiltmaking process and connect them to Bickmore’s frame of peacekeeping, peacemaking, and peacebuilding.

6.2 Group Development
During the quiltmaking process the participatory component fostered group development among participants. Because the quiltmaking project was a group project where participants physically worked in a group setting, made decisions as a group, helped each other with their quilt squares, shared experiences as a group, and contributed to making a group quilt, the participatory component of the quiltmaking process which often involved group decision
making, naturally enhanced group development. One manifestation of the participatory component during the quiltmaking project that enhanced group development was the brainstorming of class quilt guidelines, which involved generating and agreeing on ideas about how we wanted to work together. Some of the ideas included: “All quilt ideas are good; help each other – share ideas; it’s okay to make a mistake; try your best; don’t give up; decisions about quilt are made as a class; all suggestions are valued; share our things” (Field Notes, May 12th, 2010, Lines 102-105).

The idea of group development, which can often include balancing between expressing one’s ideas yet at the same time participating democratically and thinking about the larger groups’ needs, supports Bickmore’s conception of peacemaking. Activities and experiences that support peacemaking are “designed to facilitate collective deliberation and decision making in the face of citizens’ conflicting wants and needs” (Bickmore, 2004, p. 79). Peacemaking also includes activities that “encourage a sense of agency and the practice of democratic participation capabilities such as dialogue and negotiation” (Ibid, p. 79). The participatory component of the quiltmaking process fostered group development and thus engaged participants in peacemaking by allowing students the opportunity to implement their agency in, for example, making decisions about their quilt square at every stage of the process and in wrestling with the discomfort of hearing conflicting and opposing views from others about decisions, like whether or not to put the quilt together and what to do with the quilt.

Through interviews, participants, including parents and students, spoke about how the participatory component of the quiltmaking process gave them the opportunity to work together as group and to share experiences with each other as a group. For example, Colin’s Mom spoke about how “working together as a group” can help students “share their…work with each other or thoughts with each other” (Colin’s Mom, Lines 290-292). Lilly’s Mom echoed this by saying: “It’s a good learning experience for them and its good group work…you’re doing something together and creating something as a whole” (Lilly’s Mom, Lines 19-25). One of the students, Jessica, spoke about how the participatory component of the process including “being in a classroom with other people making the quilt squares and giving suggestions and helping…out with sewing…kind of brought together the class” and
impacted their development as a group both inside and outside the classroom (Jessica, Lines 11-13). For example, she said: “Recently we’ve been all together hanging out as a group and we have actually recently been talking about our quilt squares” (Jessica, Lines 13-15).

Speaking about the positive outcome of working together as a group, Bobby’s Dad mentioned that: “Kids should learn in all different groups or learn to connect all different ways and learn team-work and…talk to each other and share ideas” (Bobby’s Dad, Lines 251-254). He further stated that group development was part of why he let his son Bobby participate in the quiltmaking project because “it gets them talking, it gets him connected to other people” (Bobby’s Dad, Lines 258-259). The impact of immersing the children in a group project and thus exposing them to inter-group relations is that they experienced inter-group interaction in different ways and patterns. According to Bickmore (2004), “changing actual patterns of inter-group interaction can cause reductions in prejudice” (p. 76). Reducing prejudice is connected to peacemaking which can involve helping students learn how to “behave respectfully toward all people regardless of their diversity” (Ibid, p. 90).

I noticed group development in the form of connections and relationships between individuals in the classroom, developing through the participatory component of the process. For example:

On Day 3 of the quiltmaking process I noticed the classroom teacher sitting at a table with some of the kids including Cam and Joe, and talking to them as if she was a student or peer. It appeared that she had removed her “teacher hat” and put on her “peer” hat. The children didn’t seem to mind talking to her about more personal aspects of their lives and she didn’t seem to mind it either. I also noticed her having Joe help with some of the sewing as he was finished his quilt square. He carefully helped the classroom teacher sew on her many small hearts and they engaged in conversation (Field Notes, May 25th, 2010, Lines 116-129).

During the quiltmaking process, children who were finished, including Cam, were encouraged to help others or to help the classroom teacher sew, which they did. I also noticed children helping others with finding fabric and other trinkets to add to their quilt squares. For
example, someone said “this would be good for your bunny rabbit Emma.” I also noticed kids helping each other get their needles threaded as opposed to only asking Shelagh and me for help” (Field Notes, May 26th, 2010, Lines 21-28). The conception of participants as equal, despite other factors, (age, gender, cultural background, etc.) was fostered through the collective group experience (i.e. everyone doing the same thing), and this supported peacemaking. According to Bickmore (2004), “initiatives that attend to critical agency and conflict communication across cultural, gender, language, ideological, or power differences create opportunities for democratic citizen engagement” (p. 80). Although conflict did not occur during the quiltmaking project, the experience of being involved in a group project that privileged equality despite difference (including power) supported peacemaking.

Adults directly involved in the quiltmaking project including the classroom teacher, Special Education Assistant, and volunteer quiltmaker spoke about how the participatory component fostered group development in the form of co-operation and community building. For example, the Special Education Assistant paralleled the participatory component to community by saying the project taught everyone that “you can actually co-exist and get together with just about anybody on the kinds of projects…the idea of cooperation” (Special Education Assistant, Lines 249-252). The volunteer quiltmaker also spoke about co-operation in the context of group development by saying that she felt there was “an increase in cooperation” (Shelagh, Lines 759-760).

Reflecting on the role of the participatory component in the quiltmaking process, the volunteer quiltmaker further stated that: “Quiltmaking has more opportunity of a group experience than maybe a collage…the quilt is an inclusive activity more than something else might be” (Shelagh, Lines 440-444). As a participant, the classroom teacher spoke about her desire to simply observe the interactions that were occurring and the relationships that were developing among children in the class by saying: “I loved going in that room and just watching the group work together and feeling part of the group” (Classroom Teacher, Lines 364-365). She even went as far as to express her disappointment at having to be absent from the participatory quiltmaking process by saying: “There were times when I had to be out and
I felt a little bit…excluded [and] couldn’t wait to go back there” (Classroom Teacher, Lines 366-367).

The participatory component of the quiltsmaking process supported group development among participants as they had the opportunity to practice balancing between expressing their own needs yet at the same time participating democratically and thinking about the larger groups’ needs. This supports Bickmore’s (2004) conception of peacemaking as activities that are “designed to facilitate collective deliberation and decision making in the face of citizens’ conflicting wants and needs” (p. 79). Furthermore, by virtue of being involved in a group project, participants were exposed to inter-group relations in new ways, which helped support peacemaking. As a community of practice of artists, researchers, and teachers, participants in the quiltsmaking project had many roles. The conception of participants as equal (through their roles) despite other factors (age, gender, cultural background, etc.), was fostered through the collective group experience, which supported peacemaking. According to Bickmore (2004), “initiatives that attend to critical agency and conflict communication across cultural, gender, language, ideological, or power differences create opportunities for democratic citizen engagement” (p. 80). Being involved in a group project that privileged equality despite difference (including power), supported peacemaking.

6.3 Sense of Inclusion

During the quiltsmaking process, the participatory component fostered a sense of inclusion among all participants despite age, gender, cultural background, socio-economic status, ability, language, religion, or other potential sources of oppression. This supported learning about inclusion. Even though the quiltsmaking project involved students in different grades (4-7) and thus by virtue different ages, as well as adults of different ages (26-82), participants expressed feeling included in the project at the same level as others. There did not seem to be a sense that age, for example, was a factor influencing any aspect of the project, including, for example, the level of participation or the quality of participation. Furthermore, even though participants were diverse in other ways including culturally (Chinese, Latino, European, Middle Eastern), linguistically (English-speaking, Spanish-speaking, Mandarin-speaking), ability-wise (labeled as having ADHD and ADD, Miscalcula, poor fine-motor
skills), socio-economically, and religiously, all participants felt included in the project. Given that the topic of the quiltmaking project was inclusion and exclusion, this may have positively impacted participants’ sense of inclusion in the project.

Feeling included irregardless of skin colour, language, or other factors while at the same time being exposed to individuals from cultures, races, linguistic groups, and from groups that are different from one’s own, helps support peacebuilding. According to Bickmore (2004), “democratic education that helps students to develop accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups is peacebuilding” (p. 80). Through the participatory component of the quiltmaking project, participants expressed feeling included. Given that the participants involved in the project were diverse based on many factors (age, gender, socio-economic status, cultural background, language, race, ability, etc.) and still felt included in the project, this speaks to the power of the participatory component for fostering peacebuilding. One might expect students of diverse backgrounds to engage in open conversations about their differences; however, conversations among the participants about their visible and invisible differences never occurred during the project, and participants still felt included.

During interviews, students and the volunteer quiltmaker spoke about how they felt included in the quiltmaking project because it was a class project, and they also spoke about how they felt included despite there being students from different cultures in the class and despite a large age gap between the students and the volunteer quiltmaker. For example, Adam said: “Yeah [I felt included] ‘cause…me and my entire class were making it” (Adam, Lines 181-183). Commenting about the role of students’ cultures in the project, Colin said: “In our class we have tons…of different cultures and that actually surprised me…that we were all different and we could still get along very well” (Colin, Lines 480-484). Shelagh mentioned that she felt part of the project by saying: “I didn’t feel like…what came out…[was] master quilter. I just felt that I was there having fun and doing something” (Shelagh, Lines 845-847). She explicitly commented on age not being a factor in her feeling included by saying: “I didn’t feel a three generation feeling. I felt part of it as a participant. I didn’t feel different” (Shelagh, Lines 842-843). Participants’ comments speak to the “broadening of democratic
space” (Bickmore, 2004, p. 80) that the participatory component fostered through the sense of inclusion that participants felt. Although participants could have felt that ability, age, or other factors were influencing their level of participation in the project, the removal of “participation barriers” (Ibid, p. 80) through the participatory component of the quiltmaking project fostered an inclusive and democratic environment for all participants.

Through interviews, parents spoke about how they allowed their children to participate in the project because they didn’t want their children to feel left out (i.e. be excluded from participating in the project) and because their children expressed a desire to be included in the project that everyone was participating in. For example, reflecting on her son’s rationale for wanting to participate in the quiltmaking project, Colin’s Mom said: “He just said that most everyone in his class is doing it so he wants to do it too” (Colin’s Mom, Lines 29-30). Kaitlin’s Mom echoed this by saying: “She was…like and the whole school is doing it…and she went on about it” (Kaitlin’s Mom, Lines 56-57). Lilly’s Mom said exactly the same thing but was worried about her daughter being excluded by saying: “I don’t want her to be the only one not to do it” (Lilly’s Mom, Line 33).12

Lilly’s Mom’s comment about not wanting her child to be the only one not to participate in the project connects to peacebuilding. According to Bickmore (2004), “if social exclusion and inequity cause frustrations, social fractures, and disengagement that may lead to violence, then equity efforts likely contribute to peacebuilding” (p. 80). From the beginning, the quilt project was framed as an activity that every single person in the class including the classroom teacher, educational assistant, volunteer quiltmaker, and myself as the researcher, were expected to engage in. This inherent framing of the quiltmaking project as an inclusive activity was done purposefully to foster social inclusion. Lilly’s Mom’s comment connects to Bickmore’s belief that social exclusion does not support peacebuilding. Thus, activities that

12 See Ethical Considerations in Chapter 4. All children were included in the quiltmaking project, without parental consent or assent, as it was a classroom activity. Parents were provided with consent forms for their children to participate in an interview at the culmination of the quiltmaking project and/or observations during the quiltmaking project. Children were provided with an assent form to participate in an interview and/or observations. All of the consent and assent forms clearly explained that all children would be participating in the quiltmaking project, as a classroom activity. It is possible that Lilly’s Mom assumed that if she did not sign the consent forms, that her daughter would not be allowed to participate in the quiltmaking project.
support social inclusion support peacebuilding, particularly when they consider the role that equity has in fostering social inclusion.

Through interviews, parents and the classroom teacher spoke about how the participatory aspect of the quiltmaking project, including working with peers and being included in a group project with peers, was beneficial for the students. For example, Lilly’s Mom spoke about how being involved in the project with peers likely made her daughter feel equal (i.e. included) by saying: “I think for her to be involved in something like this makes her feel equal and I think all the other children would probably feel the same” (Lilly’s Mom, Lines 455-457). The classroom teacher spoke about how the participatory project was an act of inclusion for the kids by saying that it was “right up their alley or really what these students need because of…many of their experiences with education, with society, with the fact that they have learning disabilities and have felt a little bit on the edge of the group and have often felt excluded” (Classroom Teacher, Lines 12-17). Although the students didn’t specifically talk about how the participatory aspect of the project supported inclusion, Lilly’s Mom summarized the sense of inclusion that was fostered through the participatory component of the process by saying: “The closeness, being able to work together and…the children all had their own abilities…they’ve all had their own…problems at school and we’re all equal and they’ve done something together” (Lilly’s Mom, Lines 78-82).

Several students as well as the volunteer quiltmaker spoke about how the participatory component of the process supported a sense of inclusion that was manifested in different ways. For example, Bobby spoke about how because others were sharing and he felt included in that process, that he wanted to share his experience, too. He said: “I didn’t really want to share [my secret] and then I did after…‘cause everybody was sharing everything and just felt like I wanted to” (Bobby, Lines 491-495). David commented that he “want[ed] to put [the quilt] together,” which demonstrates inclusion, and also said: “[I liked best] seeing the whole thing put together” (David, Line 19).

From her observations during the quiltmaking process, the volunteer quiltmaker commented about how inclusion became more popular than exclusion during the quiltmaking process,
and that students who were focused on making a quilt square about exclusion changed their quilt story to be about inclusion. For example, she said: “What really amused me was that first of all [E’s square] was exclusion and this bunny rabbit was faced away from the mother and then after hearing everybody else’s ideas and more…inclusions, her bunny rabbit all of a sudden was included and his mother was looking down on it and looking after it” (Shelagh, Lines 180-184). She further elaborated on the popularity that grew for inclusion by saying: “In the beginning you had said to make [a square] about inclusion or exclusion but…I think inclusion got to be more popular” (Shelagh, Lines 216-218).

The initial popularity of inclusion as the theme for participants’ quilt squares and the increasing interest in participating in inclusive activities and representing inclusion in one’s quilt square, can be attributed to the power of implicit curriculum. According to Bickmore (2004), “less visible education through human relations patterns such as discipline, access and grouping, and human-rights practices may be a…powerful attitudinal influence” (p. 76). The sense of inclusion that participants observed and felt through the participatory component likely influenced their beliefs and attitudes about inclusion and exclusion.

The participatory component of the quiltmaking process supported a sense of inclusion among participants irregardless of skin colour, language, or other factors. Through inclusion, participants were also exposed to individuals from different cultures, races, and linguistic groups, which helped support peacebuilding because “democratic education that helps students to develop accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups is peacebuilding” (Bickmore, 2004, p. 80). Participants’ comments about feeling included speak to the “broadening of democratic space” (Ibid, p. 80) that the participatory component fostered. Furthermore, the removal of “participation barriers” (Ibid, p. 80) through the participatory component of the quiltmaking project fostered an inclusive and democratic environment for all participants. The inherent framing of the quiltmaking project as an inclusive activity supported social inclusion which, according to Bickmore (2004), supports peacebuilding.
6.4 Connecting Personal Experiences and Stories to Inclusion and Exclusion

During the quiltmaking process, the participatory component fostered the connecting of personal experiences and stories to the theme of inclusion and exclusion. Stories and personal experiences related to inclusion and exclusion played an important role in every aspect of the quiltmaking process including discussing what inclusion and exclusion were, drawing pictures of the quilt squares prior to sewing, making the quilt squares, sharing the completed quilt, and reflecting on the quiltmaking experience through assembly presentations and interviews. This aspect is where the students’ voices ring loud and clear as they continuously spoke about their personal experiences, friends’ experiences, and things that they had heard in other contexts, all related to inclusion and exclusion. For example, when asked what they thought inclusion or exclusion meant, most students responded with a story. When asked if they include others, they again responded with a story. Adam spoke for many of the students in the class when asked how he developed an understanding of inclusion and exclusion, by saying: “‘Cause some of these stuff kind of happened to me” (Adam, Line 153).

The connecting of personal experiences and stories to inclusion and exclusion supports peacebuilding, because it fosters bias awareness and the rebuilding of equitable and resilient relationships. For example, as students shared their personal experiences and stories with inclusion or exclusion, including having been included or excluded or having seen other children be included or excluded, the children were able to connect their learning about inclusion and exclusion from the quiltmaking project to behaviours in the past to include or exclude others. Many of the children realized that they had excluded others based on ability, age, etc. and some children spoke about wanting to change their behaviour. In one case, a child wanted to apologize to another child whom they had excluded. This connecting of stories to inclusion and exclusion helped the children realize their biases and to engage in more equitable relationships with others.

Throughout the quiltmaking project, there were many stories, both personal and abstract, about inclusion. For example, when asked what inclusion was, Harry said: “Playing tennis, one kid says can I play on your team. They say no, our team says yes” (Harry, Lines 24-25). In response to the same question, Jessica said: “Inclusion is like a basis of understanding
each other” (Jessica, Line 75). Harry gave an additional example about inclusion, this time in reference to his quilt square, which was about inclusion, by saying: “Including because there are four people and they all want the whole court, one of the person’s decides to share the court” (Harry, Lines 10-11). Factors related to inclusion including religion, race, and size, were also woven into the children’s stories about inclusion, as was evident in both Adam and Bobby’s comments about inclusion which were: “People can be different religion and still play with each other” (Adam, Lines 41-42); and “it means like all different colours and shapes and sizes can join anything” (Bobby, Lines 62-63). Adam shared a personal story about inclusion that was also connected to factors related to inclusion and exclusion, specifically race, by saying: “This one time when I was around third grade…my one friend…he was from a different race” (Adam, Lines 54-56). The children’s stories demonstrate their engagement in peacebuilding because they were demonstrating that they had developed “accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups” (Bickmore, 2004, p. 80).

Analogies about inclusion connected to the class as a whole were also shared. For example, Colin shared two stories, both of which were analogies about inclusion. The first story was:

We’re sort of like ducks. We all swim in the same pond even though when we have lots of differences we still have to not turn on each other because if we turn on each other than that will create sadness. You see our class always stays together and say if one of us is getting picked on the rest of the class would say, Hey don’t pick on him okay. He’s our classmate and we respect him (Colin, Lines 168-175).

In his second story he compared the class to a herd of cattle by saying: “Our class is…a big…herd…and the cattle have to all learn to get along…and if they don’t get along then how will they survive because all cattle need to stay together and be strong. So if we don’t stay together then our class might separate, chaos might happen” (Colin, Lines 151-157).

Kaitlin also shared a story about inclusion that involved the class by saying: “Because we all include each other and since we have different ways we be able to play instead of just thinking of one thing...we get different ideas” (Kaitlin, Lines 192-194).
Many of the stories that the children shared drew on both inclusion and exclusion in a comparative way. Similar to the stories about inclusion, some of the stories were abstract, some were based on personal experiences, and some were based on the class as a whole. One example of a personal story that compared exclusion to inclusion was shared by Bobby who spoke about how two children had been excluded and how he purposefully included them. He said:

There was one kid named…Raymond and everybody thought he had…germs and…I let him sleep over at my house and everybody bugged me about it and said you’re letting him sleep over at your house? He could like smell up your house and…I didn’t really care whatever he does or anything. And then there was this other kid his name is Perron and they said he had Perron germs ‘cause he’s big and he’s sweaty all the time; it’s just because he’s trying to get skinny and he’s running around and they sweat a lot. I join him in my games and now he’s my friend (Bobby, Lines 385-396).

Kaitlin also shared a personal story about both exclusion and inclusion by saying: “I learned about exclusion because sometimes that people doesn’t include other people, and I see a person getting left out and inclusion is like you get that one person that’s not allowed to play with one group and ask them if they want to play with this group” (Kaitlin, Lines 113-117). Based on his personal experience, Adam succinctly said: “It’s always fun to share when the people play with you than excluding them” (Adam, Line 150-151). One abstract story that compared inclusion to exclusion was shared by Kaitlin who said: “Including is…you let people play and exclusion is…nobody want to play with one person” (Kaitlin, Lines 56-58).

In defining inclusion, Colin shared a story about inclusion and exclusion that was connected to the class by saying: “Do you know when there’s different…vowels in the ABC’s? Now they say that Y is not a vowel…like doesn’t function. Vowels and consonants…they’re both completely different…but they still go in the same song. The rest of the alphabets can’t just say Hey zee – get out of the alphabet; you’re the last one. They still include them in the ABC’s” (Colin, Lines 377-393). He also discussed factors connected to inclusion and exclusion by saying: “You include; you exclude you don’t let them join in anything just
because they’re different because of their language, their skin colour, their culture and their beliefs” (Colin, Lines 407-413).

The children’s stories about inclusion and exclusion demonstrate their engagement in peacebuilding, particularly through their awareness of the fact that children are excluded because of participation barriers (weight, gender, difference, etc.) and through their actions to include the excluded children. Their actions demonstrate their desire to “broaden democratic space” (Bickmore, 2004, p. 80), which supports peacebuilding.

Stories about exclusion were also shared by many children. Most of the stories were based on the children’s personal experiences but were generalized to other situations. For example, in the context of hockey, which was Adam’s favourite sport, Adam mentioned: “They won’t let him join ‘cause…he’s not skilled enough” (Adam, Line 81). Based on his experiences as a Boy Scout, Bobby shared a story where he was excluded as a boy Scout and said: “Even though they’re Scouts, they shouldn’t do that because…they’re supposed to be responsible and not hurting other kids or doing anything to be mean to them” (Bobby, Lines 456-458). Sharing a personal story about exclusion, Adam said: “One time me and my other friends were playing soccer with some other kids and they said he can’t – I can’t play” (Adam, Lines 123-124).

Children also shared more abstract stories about exclusion, some of which referenced factors connected to inclusion and exclusion. For example, Harry shared a story that mentioned race and physical appearance by saying: “If black or white…sometimes girls with straight hair, girl with colour hair can’t come. Coloured shirts, if a boy wears a pink shirt” (Harry, Lines 29-31). Adam also shared a story about exclusion based on ability by saying: “Some people would like to be a hockey player and they usually won’t let them because they’re not good enough” (Adam, Lines 113-114). David shared a similar story about being excluded based on ability by saying: “In my old school my friends didn’t let me play soccer because I wasn’t very good” (David, Lines 49-50). Another story about exclusion based on race was shared by Bobby who said: “Exclusion means like you don’t let people play. You don’t join them in;
you don’t play with them because they’re a different colour and you’re mean to them and stuff” (Bobby, Lines 255-259).

Jessica shared a story about exclusion based on race and mentioned one reason why people exclude by saying: “If you are excluding someone for their race or like what colour they are, any reason at all, it’s the basis of not understanding. Not understanding why that person is different or not understanding that you’re different too” (Jessica, Lines 77-80). David also spoke about the impact of excluding people by saying: “If you don’t include someone to play with you they get sad, bored and they be lonely” (David, Lines 44-45). The children’s stories about inclusion and exclusion based on race, ability, and other factors indicate their awareness of participation barriers and how participation barriers impact a child’s emotional well-being, and sense of inclusion and belonging. Being aware of participation barriers is a “habit of mind” that is needed to engage in peacebuilding. Without an awareness of the myriad of factors that affect an individual’s full and democratic participation in society, one cannot begin to engage in peacebuilding.

There were a few stories about exclusion that rationalized exclusion based on certain circumstances. For example, Lilly rationalized exclusion based on ability by saying: “Play something like football (something that be dangerous for someone too small) you’re not exactly excluding them” (Lilly, Lines 30-31). Harry also rationalized exclusion by saying: “You should not exclude people at less if it is some bully. You can exclude if it is a bully” (Harry, Lines 113-114). Bobby shared a personal story about exclusion that rationalized exclusionary behaviour of others by saying: “Even if they don’t want me to near them or anything I’ll just leave them alone and…I just join in with other people. When my friends say we’re…playing a game that only has three people…I would join in somebody else’s game…and I would just ask them if I can play and all that” (Bobby, Lines 310-315). These stories demonstrate how some of the children were not always able to identify their own biases towards others (based on age, ability, etc.). The inability to recognize bias impacts an individual’s ability to engage in peacebuilding as they are unable to engage broadening democratic space.
Several children also shared abstract stories that connected primarily inclusion, but also exclusion, to peace. For example, Jessica said: “Peace means…a basis of understanding but it’s greater than…inclusion. It’s like understanding of the world, everybody, even if they are racist or something” (Jessica, Lines 85-87). She further elaborated by saying: “This whole project was on the basis of peace and…I think that was very interesting to do one on ‘cause inclusion and exclusion is kind of like a peace. Exclusion to me is like war and inclusion is like having peace and togetherness” (Jessica, Lines 43-46). Several children also spoke about peace without reference to inclusion. For example, Kaitlin said: “I think peace is that they let the world to be together and it peaceful and there no fighting and that” (Kaitlin, Lines 76-77). David’s definition of peace was: “Everyone’s happy…all the people…in the world” (David, Lines 115-123). Lilly said peace was: “You hold everything and you let it go through your mind in a good way. You solve all your problems in a nice way. Not physically, no physical contact. It means you don’t say anything mean to someone or behind your back” (Lilly, Lines 44-47).

The connecting of personal experiences and stories to inclusion and exclusion supports peacebuilding because it fosters bias awareness and the rebuilding of equitable and resilient relationships. Through sharing stories and personal experiences about inclusion and exclusion, many children realized their biases towards others (based on ability, age, etc.), which in turn helped them engage in developing more equitable relationships with others both within and outside of the classroom. Through sharing stories about children being excluded because of participation barriers—including weight, gender, difference as well as about actions to include excluded children—the children demonstrated that they had “accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups” (p. 80), which indicates their engagement with peacebuilding. Furthermore, their stories about their past actions to include excluded children demonstrated their desire to “broaden democratic space” (p. 80), which supports peacebuilding. The stories also indicated participants’ awareness of how participation barriers impact emotional well-being, and sense of inclusion and belonging. Being aware of participation barriers is a “habit of mind” that is needed to engage in peacebuilding.
6.5 Chapter Summary

The participatory component of the quiltmaking process led to three outcomes. Firstly, it fostered group development. Secondly, it fostered a sense of inclusion among all participants, despite age, gender, cultural background, socio-economic status, ability, language, religion, or other potential sources of oppression (which supported learning about inclusion). Thirdly, it fostered the connecting of personal experiences and stories to the theme of inclusion and exclusion. Peacekeeping was not evident in any of the outcomes of the participatory component of the quiltmaking process, but both peacemaking and peacebuilding were. According to Bickmore (2004), activities and experiences that support peacemaking are “designed to facilitate collective deliberation and decision making in the face of citizens’ conflicting wants and needs” (p. 79). Furthermore, the development of a “sense of agency and the practice of democratic participation capabilities such as dialogue and negotiation” (Ibid, p. 79), which also support peacemaking, were also fostered through the participatory component of the quiltmaking project. Peacebuilding, which Bickmore (2004) describes as “democratic education that helps students to develop accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups” (p. 80) was also evident in the outcomes of the participatory component of the quiltmaking process.

Peacemaking was evident in the first outcome of the participatory component which was group development. The participatory component supported peacemaking among participants as they had the opportunity to practice balancing between expressing their own sense of agency yet at the same time participating democratically and thinking about the larger groups’ needs. According to Bickmore (2004), peacemaking activities are “designed to facilitate collective deliberation and decision making in the face of citizens’ conflicting wants and needs” (p. 79). Furthermore, “initiatives that attend to critical agency and conflict communication across cultural, gender, language, ideological, or power differences create opportunities for democratic citizen engagement” (Ibid, p. 80) and as a result support peacemaking. Because the participants were involved in a group project that privileged equality among participants despite difference (including age, gender, status, cultural

See the footnote on page 61 for a discussion about peacekeeping in the context of this study.
background, etc.), this supported peacemaking. Furthermore, by virtue of being involved in a group project they were exposed to inter-group relations in new ways, which helped support peacemaking.

Peacebuilding was evident in the second outcome of the participatory component, which was the fostering of a sense of inclusion among all participants despite age, gender, cultural background, socio-economic status, ability, language, religion, or other potential sources of oppression (which supported learning about inclusion). Feeling included irregardless of skin colour, language, or other factors while at the same time being exposed to individuals from cultures, races, linguistic groups, and from other groups that are different from one’s own, helps support peacebuilding. According to Bickmore (2004), “democratic education that helps students to develop accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups, is peacebuilding” (p. 80). Furthermore, the removal of “participation barriers” (Ibid, p. 80) through the participatory component of the quiltmaking project fostered an inclusive and democratic environment for all participants. Also, the inherent framing of the quiltmaking project as an inclusive activity supported social inclusion which, according to Bickmore (2004), supports peacebuilding.

Peacebuilding was also evident in the third outcome of the participatory component, which was the connecting of personal experiences and stories to the theme of inclusion and exclusion. This supports peacebuilding because it fosters bias awareness and the rebuilding of equitable and resilient relationships. Through sharing stories about children being excluded because of participation barriers including weight, gender, difference as well as about actions to include excluded children, the children demonstrated that they had “accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups” (Bickmore, 2004, p. 80), which indicates their engagement with peacebuilding. Furthermore, their stories about their past actions to include excluded children demonstrated their desire to engage in peacebuilding through “broadening democratic space” (Ibid, p. 80). The stories also indicated participants’ awareness of how participation barriers impact emotional well-being, and sense of inclusion and belonging. Being aware of participation barriers is a “habit of mind” that is needed to engage in peacebuilding.
Both peacemaking and peacebuilding were evident in the participatory component of the participatory artistic quiltmaking project; however, peacebuilding was more evident in throughout the participatory component than peacemaking. In chapter seven, I expand on Bickmore’s frame and present my research findings that demonstrate the impact and outcomes of the participatory artistic quiltmaking process on the participants, and I explain how the outcomes of the process demonstrate participant engagement in peacemaking and peacebuilding. I highlight how Bickmore’s frame of peacekeeping, peacemaking, and peacebuilding accurately represents the experience of the individuals involved in the participatory artistic quiltmaking process and explain how it can be built on by including a practical component that considers both artistic capabilities and supports participatory learning and engagement.
**Intersection 6: On A/r/tographers**

Figure 13 Kaitlin's Quilt Square

*This is my quilt square. It is about inclusion. My quilt square about dogs and cats playing together. It shows inclusion because the dogs let the cat play with them. Then the cat will not have to play by himself. I enjoyed the quilt project because we got to learn about new things. I had a good time doing it! Thank-you. (Kaitlin).*

The participants in the quiltmaking project can be defined as an a/r/tographic community, by the “very act of coming together, the condition of relationality, of belonging” (Irwin, 2008, p. 72). As participants who had experienced inclusion and exclusion, they came together around ideas that mattered to them, and situated themselves within a living inquiry approach (Ibid, p. 72). They became a “community of inquirers working as artists, researchers and pedagogues committed to personal engagement within a community of belonging, who troubled and addressed difference” (Ibid, p. 72). Whether spoken or unspoken, they made “personal
commitments to a way of being in the world; a commitment to inquiry; a commitment to negotiating personal engagement within a community of belonging; and a commitment to creating practices that trouble and address difference” (Ibid, p. 72). For all of these reasons, they can be defined as a/r/tographers engaged in an a/r/tographic inquiry, within an a/r/tographic community of practice.

A/r/tographers, where are you? I’m looking for you. A/r/tographers, where are you? I want to belong to a community of a/r/tographers who are engaged in living inquiry. I want to feel part of a community of people who trouble and address difference through art. I’m ready and committed but I feel like I’m alone. As an a/r/tographer, belonging and relationality are incredibly important to my sense of production and to my ability to inquire. Belonging requires being with, working with, and inquiring with and in relation to others. But where are these others? In the quiltmaking project, I was immersed in a community of practice of a/r/tographers and I was able to engage in inquiry. But now that the quiltmaking project is “over,” where is my community now? I’m an a/r/tographer without a community and without a sense of belonging. A/r/tographers, where are you? I’m looking for you? A/r/tographers, where are you?
Figure 14 Admiring the Quilt
7. Outcomes of Participatory and Artistic Components

7.1 Introduction
In this research study, both the participatory and artistic components of the participatory artistic quiltmaking process proved to be important in supporting peacemaking and peacebuilding among participants as well as in fostering the development of skills that support peacemaking and peacebuilding. Based on both the ethnographic observation data and interview data from the research study, it is evident that the participatory artistic quiltmaking process, including the participatory and artistic components, contributed to three outcomes: (1) they promoted a shift in perspective about others among participants, which fostered new and deeper relationships among participants; (2) they fostered confidence and pride among participants; and (3) they fostered a sense of hope and hope for peace among participants while sending a larger message or statement. These outcomes demonstrate peacemaking and peacebuilding, as defined by Bickmore, among the participants involved in the project. In this chapter I describe the three outcomes of the participatory artistic quiltmaking process and connect them to Bickmore’s frame of peacekeeping, peacemaking, and peacebuilding.

7.2 Shift in Perspective and New and More Meaningful Relationships
As a result of participating in the participatory artistic quiltmaking process, and through interaction and sharing with others, learning from others, and being engaged in a Community of Practice, the quiltmaking process promoted a shift in perspective about others. This resulted in the development of new and more meaningful relationships. Because the quiltmaking project was a participatory group project where participants worked in a shared setting, helped each other with their quilt squares, shared experiences as a group, and acted as artists (making quilt squares), researchers (re-searching their own experiences with inclusion and exclusion), and teachers (helping others learn about their perspectives), the quiltmaking process helped participants shift their perspectives about others and develop new and deeper friendships across difference (age, ability, gender, etc.). For example:

During the quiltmaking sessions, “because we let the kids sit at long tables with whomever they liked, I noticed that some children continued to sit beside each other
each session. For example, I noticed Bobby and Kaitlin sitting beside each other, which I thought was interesting, having never seen them interact outside at recess or lunch. I also noticed Jessica helping Emma cut out her bunnies for her quilt square. I also heard kids having conversations with each other as they were sitting and sewing (as I imagine many quilters do when they get together and quilt) (Field Notes, May 25th, 2010, Lines 78-88).

Shifting one’s perspective about others and as a result developing new and deeper relationships with others, demonstrates peacebuilding because it supports the development of “accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups” (Bickmore, 2004, p. 80). In this project, the children spoke about how the quiltmaking process shifted their perspectives about other children in the class, whom they had previously held preconceived ideas about, based primarily on ability. It is difficult to know exactly how they were able to shift their perspectives about others, and what aspect of the project specifically contributed to their shift in perspective; however, it is evident that peacebuilding occurred because the project embraced individual difference as normal and as a learning opportunity (Ibid, p. 93). Because participants experienced a shift in perspective about others, it is clear that the project also contributed to peacebuilding through the establishment of equitable and resilient relationships amongst the participants as well as the deepening or re-building (in new ways) of these relationships. If participants have a better understanding of each other based on their differences, yet are also able to see similarities, it is logical to assume that their relationships will be more resilient.

There were other examples of children working together that demonstrated the development of new and deeper relationships. For example, “Scott and Colin decided that they wanted to work together on a quilt square. It had not occurred to me that some children might want to work together on a quilt square, at any point during the project” (Field Notes, May 13th, 2010, Lines 93-99). At the end of the quiltmaking project, when asked about how the quiltmaking project impacted their friendship, they both looked at each other and said: “We became better friends after.” Furthermore, when asked “was it always easy to work together?” They both said “No.” S continued to say: “We knew each other for a while. Doing
it together would make it different from everyone else’s.” The classroom teacher said: “That’s inclusion.” S said: “Exactly” (Field Notes, June 18\(^{th}\), 2010, Lines 132-141). There were also examples of adults sharing their learning from the children, which demonstrated engagement in a community of practice. For example, “the Special Education Assistant said “mine is about learning from all of you. I thought about the cherry tree blossoms art you did. The lace in my square creates a horizon which I was inspired to do from seeing people using similar strips that way in their quilt squares. Jessica helped me sew on some blossoms on my square” (Field Notes, June 18\(^{th}\), 2010, Lines 114-119).

Through interviews, participants including parents, children, the classroom teacher, and the educational assistant all spoke about how being immersed in the group project helped them learn about each other and ultimately shift their perspectives on how they viewed others. For example, the classroom teacher spoke about how her involvement in the quiltmaking project through making a quilt square helped the children see that there was “more to [her] than teaching [them] to read, write, and do math and that [she and the children] have connections” (Classroom Teacher, Lines 384-386). She also commented about how the quiltmaking project allowed her to not be involved in academics which helped her feel more connected to the children, by saying: “They don’t always get to see me doing these kinds of things because I’m so busy trying to teach the academics. I feel even more connected to these students…in a really lovely, meaningful way” (Classroom Teacher, Lines 380-389). Reflecting on his experience in the quiltmaking project, Colin spoke about how seeing the quilt helped him shift his perspective about another child in the class. For example, he said: “When I saw the quilt I’m like oh wow, I guess that Miss E. was right – [he’s] not a different person… he’s a human being like us” (Colin, Lines 319-321).

Adam also spoke about how developing closer and more meaningful relationships with other children in the class helped him shift his perspective of others by saying: “I understand more because people I met are more funner now when I got more closer to them” (Adam, Lines 209-210). Peacebuilding is evident in the participants’ comments about developing new and deeper relationships with others as well as about shifting their perspectives about others. Because of the diversity of the participants based on age, gender, cultural background,
ability, and other factors, it is interesting to see that participants were able to shift their perspectives about each other and to develop “accepting attitudes.” With better understandings of each other, and of what makes each other similar and different, it is likely that their relationships will be more resilient and equitable over time.

Several parents spoke about the value of engaging in the quiltmaking process for helping children shift their perspectives of others and for developing more empathy and understanding. For example, Colin’s Mom said: “By sharing their experiences maybe they’ll understand why that child feels like that and maybe they can learn how to make that child feel better” (Colin’s Mom, Lines 334-336). Lilly’s Mom echoed this but referenced race and other factors that make children different by saying: “All the children they’re all different race, they’re all different genders. They all come from different backgrounds and…it kind of gives them an idea of when you put something together…they can…learn from each other. It’s important for children to understand and know how other people feel” (Lilly’s Mom, Lines 429-435). Developing empathy in the context of learning about others helps support peacebuilding because it contributes to the development of more equitable and resilient relationships. Learning about and practicing empathy is also an important aspect of many peace education curricula and programs. According to Bickmore (2004), peace education curricula contribute to peacebuilding.

Both the classroom teacher and Special Education Assistant commented on how the quiltmaking project helped the children learn about each other and appreciate each other’s sometimes hidden abilities. For example, the classroom teacher said:

The students were really impressed with a lot of the quilt squares and maybe they hadn’t realized that we had such talent in our class. Students that were up presenting their squares felt recognized for doing something beautiful and kids that maybe hadn’t seen the uniqueness of their peers started noticing that there’s a lot more going on for these students through their stories. The children might not have ever had the opportunity to understand what’s past the surface (Classroom Teacher, Lines 509-516).
The Special Education Assistant echoed this by saying: “The boy who did the piece with race and gender and ideology…I think he surprised everyone because he’s very quiet and shy and …he’s also quite reticent when it comes to making…art and pictures…so I think that kind of changed people’s view. The order of who usually produces obvious artistic piece[s]…that was totally altered in this” (Special Education Assistant, Lines 279-287).

Commenting on the value of the quiltmaking project overall, the Special Education Assistant further said: “Anything you do like this…really does help them to know their neighbour and respect their neighbour and nobody gets the short end of the stick – it’s…not possible in th[is] kind of project” (Special Education Assistant, Lines 293-296). Peacebuilding is evident through the participants’ comments about the awareness that was raised about others’ abilities as artists and through the shift in perspective that occurred about others’ talents and abilities. Seeing other children excel in the quiltmaking project helped to foster a sense of “equity” in the classroom in that participants realized that there was more to children like Joe, than “met the eye.”

One child, Colin, had numerous comments about specific children that he thought differently of, as a result of participating in the quiltmaking project. Although the children were never asked if they saw their classmates differently, Colin had several comments that speak to the profound impact the project had on him. For example, in sharing a story about a classmate named Harry, whom he had had a problem with previously, he said: “When I saw his tennis court…I’m like wow he really likes including people and after I was thinking in my head that would be a pretty good friend to have and also…maybe he is not what I think he is. Maybe I should apologize and say I’m sorry for everything and…be better friends with him” (Colin, Lines 289-298). He had a similar comment about another classmate named Kyle which was: When Kyle asks…how do I spell this and it’s very simple to spell I’m like…he has Miscalcula, I have to respect that. That’s what I always tell myself. I’m like we’re different okay – I have ADHD and ADD so that means I have a deficit disorder and Kyle has Miscalcula; we all have different problems in our head and our brains… function way differently. It came to me that in their boxes [quilt squares] that….must be what it means (Colin, Lines 270-280).
The ability to shift one’s perspective about others and as a result develop new and deeper relationships with others despite differences based on age, gender, cultural background, status, ability, and so on, demonstrates peacebuilding because it supports the development of “accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups” (Bickmore, 2004, p. 80). Furthermore, developing empathy through learning about others also supports peacebuilding because it contributes to the development of more equitable and resilient relationships. In this project, seeing others “excel” helped foster a sense of equity in the classroom in that participants realized that there was more to each other that what was visible on the surface.

7.3 Pride and Confidence
The quiltmaking process increased participants’ pride and confidence in themselves and also in their abilities as artists and quiltmakers. There were numerous ways that participants demonstrated their pride and confidence in themselves, at various stages in the quiltmaking project. For example, during the quiltmaking project several children expressed a desire to keep their quilt squares for their own personal use, which demonstrated their pride in their work, and at the culmination of the quiltmaking project the children wanted to take both individual and group pictures with the quilt (Field Notes, June 18th, 2010, Lines 187-190). There were also several instances where the children had the opportunity to speak about their quilt square and their experience, to both the class and others, which allowed them to share their pride. For example, in June, at the end of the year school assembly, “Colin and Bobby presented the quilt to the school by reading out a short speech that they had written by themselves” (Field Notes, June 28th, 2010, Lines 14-16).

During the very last quiltmaking session when the quilt was unveiled, the kids expressed their awe for the quilt:

As the kids walked into the room, it was amazing to hear their responses to seeing the quilt sewn together. Some of the kids’ first impressions were: “Looks great” “Awesome” “Who made the tree?” “Who made the earth?” “Who made the canoe one?” “It does look real.” It was interesting to hear their observations and to see that
they immediately picked up on three quilt squares that they had never seen before (mine – the earth, Shelagh’s – the canoe, and the Special Education Assistant’s – the tree). It showed how attentive they were and how familiar they were with each other’s work (Field Notes, June 18th, 2010, Lines 30-40).

Parents, the classroom teacher, and the volunteer quiltmaker noticed the children’s pride in their individual quilt squares and in the quilt as a whole, and spoke about it during their interviews. For example, Lilly’s Mom observed that her daughter was “so happy…when she saw [the quilt]” and she felt that “it’s something that they should be proud of” (Lilly’s Mom, Lines 327-330). The classroom teacher commented on the children’s pride of “being acknowledged for their uniqueness” (Classroom Teacher, Lines 190-191) and further spoke about the value of sharing the quilt with other children in the school in order to support the ELAC kids’ confidence and also to help other kids in the school shift their perspectives about the ELAC kids. For example, she said: “They’re so proud of it. When they came in the gym during an assembly and the quilt was hanging on the wall and the whole school was going wow…it gives the kids the opportunity to feel good but it also gave other kids in the school that have really bullied or picked on these students the opportunity to think…look at this and… wait a second, these kids are capable” (Classroom Teacher, Lines 572-579).

The volunteer quiltmaker also noticed the pride that the children had by saying: “And however they wanted to display it, they were proud” (Shelagh, Line 267). The development of pride and confidence in oneself and in one’s abilities demonstrates that the participants were engaged in peacemaking. According to Bickmore (2004), peacemaking educational initiatives include “activities to develop self-esteem” (p. 83). Furthermore, through their artwork which the participants felt proud about, the children expressed themselves and developed a sense of agency through their message or story about inclusion or exclusion that was portrayed in their square.

One of the aspects of the quiltmaking project that the children felt proud of and that others, including the Special Education Assistant, observed was the development of sewing skills. None of the children in the class except one had sewn before, and several children
commented that learning sewing skills made them feel proud of themselves. Colin’s comment about his initial reaction to learning that sewing was part of the quiltmaking process accurately reflects the common feeling that emerged when the children realized that the quiltmaking project involved sewing. He said: “When [Roselynn] said to actually sew…I’m like oh no, now I’m just a nail that go hammered to the ground. I’m like I don’t know how to sew. Then Miss E.…showed me how to sew and I started sewing and I was getting really good at it” (Colin, Lines 86-91). Despite his initial anxiety and apprehension over sewing, upon reflection he said the experience was “quite nice” and commented that: “Before I used to say to myself I can’t sew; I can’t make a quilt…but after when I tried it out it was great” (Colin, Lines 10-12). Kaitlin also spoke about feeling proud of her newfound sewing skills by saying: “I’m a really good sewer” (Kaitlin, Line 183). The Special Education Assistant connected the development of sewing skills to empowerment by saying: “I think it was powerful because the kids…learned they could do something they never even thought of doing…so…it’s just empowering in that way” (Special Education Assistant, Lines 228-231). The participants’ development of pride and confidence related to sewing also demonstrates that the participants were engaged in peacemaking as a result of the development of individual students’ skills in sewing.

Through interviews, many adults including parents, the classroom teacher, and the volunteer quiltmaker spoke about the increase in confidence that they observed or expected to see in the children, as well as the sense of ownership that the children displayed over the quilt as a whole. For example, reflecting on the children’s behaviour during the quiltmaking project the classroom teacher said: “They felt confident, they were not trying to get…negative attention…they were just working on what they wanted and that created peace within the classroom” (Classroom Teacher, Lines 593-596). Bobby’s Dad spoke about the impact that he expected the quiltmaking project to have on his son by saying: “It might make him feel better about himself or different or feel that he can do something on his own” (Bobby’s Dad, Lines 350-352).

The theme of ownership in relation to building confidence and pride was also prominent with adults including Colin’s Mom who expressed their observations about the children’s sense of
ownership over the quilt. For example, she said: “‘Cause [they’re] proud of it and it’s theirs” (Colin’s Mom, Line 1165). The volunteer quiltmaker echoed Colin’s Mom’s comment about ownership by saying: “[The kids] feel comfortable about themselves, feel happy with what they’re doing, feel proud of what they’re doing because it’s their creation” (Shelagh, Lines 563-565). The classroom teacher commented about the sense of ownership that the children felt through sharing a story about how the children chose to have the quilt displayed in an art gallery. For example, she said: “They really wanted it displayed in an art gallery. It’s great because they don’t always want their work displayed…because some of them struggle and this is something that they can carry and be proud of” (Classroom Teacher, Lines 266-270). Shelagh also shared a story from the quiltmaking project about the children’s sense of ownership over the quilt by saying: “The look on their faces when they came in the door and saw it hanging up there; they were astounded. And just so pleased with it, their mouths were open. I was so pleased of their ownership of it and [of] their feeling that it was something valuable” (Shelagh, Line 261-265).

According to Bickmore (2004), peacemaking educational initiatives include “activities to develop self-esteem” (p. 83) and they often support “individual students’ skill development.” Because the participants developed pride and confidence in themselves and in their skills and abilities, particularly as sewers, the quiltmaking process supported peacemaking. Furthermore, through their artwork which the participants felt proud about, the children expressed themselves and developed a sense of agency through their message or story about inclusion or exclusion that was portrayed in their square.

7.4 Hope and Hope for Peace, Sending a Larger Statement and Message
One of the outcomes of the quiltmaking process was the fostering of a sense of hope and hope for peace among participants. At the same time, the quiltmaking project and the quilt itself sent a larger message or statement to the world (individuals including the school at large and community members who will view the quilt) about peace. Although not all participants spoke about how the quiltmaking project fostered a sense of hope or sent a larger message or statement, the individuals who did, seemed quite passionate about the quiltmaking project’s impact in fostering hope and in sending a message to the world. This
signifies hope and hope for peace as an important outcome of the quiltmaking project. Participants were not asked during interviews if the quiltmaking project gave them hope or if they felt it sent a larger message, but some participants shared their feelings despite not being asked.

The fostering of a sense of hope and hope for peace as well as sending a larger message or statement to the world demonstrates that the participants were engaged in both peacemaking and peacebuilding, during the quiltmaking project. The project demonstrated peacemaking through the participants’ comments about developing a sense of agency and wanting to enact this agency by making change in the world. According to Bickmore (2004), the development of “active student agency” supports peacemaking; however, because the participants did not express making change in the world through redressing injustice, rights violations or participation barriers, the participants were not engaged in peacebuilding. Addressing the significant role that institutions and structures have in supporting oppression and identifying the importance of dealing with larger structures in working towards change and peace in the world, is important. Despite this, the project did support peacebuilding because the children were engaged in learning about peace through the focus on inclusion and exclusion which connects implicitly to “peace education curricula” (Ibid, pp. 80-81).

Colin had several comments about the general sense of hope and the sense of hope for peace that he gained through the quiltmaking project. For example, reflecting on his life experience and how the quiltmaking project gave him hope, he said:

I always thought…that peace was possible to happen all around the world. I was starting to give up on trying to make the world peaceful. To the world I am just a little germ that’s micro-sized. I started giving up but then…there’s something that gave me a bit more hope. You see when there was the quilt project and everybody was including and excluding in their quilts I found out maybe I could put more peace. I’m like maybe I could actually bring peace to the world (Colin, Lines 348-358).

He also commented about how he gained hope for peace from hearing about the classroom teacher’s quiltmaking square by saying: “When Miss E. did that inclusion/exclusion thing about the hearts and th[ere] was the dotted one that makes you happier and there was the
Harmandeep\textsuperscript{14} one, I’m like wow, even the one left Miss E. is still including her. I’m like maybe there still is a chance to put peace in the world” (Colin, Lines 454-464). Colin’s comments about his sense of hope and hope for peace that the project helped foster, demonstrate that the children were engaged in peacemaking. Educational activities like the quiltmaking project that inspire children to think of others irregardless of their diversity, and to respect both themselves and others, support peacemaking.

Several participants spoke about how the quiltmaking project sent a larger message or statement to the world. There were also some comments, particularly from the volunteer quiltmaker about the role of quiltmaking both historically and presently, in sending statements and messages about social issues to the world. For example, she said: “I’m noticing quilting being used as a venue in quite a few different things now for getting messages across and the first ones that I knew about were breast cancer ones and…the very first one was an AIDS quilt. I’m finding that groups of people with a common interest or a common focus are using quilting now as a venue to express themselves and be with each other in a pleasant…sharing time” (Shelagh, Lines 303-310). The volunteer quiltmaker also spoke about how the quilt that was produced “made a theme come to life in quilting” (Shelagh, Line 651).

Reflecting on the role of quiltmaking in a larger context the volunteer quiltmaker said:

> I think if you’re making a quilt it’s a community project that everybody is participating and making a little small part that will be part of a bigger whole that’s making a statement. I think…it has the potential for being displayed to many audiences and carry the message of what the theme is and what’s happening and it’s proven to be a vehicle in many other instances that is quite powerful (Shelagh, Lines 450-459).

Because the quiltmaking project sent a larger message and statement to the outside world, it demonstrates that the participants were engaged in peacemaking. According to Bickmore

\textsuperscript{14} Harmandeep was a girl with Indian heritage who had been a student in the ELAC class. Colin’s comment is in reference to the classroom teacher’s quilt square, which contained a small heart for each child in the class. She also included a heart in her quilt square, to represent Harmandeep, who had left the ELAC class earlier in the year.
(2004), peacemaking activities “encourage a sense of agency and the practice of democratic participation capabilities such as dialogue and negotiation” (p. 79). The quiltmaking project engaged the children’s sense of agency through the creation of their individual quilt squares and at the same time helped them engage in a larger dialogue with the outside world about their experiences with inclusion and exclusion, through the message that the quilt holds.

Speaking about the artistic aspect of the quilt and its role in sending a larger statement or message, the volunteer quiltmaker said: “The double one that the two children were working on together…in their minds it was quite clear what was being included and excluded. All I saw at first were planes flying in all directions, but they did have an idea and I think they could articulate it very well” (Shelagh, Lines 164-172). Colin, one of the children who made the double-quilt square re-affirmed the volunteer quiltmaker’s comment about having an idea in the square by saying: “I looked at it by mainly a very good…ad” (Colin, Line 127). Despite the fact that the quilt squares were “charming and lighthearted and children’s pieces” (Special Education Assistant, Line 26) the impact of the project was that it “made a bit of both [an art project and a quilt] and…made a statement” (Shelagh, Line 649). Developing hope and being involved in a project that sends a message and makes a larger statement was valued by Colin’s Mom who said: “If you teach [peace] at a young age…maybe someone like Colin could go somewhere else and help the world” (Colin’s Mom, Lines 543-546). It was also valued by Colin who, reflecting on his learning from the quiltmaking project said: “maybe all hope is not lost” (Colin, Line 466).

The fostering of a sense of hope and hope for peace as well as the sending of a larger message or statement to the world demonstrates that the participants were engaged in both peacemaking and peacebuilding, during the quiltmaking project. Peacemaking was evident through the participants’ development of a sense of agency and wanting to enact this agency by making change in the world. According to Bickmore (2004), the development of “active student agency” supports peacemaking. The quiltmaking project also engaged the children’s sense of agency through the creation of their individual quilt squares and at the same time helped them engage in a larger dialogue with the outside world about their experiences with inclusion and exclusion, through the message that the quilt holds. Educational activities like
the quiltmaking project that inspire children to think of others irregardless of their diversity, and to respect both themselves and others, support peacemaking. The project also supported peacebuilding because the children were engaged in learning about peace through the focus on inclusion and exclusion which connects implicitly to “peace education curricula” (Ibid, p. 80-81).

7.5 Chapter Summary

The quiltmaking process proved to be important in supporting peacemaking and peacebuilding among participants, and contributed to three outcomes: (1) it promoted a shift in perspective about others, among participants which fostered new and deeper relationships among participants; (2) it fostered confidence and pride among participants; (3) it fostered a sense of hope and hope for peace among participants while sending a larger message or statement. Peacekeeping was not evident\(^\text{15}\) in any of the outcomes of the quiltmaking process but both peacemaking and peacebuilding were.

Peacebuilding was evident through participants’ shifting their perspectives about others and as a result developing new and deeper relationships with others, because this supports the development of “accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups” (Bickmore, 2004, p. 80). Because participants experienced a shift in perspective about others, it is clear that the project also contributed to peacebuilding through the establishment of equitable and resilient relationships amongst the participants as well as the deepening or re-building (in new ways) of these relationships. If participants have a better understanding of each other based on their differences, yet are also able to see similarities, it is logical to assume that their relationships will be more resilient. Furthermore, developing empathy through learning about others also supports peacebuilding because it contributes to the development of more equitable and resilient relationships.

Peacemaking was evident through the children’s development of confidence and pride in themselves and in their skills and abilities, particularly as sewers. According to Bickmore

\(^{15}\) See the footnote on page 61 for a discussion about peacekeeping in the context of this study.
(2004), peacemaking educational initiatives include “activities to develop self-esteem” (p. 83) and often support “individual students’ skill development” (p. 79). Furthermore, through their artwork which the participants felt proud about, the children expressed themselves and developed a sense of agency through their message or story about inclusion or exclusion that was portrayed in their square.

The fostering of a sense of hope and hope for peace as well as the sending of a larger message or statement to the world demonstrates that the participants were engaged in both peacemaking and peacebuilding. Peacemaking was evident through the participants’ comments about developing a sense of agency and wanting to enact this agency by making change in the world. According to Bickmore (2004), the development of “active student agency” supports peacemaking. At the same time, the project did support peacebuilding because the children were engaged in learning about peace through the focus on inclusion and exclusion which connects implicitly to “peace education curricula” (Ibid, p. 80-81).

Over the last three chapters, I have explored what makes participatory artistic quiltmaking an effective vehicle for grade 4, 5, 6, and 7 students to engage in peacebuilding and provided information to demonstrate how peacekeeping, peacemaking, and peacebuilding were evident in the experiences, processes, and interactions among the children, classroom teacher, educational assistant, volunteer quiltmaker, and researcher, involved in the project. I have also explained how Bickmore’s frame provides an adequate theorization for understanding the experiences and processes among the participants involved in the project as well as how the data gathered challenge and extend the frame. In chapter eight, I conclude by presenting recommendations for curriculum and policy development as well as suggest future research to be conducted, based on the findings from this research project.
Intersection 7: On Production

Figure 15 Kyle's Quilt Square

This is Kyle's square. This is about Kyle's quilt square. It is about inclusion. Kyle's square has an island and a gentle river, a peaceful family and it represents friendship and peace. It represents inclusion because it's about a family relaxing, having fun with each other. In case someone needs a quiet place to think or calm down, they go to the tree house. Kyle enjoyed the quilt project because it was something new he hadn't tried before. It was fun thinking of ideas and he had fun with his friends. We got to work together and helped each other.

“A piece of work is not only produced by the arts, but by all those who come in contact with the work subsequently, and who have an interest in it” (O Donoghue, 2008, p. 109). During the quiltmaking project, participants (including myself) expressed the positive impact that the quilt has had on both themselves and on others. The participants pride and attachment to the
quilt as well as their sense of ownership of the quilt, demonstrate their “production” of the quilt. Because artworks are “records of recursive, reflexive and reflective analyses and reanalyses,” and thus “provide a place and a means for learning to perceive differently,” there is hope that the quilt may very well be transformative for all who are engaged with and in it (Ibid, p. 114). Irwin writes that “anyone with whom [we] work will be affected by [our] involvement, regardless of the extent to which the person is involved (Irwin, 2008, p. 79). The quilt itself represents an opportunity for individuals to “produce” new stories, perceptions, and ideas both in the quilt and in themselves.

The beauty of the quilt that was produced through the quiltmaking project, is its ability to produce stories. It is impossible to know exactly how many stories are attached to the quilt. Hundreds? Thousands? Millions? Every single person who has had the opportunity to view the quilt or to see photographs of the quilt, has produced it. They have added their own stories to it and have made it “come alive” based on their own experiences, beliefs, values, and things that they hold important. In this way, the quilt has been produced. The individuals who have produced it have also been produced. I have been produced. Every time I look at the quilt, I generate new stories and insights both about myself and about the world. I remember things that I had forgotten or simply never realized during the quiltmaking process. It is in this space of production that the quilt takes on the lives of each person who comes into contact with it. As individuals, our lives are also “taken on” and are altered and changed by this seemingly innocent and produced textile. Production is the quilt’s power.
Figure 16 Sharing the Quilt
8. Conclusions and Recommendations

8.1 Introduction
In this chapter, I begin by providing a summary of the research findings, as discussed in chapters five, six, and seven. I explain the findings as they relate to the artistic component of the participatory artistic quiltmaking project, the participatory component of the project, and the outcomes of the project. I also discuss the research findings as they relate to peacekeeping as well as summarize the research findings in relation to my arguments. Next I discuss the limitations of the research study. Thirdly, I highlight the implications for theory building and literature as well as the implications for policy and practice, including curriculum development. Lastly, I provide directions for future research as well as some concluding remarks.

8.2 Summary of Research Findings
This study aimed to explore how participatory artistic quiltmaking contributes to peacebuilding as defined by Bickmore (2004) among grade 4, 5, 6, and 7 students in one classroom at an inner-city elementary school in Vancouver, BC. Using Bickmore’s (2004) frame, the following questions were explored:

1. What makes participatory artistic quiltmaking an effective vehicle for grade 4, 5, 6, and 7 students to engage in peacebuilding?
2. How are peacekeeping, peacemaking, and peacebuilding evident in the experiences, processes, and interactions among the participants involved in the project?
3. How does Bickmore’s frame provide an adequate theorization for understanding the experiences and processes among the participants involved in the project?
4. How does the data gathered in this project challenge and extend Bickmore’s frame?

Based on the research findings, it is evident that participatory artistic quiltmaking is an effective vehicle for grade 4, 5, 6, and 7 students to engage in both peacemaking and peacebuilding as defined by Bickmore. The artistic and participatory components which are
not explored by Bickmore in her frame were important in this classroom to supporting the peacemaking and peacebuilding process as well as the development of skills to support peacemaking and peacebuilding. The artistic and participatory components fostered both peacemaking and peacebuilding, although peacemaking was more prominent than peacebuilding in the artistic component, and peacebuilding was more prominent that peacemaking in the participatory component. According to Bickmore (2004), activities that foster peacemaking generally support “individual students’ skill development” and tend to support the development of self-esteem, communication, social skills, respect for self and others, productive behaviour, and the practice of democratic principles” (p. 83). Furthermore, “active student agency” (Ibid, p. 93) which supports peacemaking, was also fostered through the artistic component of the participatory artistic quiltmaking process. Peacebuilding which Bickmore (2004) describes as the “broadening of democratic space by redressing injustice, rights violations, and participation barriers” (p. 80) and as “emphasiz[ing] the development and autonomous implementation of individual and institutional capacities over time” (p. 81) was also evident in the outcomes of the artistic component of the participatory artistic quiltmaking process.

8.3 Research Finding: Artistic Component and Peacemaking and Peacebuilding

Peacemaking was evident in all three outcomes of the artistic component which were the fostering of individuality and collectivity among participants; the fostering of self-expression; and the fostering of creativity. Peacemaking was evident in the first outcome of the artistic component which was the fostering of individuality and collectivity among participants because participants had the opportunity to work individually with their own ideas and to contribute to a larger collective project (the quilt) and a larger idea (theme of inclusion and exclusion). Peacemaking can be seen in this balancing of the individual and the collective as participants developed skills including a sense of agency, self-respect, and social skills, yet also learned to respect others through the group project.

Peacemaking was also evident in the second outcome of the artistic component which was self-expression. In this project, the artistic component which included the development of an individual quilt square based on the theme of inclusion and exclusion, fostered self-
expression among participants and helped them develop a sense of agency broadly, and specifically as it related to their experiences with exclusion and inclusion. According to Bickmore (2004), active student agency is a key component of peacemaking. Self-expression is one part of the manifestation of agency, and there is a direct relationship between self-expression and agency. Thus through the artistic component of the quiltmaking project which fostered self-expression, students engaged in peacemaking.

Peacemaking was also evident in the third outcome of the artistic component which was the fostering of creativity. According to Bickmore (2004), educational activities that help students develop self-esteem and respect for themselves and others, support peacemaking. Allowing students to explore their creative sides and to engage in expressing their creativity through the artistic component of the quiltmaking project, implicitly and explicitly helped students develop self-esteem as well as respect for themselves and others, irregardless of perceived differences among students. Creativity also involves self-expression, which is connected to agency and the implementation of agency, which is done through self-expression. As mentioned previously, the development of agency demonstrates engagement in peacemaking in the classroom.

Peacebuilding was evident in the second outcome of the artistic component, which was the fostering of self-expression. Self-expression can be connected to the development of students’ individual capacities (students being themselves) as they gain the ability to be confident in who they are and in their beliefs and values. In the participatory artistic quiltmaking project, the artistic component gave students an opportunity to develop and express their values and beliefs about inclusion and exclusion without judgment, which supported peacebuilding in the classroom. Furthermore, through self-expression of experiences of exclusion, the participants engaged in peacebuilding as they shared and thus implicitly learned about common participation barriers that prevent full and democratic participation in society.
8.4 Research Finding: Participatory Component and Peacemaking and Peacebuilding

The participatory component fostered both peacemaking and peacebuilding, although peacebuilding was more prominent than peacemaking. Peacemaking was evident in the first outcome of the participatory component which was the fostering of group development. Peacebuilding was evident in the second and third outcomes which were the fostering of a sense of inclusion among all participants despite age, gender, cultural background, socio-economic status, ability, language, religion, or other potential sources of oppression (which supported learning about inclusion); and the connecting of personal experiences and stories to the theme of inclusion and exclusion (which supported independent thinking and decision making skills).

Peacemaking was evident in the first outcome of the participatory component which was group development. Group development can include balancing between expressing one’s agency yet at the same time participating democratically and thinking about the larger groups’ needs, and activities and experiences that support peacemaking are “designed to facilitate collective deliberation and decision making in the face of citizens’ conflicting wants and needs” (Bickmore, 2004, p. 79). As a community of practice of artists, researchers, and teachers, participants in the quiltmaking project had many roles. The conception of participants as equal (through their roles) despite other factors (age, gender, cultural background, etc.), was fostered through the collective group experience. This supported peacemaking because it “attend[ed] to critical agency and conflict communication across cultural, gender, language, ideological, or power differences” and as a result “create[d] opportunities for democratic citizen engagement” (Ibid, p. 80).

Peacebuilding was evident in the second outcome of the participatory component which was the fostering of a sense of inclusion among all participants despite age, gender, cultural background, socio-economic status, ability, language, religion, or other potential sources of oppression (which supported learning about inclusion). Feeling included irregardless of skin colour, language, or other factors while at the same time being exposed to individuals from cultures, races, linguistic groups, and from other groups that are different from one’s own, helps support peacebuilding. According to Bickmore (2004), “democratic education that
helps students to develop accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups is peacebuilding” (p. 80). Participants’ comments about feeling included speak to the “broadening of democratic space” (Ibid, p. 80) that the participatory component fostered through the sense of inclusion that participants felt. Furthermore, the removal of “participation barriers” (Ibid, p. 80) through the participatory component of the quiltmaking project fostered an inclusive and democratic environment for all participants. The inherent framing of the quiltmaking project as an inclusive activity supported social inclusion which according to Bickmore (2004), supports peacebuilding.

The third outcome of the participatory component which was the connecting of personal experiences and stories to the theme of inclusion and exclusion (which supported independent thinking and decision making skills), also supported peacebuilding. Through sharing stories and personal experiences about inclusion and exclusion, many children realized their biases towards others (based on ability, age, etc.), which in turn helped them engage in developing more equitable relationships with others both within and outside of the classroom. Based on their stories, students demonstrated that they had “accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups” (Bickmore, 2004, p. 80), which indicated their engagement with peacebuilding. Furthermore, their stories about their past actions to include excluded children demonstrated their desire to “broaden democratic space” (Ibid, p. 80), which supports peacebuilding. The stories also indicated participants’ awareness of how participation barriers impact emotional well-being, and sense of inclusion and belonging. Being aware of participation barriers is a “habit of mind” that is needed to engage in peacebuilding.

8.5 Research Finding: Outcomes and Peacemaking and Peacebuilding
The participatory artistic quiltmaking process promoted a shift in perspective about others among participants, and fostered new and deeper relationships as well as confidence and pride among participants. It also fostered a sense of hope and hope for peace among participants while sending a larger message or statement. These outcomes demonstrate peacemaking and peacebuilding among the participants involved in the project. Peacebuilding was evident in the shift in perspectives about others that participants
experienced, which contributed to the development of new and deeper relationships. This supports the development of “accepting attitudes and a sense of responsibility toward unfamiliar or subordinate national or social groups” (Bickmore, 2004, p. 80), which is peacebuilding. Through this shift in perspective about others, it is clear that the project also contributed to peacebuilding through the establishment of equitable and resilient relationships amongst the participants as well as the deepening or re-building (in new ways) of these relationships.

The development of confidence and pride in oneself and in one’s skills and abilities, particularly as sewers, demonstrates peacemaking as according to Bickmore (2004), peacemaking educational initiatives include “activities to develop self-esteem” (p. 83) and activities that support “individual students’ skill development.” In addition, through artwork, the participants expressed themselves and developed a sense of agency through sharing their message or story about inclusion or exclusion. Both peacemaking and peacebuilding were supported through the final outcome of the quiltmaking project which was the fostering of a sense of hope and hope for peace as well as the sending of a larger message or statement to the world. Peacemaking was evident through participants’ comments about developing a sense of agency and wanting to enact this agency by making change in the world. According to Bickmore (2004), the development of “active student agency” supports peacemaking. Peacebuilding was evident through the peace education curricula that the quiltmaking project supported, as participants learned about peace through learning about inclusion and exclusion.

8.5.1 Research Finding: Peacekeeping

Peacekeeping was not evident16 in the experiences, processes, and interactions among the participants in the quiltmaking project. Firstly, I did not observe or experience any conflicts between students, students and other adults (classroom teacher, educational assistant, volunteer quiltmaker, or myself), or between adults. In addition, during the quiltmaking project the classroom teacher and educational assistant never had to ask a student to modify

16 See the footnote on page 61 for a discussion about peacekeeping in the context of this study.
their behaviour, leave the classroom, or go to the principal or office. These are strategies that support peacekeeping because they “punish or exclude[e] individual students, rather than resolving underlying conflicts or strengthening social relationships” (Bickmore, 2004, p. 78). In fact, based on the data, the quiltmaking project did just the opposite in that it supported the strengthening of social relationships among participants. Furthermore, because of the participatory and artistic components of the project and because the project was both an individual and collective endeavour, the children’s behaviour was purposely not “controlled” (a sign of peacekeeping) because the children had the opportunity to be themselves and to be acknowledged for their uniqueness. This meant that they did not need to seek attention through negative behaviour. In many schools, seeking attention through negative behaviour can lead to peacekeeping and the “establishment of security through control.” Another indicator that peacekeeping was not reflected in the participants’ experiences in the quiltmaking project is that not a single participant expressed having experienced conflict during the quiltmaking process. The only comments that were shared about conflict and behaviour were from the classroom teacher and the volunteer quiltmaker who spoke about children’s sense of focus and not needing to use “behaviour strategies” during the quiltmaking project (Classroom Teacher, Lines 105-111).

8.6 Research Finding: Summary Connected to Arguments
Bickmore’s frame provides an adequate theorization for understanding the experiences of those that were involved in the participatory artistic quiltmaking process when it conceptualizes peacemaking as “encouraging a sense of agency and the practice of democratic participation capabilities such as dialogue and negotiation” (2004, p. 79) and peacebuilding as the “broadening of democratic space by redressing injustice, rights violations, and participation barriers” (Ibid, p. 80) which the participatory and artistic components of the participatory artistic quiltmaking process supported. In addition, it can be built on by including a practical or applied component that addresses how peacekeeping, peacemaking, and peacebuilding can appear and be fostered in individual classrooms. This practical and applied component would address the role of the arts and of participatory activities as tools or vehicles for promoting peacemaking and peacebuilding.
8.7 Research Limitations

This research study had several limitations. Firstly, because the research was exploratory and was conducted in one classroom in one school, the findings are limited to the particular experiences of the research participants. Exploratory research favours a more strategic sampling of insightful informants or revealing situations; however, this can also be a limitation because the research is less focused on obtaining a large “representative” sample of people or situations, the findings cannot be “transferred” to different contexts or situations. As Lincoln and Guba (1985) state, findings are “transferred from a sending context to a receiving context” and thus it is “the responsibility of the original investigator” to provide “sufficient descriptive data to make such similarity judgments possible” (p. 298 as cited in Anderson, Herr & Nihlen, 1994, p. 33). As a result, in this study, I was unable to determine whether or not other students in other schools may have had a similar experience with the participatory artistic quiltmaking process. In addition, because the number of children enrolled in the class was only 14, I had a very limited pool of child participants to potentially interview.

Although I was able to interview nine of the 14 students, I was unable to interview several students whom I would have liked to interview, based on their linguistic and cultural diversity, but was unable to interview, because their parent(s) or guardian(s) did not return the research consent forms. Despite my efforts to include a multilanguage cover sheet\(^{17}\) with the consent forms that were sent home with every child in the class, I did not receive signed consent forms from many of the children who spoke English as a second or additional language and who were culturally diverse. Their perspectives would have contributed to the diversity of the participant responses. Ideally, I would have liked to provide translation services for the parent interviews, to encourage parents to participate in the study, and I would have liked to provide translated consent forms in a variety of languages, for those parents who needed translation. Unfortunately due to limited financial resources and due to a

\(^{17}\) Please see Appendix M for a copy of the multilanguage cover sheet that was sent home with each child, on the top of the consent forms package.
lack of access to translators, I was unable to provide this service. The Vancouver School Board also does not provide translation services.

Another limitation to the study is related to my skills as an interviewer. As an inexperienced researcher, my ability to effectively conduct semi-structured interviews with the participants may have limited the depth and breadth of information that the participants provided. This was particularly true with the children whom I interviewed, as I found it challenging to “dig out” information from the children, despite asking probing questions. Interviewing effectively is an art, and as a novice researcher, it will likely take plenty of practice before I am able to effectively navigate a research interview, to suit my needs as a researcher.

As a novice researcher, my ability to systematically conduct ethnographic observations was limited. Having never conducted ethnographic observations in a school and never been a “researcher” in a school, I was not entirely familiar with what to look for, who to talk to, where to be, and how to be, in the school setting. To help ease my transition from being a teacher to being a researcher, as well as to help focus my ethnographic observations, I created an observation schedule that included identified places within the school and specific times during the school day that I wanted to observe. This was helpful, but I am sure that there were things that I simply missed during my ethnographic observations, because I was a novice researcher. Furthermore, as a former teacher, I hold particular ideas about what it means for me to be in a school. That was not the case in my role as a researcher. As a researcher conducting ethnographic observations, I initially had no idea what it meant to be a researcher in a school-based setting. How would I be perceived? What access would I have? How would I explain myself? These were all questions that I struggled to answer as I conducted ethnographic observations and gathered needed information.

As a researcher, I was also limited by the time of year when the research was conducted. Because the research was conducted from April to June, I found myself limited in my ability to follow-up with teachers and participants in the research project. The school was closed

18 Please see Appendix J for the ethnographic observation schedule.
over the summer and thus I simply did not have the opportunity to follow-up with participants until the new school year started in September. In addition, several participants graduated from the school; therefore, I did not have the option to follow-up with them after the research project, with any additional questions that I may have had. In addition, the school principal who supported my research project retired at the end of the school year, and I was unable to follow-up with her and had to develop a new relationship with a new school principal. Despite the limitations of my study and the mistakes that I invariably made as a novice researcher, I know that I have added to my “toolbox” as a researcher and that future research I conduct, particularly that uses ethnographic methods in a school-based setting, and that I will be more prepared and more confident in my role as a researcher.

8.8 Implications for Theory-Building and Literature

Through the application of Bickmore’s (2004) frame (peacekeeping, peacemaking, and peacebuilding) to a classroom setting, I extended her frame and created a “guide” for classroom teachers and others who may be interested in using participatory artistic quiltmaking for peacebuilding, to follow and modify. Through the inclusion of art (through quiltmaking) in the project, I helped to contextualize peacebuilding as an aspect of Bickmore’s (2004) theoretical frame as well as demonstrate the importance of the arts in supporting peacebuilding. One extension of Bickmore’s (2004) frame is in the area of inclusion and exclusion. In the participatory artistic quiltmaking project, the theme of inclusion and exclusion was used to support participant engagement in peacebuilding, which Bickmore does not explore in her frame or in her discussions about peacebuilding. This is likely because most of her work is at the policy level.

In considering this study’s contribution to theory-building and literature, it is important to consider how participatory artistic quiltmaking for peacebuilding is different from other school activities. Firstly, unlike most classroom activities, the participatory artistic quiltmaking process was a non-graded activity which meant that the classroom teacher did not have to assess the activity using BC Ministry of Education curriculum outcomes. This meant that participants (including the students, classroom teacher and Special Education assistant) had the opportunity to have a “break” from formal academic learning. They did not
have to worry about the pace of the activity or about “getting through” curriculum. Secondly, unlike many school and classroom-based activities, during the quiltmaking project, no status or hierarchy was allowed to develop among the children. This was because each child had the same amount of power in that they were able to make decisions about their own quilt square. Furthermore, decisions about the quilt as a whole were made democratically as a group by majority vote, which also prevented the development of a hierarchy among the participants. In addition, the children were given the opportunity to make decisions, wherever possible, in relation to the quiltmaking project. For example, participants had the ability to make the following decisions: work together or alone, inclusion of content in their quilt square, how to put together the quilt, what to do with quilt, what guidelines to have as a group during the project.

Decision-making by children is unusual in many school and classroom-based activities. Often children do not have ability to make decisions both individually and democratically, as usually classroom teachers are responsible for deciding how children will participate in activities, which roles children will have, and often have the “final say” in regards to decisions affecting the class. In the quiltmaking project, as the facilitator, I did not say “no” to anything, but rather encouraged the children to make decisions either as individuals or as a group, depending on the situation. Another difference between the quiltmaking project and most regular classroom activities is that the children had the opportunity to sit wherever they liked, and with whomever they liked, during the project. There were no “assigned” spaces or places in the rooms where the quiltmaking project was held, which demonstrates another way that the children had the ability to make decisions during the project.

Another difference between the quiltmaking project and most regular classroom activities was the inclusion of an elder, Shelagh, from the broader community. Her calm presence and her openness to allowing the children to do what they wanted with their quilt squares, helped support peacebuilding in the classroom. Furthermore, her flexible conception of quiltmaking as opposed to a traditional notion of quiltmaking as being patterned, and so forth helped the success of the project. She never imposed her ideas about quiltmaking on the students. In addition, it is important to consider my role as a facilitator of the quiltmaking process, and
how my presence and role in the classroom differentiates the quiltmaking project from normal classroom activities. My particular beliefs about art including my belief that it should be non-graded and that children should decide for themselves what “quality” art is, influenced my interaction with the children as well as the framing of the quiltmaking project.

8.9 Implications for Policy and Practice

Ideally, all students, irregardless of what school they attend or what community they live in, should have access to programs and activities both in-class and outside of class that support social-emotional learning (in the form of peacebuilding), and schools should have policies and procedures that support the development of peacebuilding. If students do not have the opportunity to engage in these activities at school or in their communities, then when and where will they ever have the opportunity? Furthermore, as Bickmore stated, “democratic citizenship education needs to focus on initiatives that attend to critical agency and conflict communication across cultural, gender, language, ideological, or power differences, as these create opportunities for democratic citizen engagement” (2004, p. 80). Educational initiatives in school-based settings need to include guided opportunities for active conflict deliberation, peacemaking, and peacebuilding, which are essential to the development of citizenship capabilities, and for actually resolving conflicts that underlie violence. Despite the myriad of formal programs and curricula that support “social responsibility” and citizenship education in schools in British Columbia, there is an urgent need to support educational experiences and initiatives that are based on children’s specific needs. Children’s needs are shaped by their experiences and realities, as well as by the educational context that they are immersed in. Schools and classrooms are not homogenous; therefore, the programs and curricula that children are immersed in and exposed to need to be based on children’s specific needs.

Schools need to embrace conflict and difference as normal aspects of their daily operations and as learning opportunities for educators, students, and administrators. Furthermore, once educators are able to embrace these ideas of democratic citizenship, particularly as they relate to peacebuilding, their own citizenship action will make a difference in shaping the political will and understanding that in turn shapes school policy. This has been demonstrated in numerous schools in British Columbia wherein teachers have become allies for the
promotion of issues around diversity and inclusion in schools. Failing to address issues of bias that underlie issues of conflict, as well as violence and bullying, fails to address the challenges of the contemporary world. As Bickmore (2004) stated, “some citizens’ concerns are encoded in policy much more readily than others, based on their identity, visibility, political participation, and socio-economic clout” (p. 80).

Participatory artistic quiltmaking is not the only way for children to engage in peacebuilding in a school or classroom-based setting. Although it was “successful” with the particular group of participants at General Brock Elementary School, it may not be successful elsewhere. The conditions at General Brock Elementary School that facilitated the success of the participatory artistic quiltmaking project need to be considered and compared to the conditions in different educational contexts, in order to determine if engaging in participatory artistic quiltmaking or similar activities that involve participatory and artistic components, is both feasible and beneficial. In addition, it is important to consider several factors including time, the size of the group, availability of resources, the interest of both the school and the classroom teacher, and the children’s ability or skill level. Although adaptations can be made to accommodate some of these factors (i.e. ability – kids could glue instead of sew), depending on the particular educational context, participatory artistic quiltmaking may not be a suitable peacebuilding activity.

8.10 Directions for Future Research

Based on the findings from this study, there are several future research topics that need to be explored. Firstly, the role of gender in participatory artistic quiltmaking for peacebuilding, needs to be explored. Quiltmaking has a long history as an activity involving women and it is thus a gendered activity. According to Stalp (2001) who wrote about quiltmaking in the context of women’s identity, “quilting is one of many ways in which women can connect with other women on personal and society levels, develop a creative self in which women find themselves not just as family caretakers but as subjects of their own lives” (Ibid, p. 154). Although the role of gender was not a theme in my research study, the role of gender in the participatory artistic quiltmaking project, gender did not impact the participatory artistic quiltmaking process.

19 Despite the large number of boys (10) and small number of girls (4) in the ELAC class that participated in the participatory artistic quiltmaking project, gender did not impact the participatory artistic quiltmaking process.
participatory artistic quiltmaking process needs to be explored. Questions that could be explored include: How does gender impact participants’ perceptions and experiences of quiltmaking as a peacebuilding activity? In what ways do youth identify quiltmaking as a gendered activity?

In this study, both the participants and I were privileged to have a retired volunteer quiltmaker, Shelagh, participate in the quiltmaking project. This was an unexpected development in the project as initially I had planned to conduct the project on my own. Given Shelagh’s involvement in the project, the role of elders in the context of participatory artistic quiltmaking for peacebuilding needs to be explored. Unfortunately I did not have the opportunity to ask participants—including the children, parents, classroom teacher, and the Special Education Assistant—about their perceptions of Shelagh’s participation in the quiltmaking project nor what they learned from her specifically, if anything, as a result of her participation in the quiltmaking project. Questions that could be explored include: What was the impact of having an elder participate in a participatory artistic quiltmaking project for peacebuilding? How did the elder’s participation support peacebuilding?

Another area for future research involves exploring how participatory artistic quiltmaking, if at all, can support participants to engage in enacting change in the world, in support of peacebuilding. It is one thing to participate in a project where one learns about injustices (i.e., exclusion manifested in society), but it is another thing to actually engage in making change in one’s classroom, school, community, and so on based on knowledge gained. In this study, participants learned about social exclusion, but they were not directly engaged in action projects or initiatives to support change, outside of the quiltmaking project. Questions that could be explored include: How can arts-based activities inspire children to engage in activities and initiatives to support change? What specifically contributes to their ability to enact change? Exploring these questions would help support the development of peacebuilding through arts-based activities, in school-based contexts.

For example, at no point during the project did any child talk about quiltmaking as being a gendered (i.e., a “girl’s”) activity and none of the participants asked about the history of quiltmaking or who is involved in quiltmaking today.
In this study, the role of conflict was not explored.\textsuperscript{20} Given the nature of human beings and human interaction, conflict is natural and inevitable. Given this, the role of participatory artistic quiltmaking in supporting conflict resolution among youth is an area that requires future research. One way to explore conflict resolution in the context of participatory artistic quiltmaking for peacebuilding would be to engage in participatory artistic quiltmaking, observe what conflict occurs prior to the quiltmaking project, and observe if the same conflict emerges during the quiltmaking project. This could be done in several schools, particularly in classrooms or contexts where there is overt social conflict.

8.11 Conclusion
The purpose of this research study was to examine and explore the ways that participatory artistic quiltmaking contributes to efforts in peace education, particularly peacebuilding, as defined by Bickmore (2004). Given the limited body of research on quiltmaking and peacebuilding, I wanted to apply Bickmore’s frame of peacekeeping, peacemaking, and peacebuilding (2004) at the classroom level, and thus contribute to the development of her frame and to the body of literature on peacebuilding and quiltmaking. Using a/r/tography as a research methodology and ethnographic methods, this study aimed to explore the role of participatory artistic quiltmaking in supporting peacebuilding among youth in a grade 4, 5, 6, and 7 public education classroom in the Vancouver School District, in Vancouver, B.C., Canada. I framed my study within current theoretical ideas about how participatory arts-based approaches can influence peacebuilding among youth, in formal educational settings.

This study helped determine the impact of participatory artistic quiltmaking in supporting peacebuilding among grade 4–7 youth as well as among other participants including the classroom teacher, Special Education Assistant, parents, and volunteer quiltmaker. The research provided insight into the importance of the participatory component of the quiltmaking process for supporting group development, a sense of inclusion, and the

\textsuperscript{20} During the participatory artistic quiltmaking process, overt conflict did not occur among or between individual students or groups of students. This may have been because of the presence of “guests” including both Shelagh and I, in the classroom during the quiltmaking project. As a result, this study did not explore the role of participatory artistic quiltmaking for dealing with conflicts, in support of peacebuilding.
connecting of personal stories and experiences to inclusion and exclusion. The research also provided insight into the importance of the artistic component of the quiltmaking process for supporting individuality and collectivity, self-expression, and creativity. The research also highlighted the impact of the participatory artistic quiltmaking project in supporting a shift in perspective among participants as well as new and more meaningful relationships, pride and confidence, and hope and hope for peace as well as sending a larger statement or message.

This study added to a body of literature on peace education and citizenship education, as well as to literature on quiltmaking and arts-based research. I hope that this study will help support the development of educational policies and practices in school systems, particularly in British Columbia, that consider the important role of the arts, particularly quiltmaking in supporting social responsibility, peace education, and conflict resolution, among youth. I also hope that this study will inspire future research that considers the role of the arts, particularly participatory artistic quiltmaking, for supporting peacebuilding among youth so that participatory arts can be seen as a viable alternative to formal curricula around peace education and conflict resolution, in support of a more peaceful and just world.
Roslyn visited our class and introduced us to the idea of making a quilt about inclusion and exclusion. She asked us for ideas about what inclusion and exclusion meant to us personally: Bullying, war and peace, Discrimination because of Race or Religion etc. On the second day we started drawing out our personal quilt square. We helped each other and shared ideas. On the third day we met Shelagh, she showed us how to sew, that's when we really got started...

There were tables FULL of different fabric that got us all riled up and excited. It was like a carnival! I almost fainted I ran over to the table and picked up lots of different fabric. At first we felt nervous and overwhelmed. We thought, “We don't know how to sew”. But as we tried and saw our class try, we started to have a lot of fun: We toyed around with different
ideas. We made mistakes and we were inspired by each other. We worked and worked and worked and with a little effort and love we made beautiful creations that meant something to us and had great educational value. We really learned more about what inclusion and exclusion really is. Each of our squares have stories behind them But when we put them all together into one quilt it became so much more. We want to thank Roslyn and Shelagh for teaching us to sew and for inspiring us to work together to make something so special. LOVE FROM Div. 4. (ELAC Students)

A/r/toography conveys meaning rather than facts, and seeks to enhance meaning rather than certainty (Irwin & De Cosson, 2004, p. 34). As an educator, I can only hope that the participants felt that the quiltmaking project left them with an enhanced meaning of the world and their presence in it. “A/r/toography is about each of us living a life of deep meaning enhanced through perceptual practices that reveal what was once hidden, create what has never been know, and imagine what we hope to achieve” (Irwin & De Cosson, p. 36). The quiltmaking project has left me with many thoughts. These thoughts are slowly unveiling themselves and helping to inform who I am in the world and what I believe is important particularly in art, research, teaching, and learning. There is one thing that I am certain of, and that is that a better world is possible through change. Not only is the quiltmaking project a symbol of working towards change, but so are all of the participants through their quest for using art for social change and peace education, and for promoting a more peaceful and just world.
References


http://brock.vsb.bc.ca/about-school-plan-general-brock.html


Appendices

Appendix A  Transcription Confidentiality Agreement: Participatory Artistic Quiltmaking Research Project

1. Confidential Information

The “Participatory Artistic Quiltmaking” Research Project hereby confirms that it will disclose certain of its confidential and proprietary information to their interview transcriptionist, Darla Forbes.

Confidential information shall include all data, materials, products, technology, computer programs, specifications, manuals, software and other information disclosed or submitted, orally, in writing, or by any other media, to Darla Forbes by Roselynn Verwoord.

2. Obligations of Transcriptionist

A. Darla Forbes hereby agrees that the confidential “Participatory Artistic Quiltmaking” research study and is to be used solely for the purposes of said study. Said confidential information should only be disclosed to employees of said research study with a specific need to know.

Darla Forbes hereby agrees not to disclose, publish or otherwise reveal any of the Confidential Information received from Roselynn Verwoord, research assistants or other participants of the project to any other party whatsoever except with the specific prior written authorization of Roselynn Verwoord.

B. Materials containing confidential information must be stored in a safe location so as to avoid third persons unrelated to the project to access said materials. Confidential Information shall not be duplicated by Darla Forbes except for the purposes of this Agreement.
3. Completion of the Work

Upon the completion of the work and at the request of Roselynn Verwoord, Darla Forbes shall return all confidential information received in written or tangible form, including copies, or reproductions or other media containing such confidential information, within ten (10) days of such request.

At Roselynn Verwoord’s option any copies of confidential documents or other media developed by Darla Forbes and remaining in her possession after the completion of her work need to be destroyed so as to protect the confidentiality of said information. Darla Forbes shall provide a written certificate to Owner regarding destruction within ten (10) days thereafter.

With her signature, Darla Forbes shall hereby adhere to the terms of this agreement.

_________________________________  ______________________________
Signature                        Date
Appendix B  Cover Letter to Parents for Research Permission Forms

May 5th, 2010

Dear Parents and Guardians,

For the month of May, our class will be participating in a quiltmaking project. Roselynn Verwoord, a certified teacher and a Master of Arts student from the University of British Columbia (UBC), will be working with our class during school time, to develop a quilt with the students.

As part of the quiltmaking project, Roselynn would like to observe some students from our class during the project, as well as interview some of the students at the end of the quiltmaking project, for her Master of Arts research. She would also like to interview some of you, about your thoughts on the quiltmaking project.

In order for your child to participate in observations during the project and/or an interview with Roselynn, and for you to participate in an interview as a parent, there are 3 permission forms attached. The permission forms are:

- Parent/Guardian Consent Form (For Parent’s Participation in Study)
- Parent/Guardian Consent Form (For Child’s Participation in Interview)
- Parent/Guardian Consent Form (For Child’s Participation in Observations During the Quiltmaking Project)

Please read and fill out the permission forms and return them to the school by Wednesday, May 12th, 2010. It is important that you complete the forms even if you do not want to participate, or do not want your child to participate.

If you have any questions, please let us know.

Thank you,

Miss E. (and Roselynn Verwoord)
Appendix C  Letter to Teachers and Staff at General Brock Elementary School

Roselynn Verwoord, a graduate student from the Department of Educational Studies at the University of British Columbia, will be completing her Master of Arts research at Brock during April and May 2010. As part of her research, which is on the use of quiltmaking for peace education, she will be observing in the school. As part of her observations, she would like to visit different classrooms and spaces in the school. If it is convenient and you are willing, please allow her to visit your classroom.

Roselynn is a certified teacher with the BC College of Teachers and currently works as an Educational Developer at the Centre for Teaching and Academic Growth at UBC. She also works as an instructor at Native Education College.
Appendix D  Volunteer Quiltmaker Interview Questions

What was your experience using quiltmaking to explore cross-cultural relationships?

What can you share about your quilt square?

What have you learned from this project about what it means to use art for cross-cultural relationship building?

What have you observed about the ways that the children interact with each other, in the classroom?

What have you learned about participatory artistic quiltmaking and its use in a diverse classroom setting?

After doing this project do you think differently about yourself or others?

Do you have any questions for me?

*As the participant shares with the researcher a story/stories about using art for cross-cultural relationship building, the researcher, wherever necessary, will interject with open-ended questions intended to elicit and develop as much detail in relation to the participant’s story and experience.
Appendix E  Student Interview Questions

What can you tell me about your experience using quiltmaking in the classroom?

What does peace mean to you?

What can you share about your quilt square that you made?

What have you learned from this project?

Do you think differently about yourself now, since doing this project?

What about how you think about others now?

Do you have any questions that you might want to ask me?

*As the participant shares with the researcher a story/stories about using art for cross-cultural relationship building, the researcher, wherever necessary, will interject with open-ended questions intended to elicit and develop as much detail in relation to the participant’s story and experience.
Appendix F  Parent/Guardian Interview Questions

Why did you choose to allow your child to participate in the study?

Why did you choose to be interviewed about the research study?

What have you learned from this project about what it means to use art for cross-cultural relationship building?

What changes, if any, have you observed in the way that your child interacts with others?

What stories or observations can you share about your child’s experience in the research study?

What effect, if any, has the research study had on you, as a parent/guardian?

Do you have any questions for me?

*As the participant shares with the researcher a story/stories about using art for cross-cultural relationship building, the researcher, wherever necessary, will interject with open-ended questions intended to elicit and develop as much detail in relation to the participant’s story and experience.
Appendix G  Teacher Interview Questions

What was your experience using quiltmaking to explore cross-cultural relationships?

What can you share about your quilt square?

What have you learned from this project about what it means to use art for cross-cultural relationship building?

What changes have you observed, if any, in the ways that children interact with each other, in the classroom?

After doing this project do you think differently about yourself or others?

Do you have any questions for me?

*As the participant shares with the researcher a story/stories about using art for cross-cultural relationship building, the researcher, wherever necessary, will interject with open-ended questions intended to elicit and develop as much detail in relation to the participant’s story and experience.*
Appendix H  Sample Parent Quote Checking Letter

Dear Colin’s Mom:

I would like to invite you to check over the quotes that I have used in my thesis, from the interview I conducted with you. If there are any quotes that you do not want published in my thesis, please let me know. Also, if I have mis-interpreted your comment or have incorrectly written the comment, please let me know. I am happy to make editing changes at this stage.

You'll notice that I have referred to you as Colin's Mom (a "fake name"). I have done this to protect both Colin’s identity and your identity.

Below are the excerpts from the draft where you are quoted:

- During interviews, parents of student participants spoke about how the participatory artistic quiltmaking process taught students to “be themselves but then to work as a group as well” (Colin’s Mom, Lines 1139-1148). For example, Colin’s Mom said that the participatory artistic quiltmaking process “could teach [students] that they could be individuals and be their own people; their own person but they can work as a group too” (Colin’s Mom, Lines 1130-1135).
- Through interviews, some parents spoke about the tension between being an individual and contributing to a group project, particularly as it relates to children’s desires to be seen and heard as individuals. For example, Colin’s Mom said: “If they did…just one thing all…together instead of individual ones, they’d probably argue about it because everyone has different views. It’s nice each person did their own thing, and then you put it all together as a group” (Colin’s Mom, Lines 1139-1148). She further stated: “It’s nice that they did it on their own ‘cause every person is different and they have their own thing and…it helps because then they wouldn’t argue about what they want to do as a whole, whereas they can all put their individual things into one and then put it all together. So it shows the individuality of each person” (Colin’s Mom, Lines 1118-1126).
- Colin’s Mom paralleled the participatory artistic quiltmaking process to therapy and counseling, which both involve self-expression saying “…it’s therapeutic” (Colin’s Mom, Line 284)
- Through interviews, participants, including parents and students, spoke about how the participatory component of the quiltmaking process gave them the opportunity to work together as group and to share experiences with each other as a group. For example, Colin’s Mom spoke about how “working together as a group” can help
students “share their work with each other or thoughts with each other” (Colin’s Mom, Lines 290-293).

- Through interviews, parents spoke about how they allowed their children to participate in the project because they didn’t want their children to feel left out (i.e. be excluded from participating in the project) and because their children expressed a desire to be included in the project that everyone was participating in. For example, reflecting on her son’s rationale for wanting to participate in the quiltmaking project, Colin’s Mom said: “He just said that most everyone in his class is doing it so he wants to do it too” (Colin’s Mom, Lines 29-30).

- Several parents spoke about the value of engaging in the quiltmaking process for helping children shift their perspectives of others and for developing more empathy and understanding. For example, Colin’s mother said “By sharing their experiences maybe they’ll understand why that child feels like that and maybe they can learn how to make that child feel better” (Colin’s Mom, Lines 334-342).

- The theme of ownership in relation to building confidence and pride was also prominent with adults including Colin’s mother who expressed their observations about the children’s sense of ownership over the quilt. For example, she said: “‘Cause their proud of it and it’s theirs” (Colin’s Mom, Line 1165).

- Developing hope and being involved in a project that sends a message and makes a larger statement was valued by Colin’s mother who said: “if you teach [peace] at a young age…maybe someone like Colin could go somewhere else and help the world” (Colin’s Mom, Lines 542-546).

If you could get back to me in a week regarding the quotes, that would be great.

Thank you,
Roselynn Verwoord
## Appendix I Interview Schedule

<table>
<thead>
<tr>
<th>Name</th>
<th>Location of Interview</th>
<th>Date</th>
<th>Duration of Interview</th>
<th>Grade Level (If student)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom Teacher</td>
<td>School</td>
<td>June 23rd, 2010</td>
<td>35:21</td>
<td>N/A</td>
</tr>
<tr>
<td>Special Education Assistant</td>
<td>School</td>
<td>June 24th, 2010</td>
<td>23:02</td>
<td>N/A</td>
</tr>
<tr>
<td>Shelagh (Volunteer Quiltmaker)</td>
<td>Shelagh’s home</td>
<td>June 28th, 2010</td>
<td>58:12</td>
<td>N/A</td>
</tr>
<tr>
<td>Bobby</td>
<td>School</td>
<td>June 24th, 2010</td>
<td>27:41</td>
<td>6</td>
</tr>
<tr>
<td>Colin</td>
<td>School</td>
<td>June 23rd, 2010</td>
<td>30:37</td>
<td>6</td>
</tr>
<tr>
<td>Kaitlin</td>
<td>School</td>
<td>June 23rd, 2010</td>
<td>12:36</td>
<td>5</td>
</tr>
<tr>
<td>Adam</td>
<td>School</td>
<td>June 23rd, 2010</td>
<td>13:53</td>
<td>5</td>
</tr>
<tr>
<td>Kyle</td>
<td>School</td>
<td>N/A – Interview not audio recorded</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>Jessica</td>
<td>School</td>
<td>June 23rd, 2010</td>
<td>10:40</td>
<td>6</td>
</tr>
<tr>
<td>David</td>
<td>School</td>
<td>N/A – Interview not audio recorded</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Location of Interview</td>
<td>Date</td>
<td>Duration of Interview</td>
<td>Grade Level (If student)</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------------------</td>
<td>------------------</td>
<td>-----------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Lilly</td>
<td>School</td>
<td></td>
<td>N/A – Interview not audio recorded</td>
<td>7</td>
</tr>
<tr>
<td>Harry</td>
<td>School</td>
<td></td>
<td>N/A – Interview not audio recorded</td>
<td>5</td>
</tr>
<tr>
<td>Bobby’s Dad</td>
<td>Bobby’s Dad’s Home</td>
<td>July 2nd, 2010</td>
<td>29:56</td>
<td>N/A</td>
</tr>
<tr>
<td>Colin’s Mom</td>
<td>Colin’s Mom’s Home</td>
<td>July 2nd, 2010</td>
<td>1:01:43</td>
<td>N/A</td>
</tr>
<tr>
<td>Lilly’s Mom</td>
<td>Lilly’s Mom’s Home</td>
<td>July 2nd, 2010</td>
<td>30:44</td>
<td>N/A</td>
</tr>
<tr>
<td>Kaitlin’s Mom</td>
<td>Kaitlin’s Mom’s Home</td>
<td>June 29th, 2010</td>
<td>25:27</td>
<td>N/A</td>
</tr>
</tbody>
</table>
## Appendix J  Ethnographic Observation Schedule – Pre-Quilt and During Quilt

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Location/Purpose</th>
<th>Observation #</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 8, 2010</td>
<td>2:30-4pm</td>
<td>- ELAC classroom observation</td>
<td>1</td>
<td>*Conversation with Special Student Worker (SSW) about positioning of ELAC kids in school</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Observation of bus pick-up of ELAC kids</td>
<td></td>
<td>*Conversation with Special Student Worker (SSW) about positioning of ELAC kids in school</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Conversation with Speci Student Worker (SSW) about positioning of ELAC kids</td>
<td></td>
<td>*Conversation with Special Student Worker (SSW) about positioning of ELAC kids in school</td>
</tr>
<tr>
<td>April 9, 2010</td>
<td>10-12pm</td>
<td>- Observation of posters, wall displays in the school</td>
<td>2</td>
<td>*Conversation with school librarian about issues in the school</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*Conversation with school librarian about issues in the school</td>
<td></td>
<td>*Conversation with school librarian about issues in the school</td>
</tr>
<tr>
<td>April 12, 2010</td>
<td>2:30-3:30pm</td>
<td>- PE class observation</td>
<td>3</td>
<td>*Students engaged in work for Pink Day (anti-homophobia)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Computer lab observation</td>
<td></td>
<td>*Students engaged in work for Pink Day (anti-homophobia)</td>
</tr>
<tr>
<td>April 13, 2010</td>
<td>10-12pm</td>
<td>- ELAC classroom observation</td>
<td>4</td>
<td>*Students engaged in work for Pink Day (anti-homophobia)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Observation of lunch break in the cafeteria</td>
<td></td>
<td>*Students engaged in work for Pink Day (anti-homophobia)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Autism class observation</td>
<td></td>
<td>*Students engaged in work for Pink Day (anti-homophobia)</td>
</tr>
<tr>
<td>Date</td>
<td>Time</td>
<td>Location/Purpose</td>
<td>Observation #</td>
<td>Notes</td>
</tr>
<tr>
<td>-----------------</td>
<td>---------</td>
<td>----------------------------------------------------------------------------------</td>
<td>---------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| April 19, 2010  | 1:30-3:30pm | - Observation of ELAC kids in PE Class with PE teacher  
                    - Observation of ELAC kids in computer lab                      | 5             | *Conversation with School Counsellor about issues in the school       |
| April 20, 2010  | 9:35 – 11am  | - Observation of school wide reading group in ELAC class  
                    - Recess observation  
                    - Grade 7 Class observation                                    | 6             | *Conversations with two supervision aids during recess about issues on the playground |
| April 22, 2010  | 12:30-3:30pm | - Lunch break observation  
                    - Earth Day School Assembly observation  
                    - ELAC classroom science lesson observation                     | 7             |                                                                      |
| April 27, 2010  | 10:30-12:30pm | - Observation of Grade 1/2 class  
                    - Lunch with ELAC kids in Cafeteria                            | 8             | *Conversation with ELAC kids about issues among kids in the class    |
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Location/Purpose</th>
<th>Observation</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 28, 2010</td>
<td>2-3:30pm</td>
<td>- Observation of formal class circle discussion among ELAC kids</td>
<td>9</td>
<td>*Inclusion of school youth and family worker in class circle discussion</td>
</tr>
<tr>
<td>May 4, 2010</td>
<td>1:30-3pm</td>
<td>- Quiltmaking Session #1</td>
<td>10</td>
<td>*Introduced the quiltmaking project to the kids; explained research forms</td>
</tr>
<tr>
<td>May 4, 2010</td>
<td>3-3:45pm</td>
<td>- Observation of parent pick-up of children</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>May 4, 2010</td>
<td>6:45-8:15pm</td>
<td>- Observation of Parent Advisory Committee (PAC) Meeting at Brock</td>
<td>12</td>
<td>*Approved to attend by PAC Chair</td>
</tr>
<tr>
<td>May 12, 2010</td>
<td>10:30-12pm</td>
<td>- Quiltmaking Session #2</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>May 13, 2010</td>
<td>1:30-3pm</td>
<td>- Quiltmaking Session #3</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>May 25, 2010</td>
<td>1:30-3pm</td>
<td>- Quiltmaking Session #4</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>May 26, 2010</td>
<td>10:30-12pm</td>
<td>- Quiltmaking Session #5</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>May 31, 2010</td>
<td>10:30-12pm</td>
<td>- Quiltmaking</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Time</td>
<td>Location/Purpose</td>
<td>Observation #</td>
<td>Notes</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------</td>
<td>--------------------------------</td>
<td>---------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>June 18, 2010</td>
<td>10:30-11:30am</td>
<td>- Quiltmaking</td>
<td>18</td>
<td>*Quilt presentation to ELAC class</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Session #6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>June 28, 2010</td>
<td>10:30-12pm</td>
<td>- Quiltmaking</td>
<td>19</td>
<td>*Presentation of Quilt to school by two students</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Session #8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix K  Sample Field Note from Ethnographic Observations

Protocol Number 1: General Brock Elementary School
Type of Protocol: Quiltmaking Session #6
Name of Researcher: Roselynn Verwoord
Time of Observations: 10:30-12pm  Date of Observation: May 31, 2010

Today was our last scheduled quiltmaking session with the kids, however it became readily apparent that we need one or two additional quiltmaking sessions to finish things up. This is challenging because the end of the school year is right around the corner for the kids (3 weeks away) and their schedules are quite compacted with end of the year field trips, events, and activities.

This morning I picked up Shelagh at 9:45am as has become our routine and we arrived at the school to start for 10:30am. The children collected their Ziploc bags with their names on them and got to work sewing. Prior to today’s session, Shelagh and I had pre-sewn the rest of the border’s on the quilt squares that had not already been sewn on. We had also sewn on some of the loose pieces from kids individual squares, that were not quite sewn down well enough or that were falling off. This was done in some cases by hand and in some cases by machine, depending on how much sewing was required and how big the pieces that needed sewing were (smaller pieces had to be sewn by hand). Shelagh and I had also measured out the anticipated quilt size based on the borders for each square, the total number of squares, the border around the entire quilt, and the space between each square and the next one.

This was quite difficult as I had no idea that there were so many aesthetic aspects (including spacing, etc.) that needed to be considered, when putting together a quilt. I think in my head that I
had initially envisioned it just being sewn together. I’m not quite sure how, but it seemed easy in my head. In this moment, I really appreciated having Shelagh around to bring the technical aspect of quilting alive to me. We arrived at the class and set-up the room as usual. The kids came in after recess. After the children had had time to work on sewing their squares, we called all of the children together in a circle. Shelagh and I shared the batting that we had purchased at Fabricland for the quilt and also the fabric that was purchased for the back of quilt. The kids seemed to like the fabric for the back of the quilt as one child mentioned that it had handprints and was kind of like peace. Up until this point, the kids had not really had a chance to collectively share their quilt squares with the other kids in the class, in a public way. We asked each person to hold up their quilt square (even if it wasn’t quite down, as a few people hadn’t finished yet) and explain what it was about, including whether or not it was about inclusion or exclusion. Jessica went first and said that hers was about inclusion with two birds on water. Harry said that his was about including because people are sharing \( \frac{1}{2} \) a tennis court. Bobby said: “My quilt square is about people joining bands and being included.” Kyle said his was about inclusion because it was about “people coming in to island and letting others play.” Kaitlin said that hers was about “dogs including cat instead of excluding.” David said that his was about exclusion because excluding different colours. Miss. E said that hers was about inclusion because a lot of the kids had come and helped her. She also said “every piece of material reminds me of each of you. Inclusion of everyone, ages, cultures, genders.” Colin said “mine and S’s is about exclusion and inclusion. One side saying no you can’t come, other says yes.” Adam said “one apple can’t play hockey with the other.” J said his was about inclusion because he had included the world. He also said “It looks
weird.” Bobby talked about the pond in J’s square in response to J’s comment about J’s being weird. He was trying to be nice to J and saying he noticed the pond. E said that hers was about exclusion because one bunny excluded other. Lilly said that hers was about inclusion because the big shark was not bothered by the little shark following him around. Miss. E (commenting on Lilly’s) said it reminds her of the class. Next we engaged in a discussion about the arrangement of our quilt squares for the quilt that was going to be sewn together by Shelagh and I. We told the kids that we had brought a sheet to mimic the quilt, and asked Miss E. how we should go about asking the kids to contribute their squares. Miss. E suggested that a couple of kids should come up at a time, and pin on their squares. We started this process with Miss E. randomly selecting a couple of kids at a time. What ended up happening is that some kids’ squares were at the bottom of the quilt and others were at the top, while the first kids’ squares were in the middle of the quilt. This seemed to upset some of the kids slightly, and we talked about how we might have to move some of the squares around. Immediately after the kids pinned up their squares, some kids began to share their feeling about their quilt squares particularly around wanting to keep their squares. This led us to a discussion about what to do with the quilt that I wasn’t quite prepared for and hadn’t planned for. I had assumed that because we talked about making a quilt as a class at the beginning of the project, that the kids inherently understood that they would be contributing their square. It seemed as though the actual act of pinning their square (with assistance from Shelagh and I) onto the sheet (i.e. the “quilt”) triggered feelings in the kids that they were giving their square away and wouldn’t have ownership over it anymore. Up until this point the kids had kept their squares in Ziploc bags with their names on them and each time had put their
bag away in a box that Shelagh and I took home, and then collected their bag at the next session. I guess this was the first time that they didn’t continue that routine, as the squares were out of the bags and on a large “quilt” together. Harry was the first one to mention his feelings about his quilt square. He said that he wanted to take his square home for his art collection. The minute he said that I felt it was my duty to open up the conversation to other kids’ thoughts on what to do with the quilt. Someone else said that they want to keep their square because they feel proud. Miss. E said that she would like to see it in the Children’s Art Museum. Another suggestion was to hang it in the school, and that was from Shelagh. Adam suggested keeping it in the ELAC classroom so that when grade seven’s leave and come back and visit, they can see it. Miss. E mentioned that there is art in the hospital and that they could hang it there. Then Kyle said I’ll have to see it every day because I’ll be going back into hospital. Jessica suggested that they could each take the quilt home for a night and then bring it back. J – (in response to Jessica’s idea) said “that’s not a good idea for me.” I suggested that they could have a fundraiser to raise money for Haiti or for Sierra Leone (which Brock is already doing through the Me to We Club) by selling raffle tickets for the quilt. Miss E. suggested that the quilt could be given to someone who has cancer. Lilly said she liked her Children’s hospital idea. Jessica commented that she liked seeing her art. Miss E. said that lots of kids have been in children’s hospital. S said that he couldn’t take his square home because “Colin and I sewed it together.” Bobby said that everyone should put there square on there because it would like nice. Harry said what happens if I just want to take it home and put it in my art collection? Lilly suggested that they could put it in the class and then shared that when I first got here and joined class and it’s kind
of nice to see what the class has done. Kyle said “Me too” (he liked Lilly’s idea). Because we were running out of time, I suggested that the class continue to have this discussion as a group and then let us know and Miss E. said that they would do that. I felt horrible leaving the discussion hanging, but I knew that it would take a long time to come to any kind of decision that everyone could live with, and I wasn’t sure how the decision making process should be conducted. For example, should everyone vote? Should the group work to consensus? Even though we had set out quilt guidelines at the beginning of the project, it seemed as though in the very moment, the emotions and feelings that were attached to the quilt were so intense that getting kids to think rationally or to remind them of the quilt guidelines seemed silly. And also, we had never discussed or agreed on in the beginning how decisions would be made. All we had said was “Decisions about the quilt are made as a class.” This could mean that either voting or consensus would work. Because the bell was about to ring, Shelagh asked the kids if they would like to have a General Brock Square included in the quilt and also a signature square included in the quilt. The kids seemed to like that idea and we gave them the pre-cut fabric for them to make those two squares (outside of our quiltmaking session). Shelagh also left her Sharpie pens in a bag for the kids to use. Shelagh and I had thought that the kids would want to include these two squares, so we had pre-chosen some fabric and then cut it to the right size. Miss E. said that they would figure out someone or a few people to make these two squares and I said that I would pick them up at a later date but soon so that we could sew the quilt together. I felt that things were again rushed, and that we should have planned the time better. Shelagh and I began to clean up and I carefully folded
the sheet or “quilt” up to be taken home. I drove Shelagh home as usual.
Important Information – Please Translate
這是一份重要信息 — 请找人为您翻译
這是一份重要資訊 — 請找人為您翻譯
دييكن هم منت افتطل - مهم تاع الطا
Mahalagang Impormasyon - Paki salin sa sariling wika
Informations importantes – Veuillez traduire, s.v.p.!
 중요한 정보 - 번역 부탁드립니다
भव उपयोग नैजर न रचन न ग - भव वर्ग न रचन न व भव न ह ज टर्न /उ कर लोग
Важная информация!Переведите,пожалуйста
Información importante - Por favor traducir
Thông tin quan trọng - Xin phiên dịch
Appendix M  Educational Assistant Consent Form

Study Title: The Role of Participatory Quiltmaking in Cross-Cultural Relationship Building

Educational Assistant Consent Form (for participation in interview)

Principal Investigator:  Dr. Deirdre Kelly, Professor  
Department of Educational Studies  
University of British Columbia

Co-Investigator:  Roselynn Verwoord, BEd  
Master of Arts Student, Department of Educational Studies  
University of British Columbia

Research Purpose:
The purpose of the proposed study is to understand the role of participatory visual quiltmaking in cross-cultural relationship building, by providing opportunities for you (the educational assistant) to use participatory quiltmaking to make sense of your experiences in cross-cultural relationship building. I will conduct a qualitative research study with the students in the classroom you work in, using ethnography and participatory research, to understand how participatory arts-based approaches can influence communication and relationship building among youth, in formal cross-cultural educational settings.

Research Procedure:
The co-investigator will make a presentation to you and the students in the classroom you work in, in order to invite you and the students to participate in the study. At this presentation, the co-investigator will answer questions as needed and you, as well as the classroom teacher and the students, will be presented with a written invitation to participate in the study as well as a consent form (for you and the classroom teacher) and both assent
forms and parent/guardian consent forms, for the students. If you consent to participate in the study, you will be asked to return your signed consent form to the co-investigator’s mailbox at the school within a one-week period.

In this study, interviews will be employed to collect your stories of your experiences using participatory quiltmaking for cross-cultural relationship building. During your interview, which will be conducted individually, you will be prompted to share one or more stories of your experience using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about your experience. If you consent to participate in the study and to have your interview audio-recorded, you will be presented with a transcribed copy of your interview and given the opportunity to make any revisions, additions, or corrections to your stories or to your responses. If you consent to participate in the study but do not agree to have your interview audio-recorded, you will be presented with the co-investigator’s field notes from the interview, in order to make any revisions, additions, or corrections to your stories or responses.

Following this, the co-investigator will analyze the revised interview and data and identify emergent themes from your individual narratives and responses and from all participants’ narratives and responses. The final results of the study will be made available to all participants and their school and school district, in the form of a written thesis, final presentation, and various professional and academic articles. You will be invited to be part of the final presentation. Your total time commitment for the interview should not exceed one hour.

**Participation:**
As the educational assistant, you will be given a one week period to decide whether you are interested in participating in any or all parts of this study. Your participation is entirely voluntary and you may choose to withdraw from the study at any time without any repercussions.
Confidentiality:
Your responses in this study will be kept confidential. All identifying information will be deleted from the study, and a pseudonym (where applicable) will be used when reporting the findings. In accordance with the University of British Columbia policy, all data will be securely kept for a period of five years. Paper files will be locked in a filing cabinet in the co-investigator’s office, and will be shredded after this time. Audio-tapes will be demagnetized and destroyed. All electronic files will be kept on a password protected computer and deleted after five years.

Contact:
If any aspect of the outlined study and procedure is unclear or if you have any questions or concerns, you are encouraged to contact the Principal Investigator, Dr. Deirdre Kelly or the Co-investigator, Roselynn Verwoord.

If at any time you have concerns about your rights or your treatment as a participant in this research study, you may contact the Research Subject Information Line in the UBC Office of Research Services.

Consent:
I understand that my participation in this study (in full or in part) is entirely voluntary and that I may refuse to participate or withdraw from the study at any time without repercussions. I further understand that declining to participate or withdrawing from this study will in no way affect my position or seniority in the school.

I have received a copy of this consent form for my records.

I (print name) _____________________________consent or do not consent (please circle one) to participate in the study that explores the question “What is the experience of grade five and six students who are exposed to and involved in participatory quiltmaking for cross-cultural relationship building?”
Interview Procedure
In this study, interviews will be employed to collect your stories of your experiences using participatory quiltmaking for cross-cultural relationship building. During your interview, which will be conducted individually, you will be prompted to share one or more stories of your experience using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about your experience.

Please circle whether or not you give permission for your interview to be audio-taped or not audio taped.

Interview: Audio-taped Not audio-taped (please circle one)

Participant Signature Date

Printed Name of Participant
Appendix N  Parent/Guardian Consent Form for Child’s Participation in Interviews

Study Title: The Role of Participatory Quiltmaking in Cross-Cultural Relationship Building

Parent/Guardian Consent Form (For Child’s Participation in Interviews)

Principal Investigator: Dr. Deirdre Kelly, Professor
Department of Educational Studies
University of British Columbia

Co-Investigator: Roselynn Verwoord, BEd
Master of Arts Student, Department of Educational Studies
University of British Columbia

Research Purpose:
The purpose of the proposed study is to understand the role of participatory visual quiltmaking in cross-cultural relationship building, by providing opportunities for your child and other students in a grade five and six split classroom to use participatory quiltmaking to make sense of their experiences in cross-cultural relationship building. The research will involve a qualitative research study with youth in a grade five and six split classroom, using ethnography and participatory research, to understand how participatory arts-based approaches can influence communication and relationship building among youth, in formal cross-cultural educational settings.

General Brock Elementary School has given permission for the co-investigator, who is a certified teacher, to lead a quiltmaking project with the teacher and students in your child’s class. This project is a regular classroom activity (not part of the study) and all students will participate in the quiltmaking project. For students who do not consent to participate in the research study, which involves observations of students’ participation in the project and/or a
formal interview, they will still participate in the quiltmaking project, but will not be observed or interviewed. Although the co-investigator is not the classroom teacher, she will be in a teaching role for the quiltmaking project, which all students will participate in. She will also be in a researcher role which will mean that she will be observing student research participants during the quiltmaking project. There are two aspects to the co-investigator’s presence in the classroom, including the quiltmaking project (creating a quilt with all students as a central part of meeting the Grade 5 and 6 Fine Arts Prescribed Learning Outcomes) and the research study, which involves formal observations and interviews of student research participants.

**Research Procedure:**
The co-investigator will make a presentation to your child and other students, in order to invite students to participate in the study. At this presentation, the co-investigator will answer questions as needed and your child and all other students will be presented with a written invitation to participate in the study as well as an assent form. If you and your child decide to participate in the study, you will be asked to return their signed assent form as well as the signed consent form with your signature to indicate approval, to the co-investigator’s mailbox at the school, within a one-week time period.

In this study, interviews will be employed to collect the stories of the experiences of your child and other students, in using participatory quiltmaking for cross-cultural relationship building. During the interviews, which will be conducted in pairs, your child will be prompted to share one or more stories of the experiences of using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about their experience. If your child assents to participate in the study and to their interview being audio-taped and if you consent to your child’s participation in the study and to your child’s interview being audio-taped, your child will be given transcripts of their interview in order to have the opportunity to make any revisions, additions, or corrections to their stories or responses. If your child assents to participate in the study but does not assent to their interview being audio-taped and if you consent to your child’s participation in the study but not to your child’s interview being audio-taped, your
child will be given the co-investigator’s field notes from the interview, in order to have the opportunity to make any revisions, additions, or corrections to their stories or responses.

Following this, the co-investigator will analyze the revised interview and data and identify emergent themes from the individual narratives and responses and from all participants’ narratives and responses. The final results of the study will be made available to your child and to all of the other participants, as well as their school and school district, in the form of a written thesis, final presentation, and various professional and academic articles. Your child will be invited to be part of the final presentation. Your child’s total time commitment for the interview should not exceed 30 minutes.

**Participation:**
You and your child will be given a one week period to decide whether you are interested in participating in any or all parts of this study. Your child’s participation will be entirely voluntary and they may choose to withdraw from the study at any time without any repercussions. Your child will be told that declining to participate in the study or withdrawing from the study at any time, will in no way affect their grades at school.

**Confidentiality:**
All participant responses in this study will be kept confidential. All identifying information will be deleted from the study, and a pseudonym (where applicable) will be used when reporting the findings. In accordance with the University of British Columbia policy, all data will be securely kept for a period of five years. Paper files will be locked in a filing cabinet in the co-investigator’s office, and will be shredded after this time. Audio-tapes will be demagnetized and destroyed. All electronic files will be kept on a password protected computer and deleted after five years. As interviews will be conducted in pairs in this study, there is limited confidentiality in that the researcher and co-investigator cannot control what another student with whom your child would be interviewed, may or may not share outside of the interview.
Contact:
If any aspect of the outlined study and procedure is unclear or if you have any questions or concerns, you are encouraged to contact the Principal Investigator, Dr. Deirdre Kelly or the Co-investigator, Roselynn Verwoord.

If at any time you have concerns about your rights or your treatment as a participant in this research study, you may contact the Research Subject Information Line in the UBC Office of Research Services.

Consent:
I understand that my child’s participation in this study (in full or in part) is entirely voluntary and that my child may refuse to participate or withdraw from the study at any time, without repercussions. I further understand that declining my child’s participation in the study or withdrawing my child from this study will in no way affect my child’s grades in school.

I have received a copy of this consent form for my records.

I (print name)___________________________ consent or do not consent (please circle one)
to my child’s (print child’s name)___________________________ participation in the study that explores the question: “What is the experience of grade five and six students who are exposed to and involved in participatory quiltmaking for cross-cultural relationship building?”

___________________________
Parent/Guardian Signature

___________________________ Date

Interview Procedure
In this study, interviews will be used to collect the stories of the experiences of your child, in using participatory quiltmaking for cross-cultural relationship building. During the
interviews, which will be conducted in pairs, your child will be prompted to share one or more stories of the experiences of using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about their experience.

Please circle whether or not you give permission for your child’s interview to be audio-taped or not audio taped.

Interview: Audio-taped  Not audio-taped  (please circle one)

____________________________________  ______________________________________
Parent/Guardian Signature  Date

____________________________________
Printed Name of Parent/Guardian
Appendix O  Parent/Guardian Consent Form for Child’s Participation in Quiltmaking Observations

Study Title: The Role of Participatory Quiltmaking in Cross-Cultural Relationship Building

Parent/Guardian Consent Form (For Child’s Participation in Observations During the Quiltmaking Project)

Principal Investigator: Dr. Deirdre Kelly, Professor
Department of Educational Studies
University of British Columbia

Co-Investigator: Roselynn Verwoord, BEd
Master of Arts Student, Department of Educational Studies
University of British Columbia

Research Purpose:
The purpose of the proposed study is to understand the role of participatory visual quiltmaking in cross-cultural relationship building, by providing opportunities for your child and other students in a grade five and six split classroom to use participatory quiltmaking to make sense of their experiences in cross-cultural relationship building. We will conduct a qualitative research study with youth in a grade five and six split classroom, using ethnography and participatory research, to understand how participatory arts-based approaches can influence communication and relationship building among youth, in formal cross-cultural educational settings.

General Brock Elementary School has given permission for the co-investigator, who is a certified teacher, to lead a quiltmaking project with the teacher and students in your child’s class. This project is a regular classroom activity (not part of the study) and all students will
participate in the quiltmaking project. For students who do not consent to participate in the research study, which involves observations of students’ participation in the project and/or a formal interview, they will still participate in the quiltmaking project, but will not be observed or interviewed. Although the co-investigator is not the classroom teacher, she will be in a teaching role for the quiltmaking project, which all students will participate in. She will also be in a researcher role which will mean that she will be observing student research participants during the quiltmaking project. There are two aspects to the co-investigator’s presence in the classroom, including the quiltmaking project (creating a quilt with all students as a central part of meeting the Grade 5 and 6 Fine Arts Prescribed Learning Outcomes) and the research study, which involves formal observations and interviews of student research participants.

**Research Procedure:**

The co-investigator will make a presentation to your child and other students, in order to invite students to participate in the study. At this presentation, the co-investigator will answer questions as needed and your child and all other students will be presented with a written invitation to participate in the study as well as an assent form. If you and your child decide to participate in the study, you will be asked to return their signed assent form as well as the signed consent form with your signature to indicate approval, to the co-investigator’s mailbox at the school, within a one-week time period.

In this study, observations will be conducted in the classroom during the quiltmaking project, to understand how students engage in participatory quiltmaking for cross-cultural relationship building.

Following this, the co-investigator will analyze the observations and identify emergent themes. The final results of the study will be made available to your child and to all of the other participants, as well as their school and school district, in the form of a written thesis, final presentation, and various professional and academic articles. Your child will be invited to be part of the final presentation.
**Participation:**
You and your child will be given a one week period to decide whether you are interested in participating in any or all parts of this study. Your child’s participation will be entirely voluntary and they may choose to withdraw from the study at any time without any repercussions. Your child will be told that declining to participate in the study or withdrawing from the study at any time, will in no way affect their grades at school.

**Confidentiality:**
All participant observations in this study will be kept confidential. All identifying information will be deleted from the study, and a pseudonym (where applicable) will be used when reporting the findings. In accordance with the University of British Columbia policy, all data will be securely kept for a period of five years. Paper files will be locked in a filing cabinet in the co-investigator’s office, and will be shredded after this time. All electronic files will be kept on a password protected computer and deleted after five years.

**Contact:**
If any aspect of the outlined study and procedure is unclear or if you have any questions or concerns, you are encouraged to contact the Principal Investigator, Dr. Deirdre Kelly or the Co-investigator, Roselynn Verwoord.

If at any time you have concerns about your rights or your treatment as a participant in this research study, you may contact the Research Subject Information Line in the UBC Office of Research Services.

**Consent:**
I understand that my child’s participation in this study (in full or in part) is entirely voluntary and that my child may refuse to participate or withdraw from the study at any time, without repercussions. I further understand that declining my child’s participation in the study or withdrawing my child from this study will in no way affect my child’s grades in school.

I have received a copy of this consent form for my records.
I (print name)_____________________________ consent or do not consent (please circle one) to my child’s (print child’s name)_____________________________ participation in the study that explores the question: “What is the experience of grade five and six students who are exposed to and involved in participatory quiltmaking for cross-cultural relationship building?”

_________________________  __________________________
Parent/Guardian Signature  Date

_________________________
Printed Name of Parent/Guardian
Appendix P  Parent/Guardian Consent Form for Parent’s Participation in Study

Study Title: The Role of Participatory Quiltmaking in Cross-Cultural Relationship Building

Parent/Guardian Consent Form (For Parent’s Participation in Study)

**Principal Investigator:** Dr. Deirdre Kelly, Professor
Department of Educational Studies
University of British Columbia

**Co-Investigator:** Roselynn Verwoord, BEd
Master of Arts Student, Department of Educational Studies
University of British Columbia

**Research Purpose:**
The purpose of the proposed study is to understand the role of participatory visual quiltmaking in cross-cultural relationship building, by providing opportunities for your child and other students in a grade five and six split classroom to use participatory quiltmaking to make sense of their experiences in cross-cultural relationship building. We will conduct a qualitative research study with youth in a grade five and six split classroom, using ethnography and participatory research, to understand how participatory arts-based approaches can influence communication and relationship building among youth, in formal cross-cultural educational settings.

**Research Procedure:**
The co-investigator will make a presentation to interested parents of students involved in the research study, in order to invite parents to participate in the study. At this presentation, the co-investigator will answer questions as needed and you will be presented with a written invitation to participate in the study as well as a consent form. If you decide to participate in
the study, you will be asked to return the signed consent form with your signature to indicate approval, to the co-investigator’s mailbox at the school, within a one-week time period.

In this study, interviews will be employed to collect the observations and stories that you as a parent or guardian have had about your child, in relation to their experience in the research study, using participatory quiltmaking for cross-cultural relationship building. During the interviews, you will be prompted to share one or more stories about your child’s experiences using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about their experience. If you consent to participate in the study and to have your interview audio-recorded, you will be presented with a transcribed copy of your interview and given the opportunity to make any revisions, additions, or corrections to your stories or to your responses. If you consent to participate in the study but do not agree to have your interview audio-recorded, you will be presented with the co-investigator’s field notes from the interview, in order to make any revisions, additions, or corrections to your stories or responses. Following this, the co-investigator will analyze the revised interview and data and identify emergent themes from your individual narratives and responses and from all participants’ narratives and responses. The final results of the study will be made available to you and to all of the other participants, as well as your child’s school and school district, in the form of a written thesis, final presentation, and various professional and academic articles. You will be invited to be part of the final presentation. Your total time commitment for the interview should not exceed one hour.

**Participation:**
You will be given a one week period to decide whether you are interested in participating in any or all parts of this study. Your participation will be entirely voluntary and you may choose to withdraw from the study at any time without any repercussions. Declining to participate in the study or withdrawing from the study at any time, will in no way affect your child or your relationship with the school or classroom teacher.
Confidentiality:
All participant responses in this study will be kept confidential. All identifying information will be deleted from the study, and a pseudonym (where applicable) will be used when reporting the findings. In accordance with the University of British Columbia policy, all data will be securely kept for a period of five years. Paper files will be locked in a filing cabinet in the co-investigator’s office, and will be shredded after this time. Audio-tapes will be demagnetized and destroyed. All electronic files will be kept on a password protected computer and deleted after five years.

Contact:
If any aspect of the outlined study and procedure is unclear or if you have any questions or concerns, you are encouraged to contact the Principal Investigator, Dr. Deirdre Kelly or the Co-investigator, Roselynn Verwoord.

If at any time you have concerns about your rights or your treatment as a participant in this research study, you may contact the Research Subject Information Line in the UBC Office of Research Services.

Consent:
I understand that my participation in this study (in full or in part) is entirely voluntary and that I may refuse to participate or withdraw from the study at any time, without repercussions. I further understand that declining to participate in the study or withdrawing from this study will in no way affect my child or my relationship with the school or classroom teacher.

I have received a copy of this consent form for my records.

I (print name)__________________________consent or do not consent (please circle one) to participate in the study that explores the question: “What is the experience of grade five and six students who are exposed to and involved in participatory quiltmaking for cross-cultural relationship building?”
**Interview Procedure**

In this study, interviews will be employed to collect the observations and stories that you as a parent or guardian have had about your child, in relation to their experience in the research study, using participatory quiltmaking for cross-cultural relationship building. During the interviews, you will be prompted to share one or more stories about your child’s experiences using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about their experience.

Please circle whether or not you give permission for your interview to be audio-taped or not audio taped.

- Interview: Audio-taped
- Not audio-taped

(please circle one)

_________________________  __________________________
Parent/Guardian Signature  Date

_________________________
Printed Name of Parent/Guardian
Appendix Q  Teacher Consent Form

Study Title: The Role of Participatory Quiltmaking in Cross-Cultural Relationship Building

Teacher Consent Form

Principal Investigator:  Dr. Deirdre Kelly, Professor
Department of Educational Studies
University of British Columbia

Co-Investigator:  Roselynn Verwoord, BEd
Master of Arts Student, Department of Educational Studies
University of British Columbia

Research Purpose:
The purpose of the proposed study is to understand the role of participatory visual quiltmaking in cross-cultural relationship building, by providing opportunities for you (the classroom teacher) to use participatory quiltmaking to make sense of your experiences in cross-cultural relationship building. I will conduct a qualitative research study with you and your students, using ethnography and participatory research, to understand how participatory arts-based approaches can influence communication and relationship building among youth, in formal cross-cultural educational settings.

Research Procedure:
The co-investigator will make a presentation to you and your students, in order to invite you and your students to participate in the study. At this presentation, the co-investigator will answer questions as needed and you and all of your students will be presented with a written invitation to participate in the study as well as a consent form (for you) and both assent forms and parent/guardian consent forms, for the students. If you consent to participate in the study,
you will be asked to return your signed consent form to the co-investigator’s mailbox at the school within a one-week period.

In this study, interviews will be employed to collect your stories of your experiences using participatory quiltmaking for cross-cultural relationship building. During your interview, which will be conducted individually, you will be prompted to share one or more stories of your experience using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about your experience. If you consent to participate in the study and to have your interview audio-recorded, you will be presented with a transcribed copy of your interview and given the opportunity to make any revisions, additions, or corrections to your stories or to your responses. If you consent to participate in the study but do not agree to have your interview audio-recorded, you will be presented with the co-investigator’s field notes from the interview, in order to make any revisions, additions, or corrections to your stories or responses.

Following this, the co-investigator will analyze the revised interview and data and identify emergent themes from your individual narratives and responses and from all participants’ narratives and responses. The final results of the study will be made available to all participants and their school and school district, in the form of a written thesis, final presentation, and various professional and academic articles. You will be invited to be part of the final presentation. Your total time commitment for the interview should not exceed one hour.

**Participation:**
As the classroom teacher, you will be given a one week period to decide whether you are interested in participating in any or all parts of this study. Your participation is entirely voluntary and you may choose to withdraw from the study at any time without any repercussions.
Confidentiality:
Your responses in this study will be kept confidential. All identifying information will be deleted from the study, and a pseudonym (where applicable) will be used when reporting the findings. In accordance with the University of British Columbia policy, all data will be securely kept for a period of five years. Paper files will be locked in a filing cabinet in the co-investigator’s office, and will be shredded after this time. Audio-tapes will be demagnetized and destroyed. All electronic files will be kept on a password protected computer and deleted after five years.

Contact:
If any aspect of the outlined study and procedure is unclear or if you have any questions or concerns, you are encouraged to contact the Principal Investigator, Dr. Deirdre Kelly or the Co-investigator, Roselynn Verwoord.

If at any time you have concerns about your rights or your treatment as a participant in this research study, you may contact the Research Subject Information Line in the UBC Office of Research Services.

Consent:
I understand that my participation in this study (in full or in part) is entirely voluntary and that I may refuse to participate or withdraw from the study at any time without repercussions. I further understand that declining to participate or withdrawing from this study will in no way affect my position or seniority in the school.

I have received a copy of this consent form for my records.

I (print name) ________________________________ consent or do not consent (please circle one) to participate in the study that explores the question “What is the experience of grade five and six students who are exposed to and involved in participatory quiltmaking for cross-cultural relationship building?”
Interview Procedure

In this study, interviews will be employed to collect your stories of your experiences using participatory quiltmaking for cross-cultural relationship building. During your interview, which will be conducted individually, you will be prompted to share one or more stories of your experience using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about your experience.

Please circle whether or not you give permission for your interview to be audio-taped or not audio taped.

Interview: Audio-taped                      Not audio-taped                  (please circle one)

Participant Signature                      Date

Printed Name of Participant
Appendix R  Volunteer Quiltmaker Consent Form

Study Title: The Role of Participatory Quiltmaking in Cross-Cultural Relationship Building

Volunteer Consent Form (for participation in interview)

**Principal Investigator:** Dr. Deirdre Kelly, Professor  
Department of Educational Studies  
University of British Columbia

**Co-Investigator:** Roselynn Verwoord, BEd  
Master of Arts Student, Department of Educational Studies  
University of British Columbia

**Research Purpose:**  
The purpose of the proposed study is to understand the role of participatory visual quiltmaking in cross-cultural relationship building, by providing opportunities for you (the volunteer quiltmaker) to use participatory quiltmaking to make sense of your experiences in cross-cultural relationship building. I will conduct a qualitative research study with students in the classroom where the quilting project will occur, using ethnography and participatory research, to understand how participatory arts-based approaches can influence communication and relationship building among youth, in formal cross-cultural educational settings.

**Research Procedure:**  
The co-investigator will make a presentation to you, as well as the classroom teacher, educational assistant, and the students in the classroom where the quilting project will occur, in order to invite you and the others mentioned to participate in the study. At this presentation, the co-investigator will answer questions as needed and you, as well as the
classroom teacher, educational assistant, and the students, will be presented with a written invitation to participate in the study as well as a consent form (for you, as well as the classroom teacher and educational assistant) and both assent forms and parent/guardian consent forms, for the students. If you consent to participate in the study, you will be asked to return your signed consent form to the co-investigator’s mailbox at the school within a one-week period.

In this study, interviews will be employed to collect your stories of your experiences using participatory quiltmaking for cross-cultural relationship building. During your interview, which will be conducted individually, you will be prompted to share one or more stories of your experience using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about your experience. If you consent to participate in the study and to have your interview audio-recorded, you will be presented with a transcribed copy of your interview and given the opportunity to make any revisions, additions, or corrections to your stories or to your responses. If you consent to participate in the study but do not agree to have your interview audio-recorded, you will be presented with the co-investigator’s field notes from the interview, in order to make any revisions, additions, or corrections to your stories or responses.

Following this, the co-investigator will analyze the revised interview and data and identify emergent themes from your individual narratives and responses and from all participants’ narratives and responses. The final results of the study will be made available to all participants and their school and school district, in the form of a written thesis, final presentation, and various professional and academic articles. You will be invited to be part of the final presentation. Your total time commitment for the interview should not exceed one hour.

**Participation:**
As the educational assistant, you will be given a one week period to decide whether you are interested in participating in any or all parts of this study. Your participation is entirely
voluntary and you may choose to withdraw from the study at any time without any repercussions.

**Confidentiality:**
Your responses in this study will be kept confidential. All identifying information will be deleted from the study, and a pseudonym (where applicable) will be used when reporting the findings. In accordance with the University of British Columbia policy, all data will be securely kept for a period of five years. Paper files will be locked in a filing cabinet in the co-investigator’s office, and will be shredded after this time. Audio-tapes will be demagnetized and destroyed. All electronic files will be kept on a password protected computer and deleted after five years.

**Contact:**
If any aspect of the outlined study and procedure is unclear or if you have any questions or concerns, you are encouraged to contact the Principal Investigator, Dr. Deirdre Kelly or the Co-investigator, Roselynn Verwoord.

If at any time you have concerns about your rights or your treatment as a participant in this research study, you may contact the Research Subject Information Line in the UBC Office of Research Services.

**Consent:**
I understand that my participation in this study (in full or in part) is entirely voluntary and that I may refuse to participate or withdraw from the study at any time without repercussions. I further understand that declining to participate or withdrawing from this study will in no way affect my volunteer status or with the school.

I have received a copy of this consent form for my records.

I (print name) ____________________________consent or do not consent (please circle one) to participate in the study that explores the question “What is the experience of
grade five and six students who are exposed to and involved in participatory quiltmaking for cross-cultural relationship building?”

_________________________  __________________________
Participant Signature       Date

**Interview Procedure**

In this study, interviews will be employed to collect your stories of your experiences using participatory quiltmaking for cross-cultural relationship building. During your interview, which will be conducted individually, you will be prompted to share one or more stories of your experience using quiltmaking for cross-cultural relationship building, and then will be asked some specific questions about your experience.

Please circle whether or not you give permission for your interview to be audio-taped or not audio taped.

Interview: Audio-taped  Not audio-taped  (please circle one)

_________________________  __________________________
Participant Signature       Date

_________________________
Printed Name of Participant
Appendix S  Participant Assent Form

**Study Title: The Role of Participatory Quiltmaking in Cross-Cultural Relationship Building**

**Participant Assent Form**

**Principal Investigator:** Dr. Deirdre Kelly, Professor  
Department of Educational Studies  
University of British Columbia

**Co-Investigator:** Roselynn Verwoord, BEd  
Master of Arts Student, Department of Educational Studies  
University of British Columbia

We want to tell you about a research study we are doing. A research study is a way to learn information about something. We would like to find out more about how quiltmaking can help or not help children of your age, make friends with other children your age. You are being asked to join the study because you are in a grade five/six split classroom.

If you agree to join this study, you will be asked to help make a quilt in class, keep a journal in class about your experiences and thoughts about making the quilt, and share your ideas with a friend to the researcher in one interview. The interview should not be more than 30 minutes (half an hour). You will be asked to participate from April to May of this school year (2010).

We don’t think that there are any bad things that would happen to you if you participate in this study. You might feel shy or uncomfortable to help make a quilt or share your experiences with us, but this will not last for a long time. If you choose to participate in an interview, you will have an interview with another student in your class. What you share in
that interview may not be kept secret, because the other student with whom you are interviewed may or may not share what you say with others. We hope that this does not happen.

We do not know if you will be helped by being in this study. We may learn something that will help children learn to be better friends with many different people.

You do not have to join this study. It is up to you. You can say okay now, and you can change your mind later. All you have to do is tell us. No one will be mad at you if you change your mind.

Before you say yes to being in this study, we will answer any questions you have.

If you want to be in this study, please sign your name. You will get a copy of this form to keep for yourself.

Your help with my research project is appreciated. I will not be using your real names in my research.

I have received and understand the letter describing the research study called “The Role of Participatory Quiltmaking in Cross-Cultural Relationship Building.”

I understand I do not have to take part in the study.

PLEASE CHECK ONE:

YES________ I will participate in the research study.

NO________ I will not participate in the research study.

________________________________________                                ______________
Participant Signature                                Date
Printed Name of Participant

________________________________________

Signature of Co-Investigator

________________________________________

Date

Please circle one of the choices below and sign the date and your name on the line, to tell the researcher whether or not it is okay for them to record what you say in your interview on a digital tape.

Interview: Audio-taped

Not audio-taped

(please circle one)

Participant Signature

Date

Printed Name of Participant
## Appendix T  Distribution of Quotes and Field Notes Observations Across Arguments and Themes

<table>
<thead>
<tr>
<th>Kids (9)</th>
<th>Artistic Argument A</th>
<th>Artistic Argument B</th>
<th>Artistic Argument C</th>
<th>Participatory Argument A</th>
<th>Participatory Argument B</th>
<th>Participatory Argument C</th>
<th>Summary Theme A</th>
<th>Summary Theme B</th>
<th>Summary Theme C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Bobby</td>
<td>Jessica</td>
<td>Colin</td>
<td>Harry</td>
<td>Adam</td>
<td>Adam</td>
<td>Colin</td>
<td>Colin</td>
<td>Colin</td>
</tr>
<tr>
<td></td>
<td>Adam</td>
<td></td>
<td></td>
<td></td>
<td>David</td>
<td>Lilly</td>
<td>Adam</td>
<td></td>
<td>Kaitlin</td>
</tr>
<tr>
<td></td>
<td>David</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bobby</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Bobby</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Kaitlin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>David</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Jessica</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Colin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Artistic Argument A</td>
<td>Artistic Argument B</td>
<td>Artistic Argument C</td>
<td>Participatory Argument A</td>
<td>Participatory Argument B</td>
<td>Participatory Argument C</td>
<td>Summary Theme A</td>
<td>Summary Theme B</td>
<td>Summary Theme C</td>
</tr>
<tr>
<td>------</td>
<td>---------------------</td>
<td>---------------------</td>
<td>---------------------</td>
<td>--------------------------</td>
<td>--------------------------</td>
<td>--------------------------</td>
<td>-----------------</td>
<td>----------------</td>
<td>----------------</td>
</tr>
<tr>
<td><strong>Parents</strong>&lt;br&gt;(4)</td>
<td>Colin’s Mom</td>
<td>Kaitlin’s Mom</td>
<td>Bobby’s Dad</td>
<td>Colin’s Mom</td>
<td>Lilly’s Mom</td>
<td>Colin’s Mom</td>
<td>Bobby’s Dad</td>
<td>Lilly’s Mom</td>
<td>Lilly’s Mom</td>
</tr>
<tr>
<td>Bobby’s Dad</td>
<td>Bobby’s Dad</td>
<td>Lilly’s Mom</td>
<td>Bobby’s Dad</td>
<td>Kaitlin’s Mom</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colin’s Mom</td>
<td></td>
<td>Lilly’s Mom</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kaitlin’s Mom</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>School People</strong>&lt;br&gt;(2)</td>
<td>Special Education Assistant</td>
<td>Classroom Teacher</td>
<td>Classroom Teacher</td>
<td>Classroom Teacher</td>
<td>Classroom Teacher</td>
<td>Classroom Teacher</td>
<td>Classroom Teacher</td>
<td>Classroom Teacher</td>
<td>Special Education Assistant</td>
</tr>
<tr>
<td>Quilter&lt;br&gt;(1)</td>
<td>Shelagh</td>
<td>Shelagh</td>
<td>Shelagh</td>
<td>Shelagh</td>
<td>Shelagh</td>
<td>Shelagh</td>
<td>Shelagh</td>
<td>Shelagh</td>
<td>Shelagh</td>
</tr>
</tbody>
</table>

192
<table>
<thead>
<tr>
<th>During Quilt Field Notes Data (8)</th>
<th>Artistic Argument A</th>
<th>Artistic Argument B</th>
<th>Artistic Argument C</th>
<th>Participatory Argument A</th>
<th>Participatory Argument B</th>
<th>Participatory Argument C</th>
<th>Summary Theme A</th>
<th>Summary Theme B</th>
<th>Summary Theme C</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>May 31</strong>&lt;sup&gt;st&lt;/sup&gt;, 2010</td>
<td>May 13&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td>May 13&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td>May 26&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td>May 31&lt;sup&gt;st&lt;/sup&gt;, 2010</td>
<td>May 31&lt;sup&gt;st&lt;/sup&gt;, 2010</td>
<td>May 25&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td><strong>June 18</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td><strong>June 18</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td><strong>June 28</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
</tr>
<tr>
<td><strong>May 13</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>May 13</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>May 26</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>May 12</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>May 12</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>May 25</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>May 12</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>May 12</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>May 12</strong>&lt;sup&gt;th&lt;/sup&gt;, 2010</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>