

 <p><b>25</b> THE CENTER FOR JUSTICE &amp; PEACEBUILDING</p>	<p><b>DESIGNING PROCESSES FOR CONFLICT TRANSFORMATION PAX 685</b></p> <p>Spring 2020</p> <p><i>Online synchronously Fridays, 10 a.m. – 2:30 p.m. ET (Jan 22, 29, Feb 12, March 5, 26, April 16) + asynchronous times via VoiceThread</i></p>
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### **INSTRUCTOR'S INFORMATION:**

Catherine Barnes, PhD

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Office hours: Individual and small group meetings happily arranged via zoom at mutually convenient times

### **COURSE DESCRIPTION:**

Many of the systems in which we live and work are dysfunctional and mired in conflict. One strategy for transforming them is through deliberative dialogue processes that engage the whole system: whether community, organization or society. Such processes can enable us to respond creatively to our most complex challenges and move us toward more equitable, just and positive relationships and structures. Through this class, we will explore how complexity and identity theories, conflict analysis, and power assessment inform collaborative process design. We ask tough questions about what kind of processes are relevant for cultivating different phases of change and explore ethics underpinning the praxis of process design rooted in awareness of our 'positionality' in the system. We will learn about many process methodologies such as Appreciative Inquiry, Courageous Conversations, Emergent Strategies, Narrative Practice, Open Space, Polarity Management, Transformative Scenario Planning, World Café, and others. We will critically explore their underlying theories of change and theories of practice in ways that enable participants to become more creative and astute process designers. This class will be most appropriate for participants who already have some familiarity working with groups and is ideal for those with some facilitation practice experience.

### **COURSE GOALS AND OBJECTIVES:**

- Drawing on context assessment and conflict analysis frameworks, learn how to conduct exploratory conversations that elicit perspectives, interests, needs, issues and hopes from key stakeholders. Use this insight to help frame an inclusive process with a clear purpose and to design an appropriate process to support the group through a change process.
- Gain familiarity with a range of process methods and their appropriateness for unique situations. Understand when and why to adapt them or to 'mix and match' methods.
- Understand the applications of theories of change and theories of practice to process design and to underpin more skillful and responsive action, supporting development as reflective practitioners.
- Engage with critical issues and dilemmas in process design for conflict transformation, learning from innovation and identifying ongoing critical edge challenges to inform praxis.
- Through an intersectional lens, develop an appreciation of the need to explore one's own positionality in relation to the context and the group.
- Explore and articulate one's own guiding values, principles, and ethics for engaging in group processes for conflict transformation.

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PAX 685  
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**REQUIRED TEXTS AND OTHER RESOURCES:**

Participants are not required to purchase books for this class, as all readings will be available on the class moodle site from publications in the public domain or e-books available through EMU’s Hartzler Library.

**REQUIRED ASSIGNMENTS:**

This class is available for professional education / training for those who do not wish to take the class for graduate credit. If so, the expectations for class participation and engaging in the class forum remain the same as for those taking it for graduate credit.

<b>Class participation</b> <i>Everyone, including professional development</i>	10 points	Active participation in each of the 6 synchronous class sessions
<b>Asynchronous participation</b> <i>Everyone, including professional development</i>	15 points	Contributions to the online forums through responses to instructor and participants’ questions and comments, drawing on class readings, lived experience and other relevant sources.
<b>Reflection paper</b> <i>3-credit only</i>	25 points	Reflecting back on a personal experience in a group process, critically assess the process drawing on literature and concepts explored in class to identify insights and learning points for process design and facilitation (2,000-2,500 words; 6-8 pages)
<b>Cumulative project</b> (choose 1 option) <i>3-credit and 2-credit students</i>	50 points	These projects will be ‘presented’ asynchronously as a virtual conference at the end of the semester. <ul style="list-style-type: none"> <li>• <b>Option A: Process design for conflict transformation</b> – (recommended for those engaged in an actual community / group / organizational context). Using the provided Guidance Note template, conduct a real assessment process, articulate framing purpose and guiding questions, outline possible phases and relevant process methods. - Prepare concept note (8-10 pages) and 10 min online presentation.</li> <li>• <b>Option B: Critical issues assessment and strategy</b> – selecting a critical challenge for justice and peacebuilding, explore the ways that deliberative dialogue processes may support transformation. Draw on scholarly and practitioner literature to explore how this challenge is addressed by others (and, as relevant, in your own experience) to discuss strategies, opportunities and risks. – Prepare research paper (8-10 pages) and 10 min presentation</li> </ul>

*These are brief descriptions of required graded assignments for the course. More details for each assignment can be found on the “Guidance Notes” that will be provided in class.*

**SCHEDULE AND TOPICS:**

**Please note that this class is structured in a condensed format.** Each of the six session comprises two regular semester ‘weeks’ and the amount of reading and preparation for each session is planned accordingly, with the class ‘front loaded’ with two sessions in January. **Participation in each synchronous class session is necessary to successfully complete the course.**

Jan 22	<p><b>Transforming conflict through whole of system dialogue</b></p> <ul style="list-style-type: none"> <li>• Creating our container</li> <li>• About dialogic processes and the dialogue, deliberation, decision-making cycle</li> <li>• Underlying principles for process design</li> <li>• Conflict and conflict transformation from a complexity perspective: exploring how dialogic processes can help to transform complex adaptive systems over time.</li> <li>• Uncovering mental models, underlying assumptions &amp; the power of perspective taking through group processes</li> <li>• <i>Process Methodologies and principles:</i> Emergent Strategies; Open Space Technology</li> <li>• <i>Case exploration:</i> Greensboro Truth and Reconciliation Commission</li> </ul>
Jan 29	<p><b>Getting started: exploratory conversations, creating foundations and co-design (+ when NOT to dialogue)</b></p> <ul style="list-style-type: none"> <li>• Getting started: engaging others and embracing the spirit of inquiry.</li> <li>• Mapping the system; understanding your 'positionality' within it</li> <li>• Process design elements and choices</li> <li>• Context assessment, conflict analysis and tracking deliberative dialogue process design along the 'progression of social conflict' model</li> <li>• Power dynamics, justice, ownership</li> <li>• When not to engage in dialogue -- and how to prepare for more just and equitable dialogue</li> <li>• On developing ethical practice: values, dilemmas and principles</li> <li>• <i>Process Methodologies and principles:</i> Narrative Practice, Part 1; Appreciative Inquiry</li> <li>• <i>Case exploration:</i> dialogue processes for Palestinians and Israelis</li> </ul>
Feb 12	<p><b>Dialogue: shifting and changing through engaging together</b></p> <ul style="list-style-type: none"> <li>• What is dialogue and how can it enable transformative change processes?</li> <li>• Creating the potential for a new kind of politics through transversal dialogue</li> <li>• Design principles for fostering deep dialogue processes.</li> <li>• Framing the process; spirit of invitation; crafting questions</li> <li>• Creating the 'container' to hold the group and enable alchemy</li> <li>• Storytelling, narrative practice and the emergence of co-sensing</li> <li>• Understanding polarities and polarity management processes</li> <li>• <i>Process methodologies:</i> Narrative Practice Part 2; Courageous Conversations; Public Conversations Project / Essential Partners; Polarity Management</li> <li>• <i>Case exploration:</i> dialogue over abortion; transversal dialogue and the Northern Ireland Women’s Coalition</li> </ul>

Mar 5	<p><b>Deliberation: doing our best thinking together</b></p> <ul style="list-style-type: none"> <li>• “The thinking that created the situation won’t be the thinking that changes it” - principles and methods for diverging before emerging and converging</li> <li>• Methods for opening-up generative thinking and creativity</li> <li>• Methods and practices for scaling-up</li> <li>• <i>Process methodologies:</i> World Café; America Speaks</li> <li>• <i>Case exploration:</i> public policy disputes</li> </ul>
Mar 26	<p><b>Consensus building, collaborative decision-making</b></p> <ul style="list-style-type: none"> <li>• Supporting people within and through the 'groan zone'</li> <li>• Chartering the process: mandate, authority, decision rule</li> <li>• Consensus building theory, methods</li> <li>• <i>Process methodologies:</i> decision rules and gradients of agreement</li> <li>• <i>Case exploration:</i> TBD</li> </ul>
April 16	<p><b>Working with the past; imagining the future</b></p> <ul style="list-style-type: none"> <li>• Recognizing interdependencies; transforming unilateralism; exploring the future together</li> <li>• Methods for exploring the legacies of the past: acknowledging harms, exploring accountability, affirming gifts, recognizing patterns</li> <li>• <i>Process methodologies:</i> Transformative Scenario Planning; Future Search</li> <li>• <i>Case explorations:</i> South Africa Mont Fleur process; Mennonite Church USA</li> </ul>

**\*\* APRIL 16-25 IS THE COMPREHENSIVE EXAM FOR THOSE STUDENTS TAKING FOUNDATIONS 2\*\***  
**\* APRIL 19-24 IS THE [ACE FESTIVAL](#) WEEK AT EMU\***

**Writing Guidelines:**

*Writing* will be a factor in evaluation: EMU has adopted a set of writing guidelines for graduate programs that include six sets of criteria: content, structure, rhetoric & style, information literacy, source integrity, and conventions (see page 3). It is expected that graduates will be able to write at least a “good” level with 60% writing at an “excellent” level. For the course papers, please follow the APA style described in CJP’s *GUIDELINES for GRADUATE PAPERS* (see CJP Student Resources Moodle page or request a copy from the Academic Program Coordinator), unless directed otherwise by the instructor.

**Academic Integrity Policy (AIP):**

EMU faculty and staff care about the integrity of their own work and the work of their students. They create assignments that promote interpretative thinking and work intentionally with students during the learning process. Honesty, trust, fairness, respect, and responsibility are characteristics of a community that is active in loving mercy and doing justice. EMU defines plagiarism as occurring when a person presents as one’s own someone else’s language, ideas, or other original (not common-knowledge) material without acknowledging its source (Adapted from the Council of Writing Program Administrators). This course will apply [EMU’s AIP](#) to any events of academic dishonesty. If you have doubts about what is appropriate, [Indiana University’s Plagiarism Tutorials and Tests](#) may be a useful resource.

**Turnitin:**

Students are accountable for the integrity of the work they submit. Thus, you should be familiar with EMU’s Academic Integrity Policy (see above) in order to meet the academic expectations concerning appropriate documentation of sources. In addition, EMU is using [Turnitin](#), a learning tool and plagiarism prevention system. For CJP classes, you may be asked to submit your papers to Turnitin from Moodle.

**Moodle:**

[Moodle](#) is the online learning platform that EMU has chosen to provide to faculty, administrators and students. Students will have access to course information within Moodle for any class they are registered for in a given term. The amount of time a student has access to information before and after the class is somewhat dependent on the access given to students by the individual faculty member. However, please note that courses are not in Moodle permanently – after three years the class will no longer be accessible. Please be sure to download resources from Moodle that you wish to have ongoing access to.

**Technology Requirements and Communication/Zoom Best Practices:**

Communication will largely be accomplished via the Moodle platform utilized by EMU and your EMU email. Check both frequently during the semester. [Zoom](#) will be used for synchronous online course sessions. Please review these [best practices](#) for online classes!

**Graduate & Professional Studies Writing Center:**

Please utilize the [writing program](#)! They offer free individual sessions with a graduate student writing consultant. Please visit the website to schedule an appointment or request additional information from CJP’s Academic Program Coordinator.

**Institutional Review Board (IRB):**

All research conducted by or on EMU faculty, staff or students must be reviewed by the [Institutional Review Board](#) to assure participant safety.

### **Grading Scale & Feedback:**

In most courses *grades* will be based on an accumulation of numerical points that will be converted to a letter grade at the end of the course (several CJP courses are graded pass/fail). Assignments will receive a score expressed as a fraction, with the points received over the total points possible (e.g. 18/20). The following is the basic scale used for evaluation. *Points may be subtracted for missed deadlines.*

95-100 = A outstanding	90-94 = A- excellent	85-89 = B+ very good
80-84 = B good	76-79 = B- satisfactory	73-75 = C+ passing
70-72 = C unsatisfactory	Below 70 = F failing	

Graduate students are expected to earn A's & B's. A GPA of 3.0 for MA students and 2.75 for GC students is the minimum requirement for graduation.

*Regarding feedback on papers/projects:* Students can expect to receive papers/assignments back in a class with faculty feedback before the next paper/assignment is due. This commitment from faculty assumes that the student has turned the paper in on the agreed upon due date.

### **Library**

The [Hartzler Library](#) offers research support (via e-mail, chat, phone, or SSC campus) and the library home page offers subject guides to help start your research.

### **Office of Academic Access:**

*If you have a physical, psychological, medical or learning disability that may impact your work in this course, it is your responsibility to contact the [Office of Academic Access](#). They will work with you to establish eligibility and to coordinate reasonable accommodations. All information and documentation is treated confidentially.*

### **Class Attendance (for in-person and synchronous online courses):**

Students are expected to attend all class meetings. If unusual or emergency circumstances prevent class attendance, the student should notify the professor in advance if possible. Multiple absences from class will result in lower grades. The student is responsible for the material presented in classes missed (from EMU Graduate Catalog). Students should be aware of the importance of regular class attendance, particularly in the case of CJP classes that only meet once a week or over several weekends. Being absent for more than one class leads to a student missing a large portion of the class content. In addition to consistent class attendance, students should make every effort to arrive to class on time out of respect for the learning process, fellow students and faculty.

### **Course Extensions and Outstanding Grades:**

For fall and spring semesters, all coursework is due by the end of the semester. If a student will not be able to complete a course on time, the student must submit a request one week before the end of the semester for an extension (up to 6 months), by emailing the instructor, academic advisor and the Academic Program Coordinator. If the request is granted the student will receive an "I (incomplete) for the course which will later be replaced by a final grade when the work has been turned in on the agreed upon date. If the request for an extension is denied, the student will receive a grade for the work that has been completed up until the time the course was expected to have been completed. If no work has been submitted, the final grade will be an F (or W under unusual circumstances and with permission of the Program Director). Extensions will be given only for legitimate and unusual situations. Extensions are contracted by the student with the program for up to a maximum of 6 months after the deadline for the course work. *PLEASE NOTE: Grades for coursework submitted late may be reduced at the instructor's discretion and in line with their course policy on turning in coursework after the due date. If*

*the extension deadline is not met, the instructor will submit the final grade based on what has been received to date.*

**Inclusive, Community-Creating Language Policy:**

Eastern Mennonite University expects all its faculty, staff, and students to adopt [inclusive written and spoken language](#) that welcomes everyone regardless of race or ethnicity, gender, disabilities, age, and sexual orientation. We will use respectful and welcoming language in all our official departmental documents and correspondence, including those put forth by way of Internet communication, and throughout all academic coursework, inclusive of classroom presentations and conversations, course syllabi, and both written and oral student assessment materials (see CJP Student Resources moodle page or request a complete copy along with best practices from the Academic Program Coordinator).

**Title IX:**

*The following policy applies to any incidents that occur (on or off campus or online) while you are a student registered at EMU. It does not apply if you are talking about incidents that happened prior your enrollment at EMU.* It is important for you to know that all faculty and staff members are required to report known or alleged incidents of sexual violence (including sexual assault, domestic/relationship violence, stalking). That means that faculty and staff members cannot keep information about sexual violence confidential if you share that information with them. For example, if you inform a faculty or staff member of an issue of sexual harassment, sexual assault, or discrimination they will keep the information as private as they can, but is required to bring it to the attention of the institution's [Title IX Coordinator](#). You can also report incidents or complaints through the [online portal](#). You may report, confidentially, incidents of sexual violence if you speak to Counseling Services counselors, Campus Ministries' pastors, or Health Services personnel providing clinical care. These individuals, as well as the Title IX Coordinator, can provide you with information on both internal & external support resources. Please refer to the [Student Handbook](#) for additional policies, information, and resources available to you.

**Academic Program Policies:**

For EMU graduate program policies and more CJP-specific graduate program policies, please see the complete [graduate catalog](#).

**Writing Standards –Graduate Level (revised Spring 2016)**

<b>Criteria</b>	<b>A excellent</b>	<b>B adequate expectations</b>	<b>C below expectations</b>	<b>Comments</b>
<b>Content</b> <i>(quality of the information, ideas and supporting details)</i>	<ul style="list-style-type: none"> <li>• shows clarity of purpose</li> <li>• offers depth of content</li> <li>• applies insight and represents original thinking</li> <li>• follows guidelines for content</li> </ul>	<ul style="list-style-type: none"> <li>• shows some clarity of purpose</li> <li>• offers some depth of content</li> <li>• applies some insight and some original thinking</li> <li>• mostly follows guidelines for content</li> </ul>	<ul style="list-style-type: none"> <li>• shows minimal clarity of purpose</li> <li>• offers minimal depth of content or incorrect content</li> <li>• applies minimal insight and original thinking</li> <li>• does not follow guidelines for content</li> </ul>	
<b>Structure</b> <i>(logical order or sequence of the writing)</i>	<ul style="list-style-type: none"> <li>• shows coherence, and logically developed paragraphs</li> <li>• uses very effective transitions between ideas and sections</li> <li>• constructs appropriate introduction and conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• shows some coherence and some logically developed paragraphs</li> <li>• uses some effective transitions between ideas &amp; sections</li> <li>• shows some construction of appropriate introduction and conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• shows minimal coherence and logically developed paragraphs</li> <li>• uses minimal transitions between ideas and sections</li> <li>• shows minimal construction of appropriate introduction and conclusion</li> </ul>	
<b>Rhetoric and Style</b> <i>(appropriate attention to audience)</i>	<ul style="list-style-type: none"> <li>• is concise, eloquent and rhetorically effective</li> <li>• effectively uses correct, varied and concise sentence structure</li> <li>• is engaging to read</li> <li>• writes appropriately for audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>• is somewhat concise, eloquent, and rhetorically effective</li> <li>• generally uses correct, varied, and concise sentence structure</li> <li>• is somewhat engaging to read</li> <li>• generally writes appropriately for audience and purpose</li> </ul>	<ul style="list-style-type: none"> <li>• shows minimal conciseness, eloquence, and rhetorical effectiveness</li> <li>• uses incorrect, monotonous or simplistic sentence structure</li> <li>• is not engaging to read</li> <li>• lacks appropriate writing for audience and purpose</li> <li>• uses inappropriate jargon and clichés</li> </ul>	
<b>Information Literacy</b> <i>(locating, evaluating, and using effectively the needed information as appropriate to assignment)</i>	<ul style="list-style-type: none"> <li>• uses academic and reliable sources</li> <li>• chooses sources from many types of resources</li> <li>• chooses timely resources for the topic</li> <li>• integrates references and quotations to support ideas fully</li> </ul>	<ul style="list-style-type: none"> <li>• uses mostly academic and reliable sources</li> <li>• chooses sources from a moderate variety of types of resources</li> <li>• chooses resources with mostly appropriate dates</li> <li>• integrates references and quotations to provide some support for ideas</li> </ul>	<ul style="list-style-type: none"> <li>• lacks academic and reliable sources</li> <li>• chooses sources from a few types of resources</li> <li>• chooses a few resources with inappropriate dates</li> <li>• integrates references or quotations that are loosely linked to the ideas of the paper</li> </ul>	
<b>Source Integrity</b> <i>(appropriate acknowledgment of sources used in research)</i>	<ul style="list-style-type: none"> <li>• correctly cites sources for all quotations</li> <li>• cites paraphrases correctly and credibly</li> <li>• includes reference page</li> <li>• makes virtually no errors in documentation style</li> <li>• makes virtually no errors in formatting</li> <li>• incorporates feedback given in previous written assignments</li> </ul>	<ul style="list-style-type: none"> <li>• correctly cites sources for most quotations</li> <li>• usually cites paraphrases correctly and credibly</li> <li>• includes reference page with some errors</li> <li>• makes some errors in documentation style</li> <li>• makes some errors in formatting</li> <li>• incorporates some feedback given in previous written assignments</li> </ul>	<ul style="list-style-type: none"> <li>• provides minimal sources for quotations</li> <li>• sometimes cites paraphrases correctly and credibly,</li> <li>• includes reference page with many errors</li> <li>• makes many errors in documentation style</li> <li>• makes many errors in formatting</li> <li>• lacks incorporation of feedback given in previous written assignments</li> </ul>	
<b>Conventions</b> <i>(adherence to grammar rules: usage, spelling &amp; mechanics of Standard Edited English or SEE)</i>	<ul style="list-style-type: none"> <li>• makes virtually no errors in SEE conventions</li> <li>• makes accurate word choices</li> </ul>	<ul style="list-style-type: none"> <li>• makes some errors SEE conventions</li> <li>• almost always makes accurate word choices</li> </ul>	<ul style="list-style-type: none"> <li>• makes many errors in SEE conventions</li> <li>• makes many inaccurate word choices</li> </ul>	
<p>The weighting of each of the six areas is dependent on the specific written assignment and the teacher's preference. Plagiarism occurs when one presents as one's own "someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source" (adapted from Council of Writing Program Administrators).</p>				



## Criteria for Evaluating Arts-Based Peacebuilding Projects

CRITERIA	A – Excellent	B – Minimal expectations	C – Below expectations	Comments
<b>Goals &amp; Audience</b> <i>Are the goals or learning objectives of the project clear? Have they been met?</i> <i>Is the intended audience clearly specified?</i> <i>Is the project appropriate for this audience?</i> <i>Does the project communicate to the intended audience?</i>	-audience & goals/learning objectives clearly identified. -project appropriate for, and likely to meet, its goals -project is appropriate for specified audience -project understandable to & likely to engage and/or communicate to audience	-audience and goals identified though not as clearly as they could be - project may meet its goals but this is not entirely clear - project is at least somewhat appropriate for, and likely to communicate to audience.	-audience and goals inappropriate or inadequately identified  -project unlikely to meet its goals and/or communicate to the audience	
<b>Methodology</b> <i>Is the overall methodology clear and appropriately used?</i> <i>Has the project incorporated specific methods required by the assignment?</i> <i>If intended as a form of intervention, has thought be given to how it will be implemented?</i>	-project incorporates inquiry methods required by the assignment -all methodologies & technologies have been appropriately used, with attention to ethical and methodological issues -if intended as intervention or advocacy, project has given adequate thought to implementation -sources & methods are adequately identified	- methodology basically appropriate to the project and appropriately used, but could be strengthened  -sources and methods identified but not as fully as they could be  -more thought should be given to implementation issues	-methodology inadequate and/or inadequately articulated.  -sources not appropriately identified  -inadequate attention to implementation issues	
<b>Analysis</b> <i>Is there evidence of critical thinking and analysis?</i>	- evidence of critical thinking about methods, sources, information and analysis or editing. -uses analysis/editing methods appropriate for the project -method of analysis or editing is adequately articulated	- some evidence of critical thinking but could be stronger  -analytical approach and the analysis itself is basically appropriate but could be stronger and/or articulated better.	-inadequate evidence of critical thinking  -analysis lacking or inadequate  -analytic approach inappropriate or inadequately specified	
<b>Craft &amp; Coherence</b> <i>Is the level of artistic and/or technical craft adequate for the</i>	- level of craft is clearly adequate for the audience & to meet project goals (whether or not it meets “artistic” standards)	-level of craft is minimally adequate for the audience and goals  -project coherence could be stronger	-level of craft inadequate for purposes and/or audience  -project is not coherent	

<i>specified goals and audience?</i> <i>Did it involve an appropriate amount of work?</i> <i>Does the final product have coherence and "resonance?"</i>	-project is coherent & likely to resonate with the intended audience -product shows an appropriate amount of effort for this assignment			
<b>Content</b> <i>Is the content appropriate &amp; adequate, given the goals, audience &amp; assignment?</i> <i>Is there evidence of insight, originality &amp;/or creativity?</i>	- information conveyed is clearly adequate for goals, audience & assignment -shows depth & breadth of content -shows insight, originality &/or creativity	-information conveyed is adequate but could be strengthened -some evidence of insight, originality, or creativity	-inadequate information -little or no evidence of insight, originality and/or creativity	
				<b>Grade</b>

### Criteria for Evaluating Arts-Based Peacebuilding Projects

#### Background notes:

- Arts approaches can be used in several different stages of a project:
  1. To gain or create knowledge. (For example, research “subjects” or participants might be engaged in an arts-based project as a way of soliciting information or encouraging insight.)
  2. To add complexity or nuance to created knowledge. (For example, an arts practice may serve as one method in a multi-method research project, creating an integrated, reflective methodology for the project. Alternatively, an arts practice could be used to analyze and/or interpret data collected by conventional methods.)
  3. To test knowledge. (For example, researchers might verify their interpretation of findings from a more traditional research process by creating a play or exhibit and testing it for resonance with their subjects.)
  4. To share findings. (For example, a play or exhibit might be created to (re)-present data collected or analyzed via conventional methods in order to impart the particular kinds of meaning the researcher considers important, and as a way to reach and engage a broader audience.)
  5. As a form of intervention. (For example, a project might be designed to raise awareness of an issue or conflict, to promote dialogue on a contested issue, or to advocate for a cause.)
- Arts-based products often do not specify methodologies used. Thus it may be important for a project to be accompanied by a short paper discussing analysis, theory of change, audience, goals, and methods used.
- Patricia Leavy, in *“Method Meets Art: Arts-based Research Practice”* (New York: Guilford Press) 2009, argues that “[t]raditional conceptions of validity and reliability, which developed out of positivism, are inappropriate for evaluating artistic inquiry.” (p. 15). She suggests that authenticity, trustworthiness, and validity can be assessed through attention to such elements as aesthetics, resonance, and vigor.
- For a discussion of standards, see “Method Meets Art” (Leavy, 2009: 15ff and Chapter 8).