



Internal use

1187889

Application for a Grant

Identification			
This page will be made available to selection committee members and external assessors.			
Funding opportunity Connection Grants			
Joint or special initiative			
Application title The Feminist Imaginary: Creative Pedagogies and Methods for Gender Justice and Change			
Applicant family name Sanford		Applicant given name Katherine	Initials
Org. code 1590711	Full name of applicant's organization and department University of Victoria Faculty of Education		
Org. code 1590711	Full name of administrative organization and department University of Victoria Curriculum and Instruction		
Is this a research-creation project? Yes <input type="radio"/> No <input checked="" type="radio"/>			
Does your proposal involve Indigenous Research as defined by SSHRC? Yes <input type="radio"/> No <input checked="" type="radio"/>			
Does your proposal involve human beings as research subjects? If "Yes", consult the <i>Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans</i> and submit your proposal to your organization's Research Ethics Board. Yes <input type="radio"/> No <input checked="" type="radio"/>			
Will any phase of the proposed research take place outdoors? Yes <input type="radio"/> No <input checked="" type="radio"/>			
A. Will any phase of the proposed research take place on federal lands in Canada, other than lands under the administration and control of the Commissioner of Yukon, the Northwest Territories or Nunavut, as interpreted in section 2 of the Impact Assessment Act (IAA)? Yes <input type="radio"/> No <input checked="" type="radio"/>			
B. Will any phase of the proposed research take place in a country other than Canada? Yes <input checked="" type="radio"/> No <input type="radio"/>			
C. Will the grant permit a designated project (listed in the Physical Activities Regulations) to be carried out in whole or in part? Yes <input type="radio"/> No <input checked="" type="radio"/>			
D. Will any phase of the proposed research activities depend on a designated project (listed in the Physical Activities Regulations) being led and carried out by an organization other than SSHRC? Yes <input type="radio"/> No <input checked="" type="radio"/>			
Project type Event		Outreach activity	
Event start date 2022 / 8 / 26	Event end date 2022 / 8 / 29		
		Year 1	Total
Total funds requested from SSHRC		21,270	21,270

Personal information will be stored in the Personal Information Bank for the appropriate program.

Application WEB
2021/10/28



Research Activity

The information provided in this section refers to your research proposal.

Keywords

List keywords that best describe your proposed research or research activity. Separate keywords with a semicolon.

arts-based, feminist, adult education, museum education

Disciplines - Indicate and rank up to 5 disciplines that best correspond to your proposal.

Rank	Code	Discipline	If "Other", specify
1	61200	Education	
2			
3			
4			
5			

Areas of Research

Indicate and rank up to 3 areas of research related to your proposal.

Rank	Code	Area
1	140	Education
2	100	Arts and culture
3	380	Women

Temporal Periods

If applicable, indicate up to 2 historical periods covered by your proposal.

From	To
<p>Year</p> <p>_____ BC AD</p> <p>_____ <input type="radio"/> <input checked="" type="radio"/></p> <p>_____ <input type="radio"/> <input type="radio"/></p>	<p>Year</p> <p>_____ BC AD</p> <p>_____ <input type="radio"/> <input type="radio"/></p> <p>_____ <input type="radio"/> <input type="radio"/></p>



Family name, Given name
Sanford, Katherine

Research Activity (cont'd)

Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Region
1		
2		
3		

Countries or Regions

If applicable, indicate and rank up to 5 countries covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Country or Region	Prov./ State
1	1100	CANADA	
2	3225	UNITED KINGDOM	
3	3206	GERMANY	
4	3301	ALBANIA	
5	3223	SPAIN	



Family name, Given name

Sanford, Katherine

Summary of Proposal

The summary of your research proposal should indicate clearly the problem or issue to be addressed, the potential contribution of the research both in terms of the advancement of knowledge and of the wider social benefit, etc.

Context and Issue: The 2021 Gender Equality Forum report recognized that while gains have been made, gender inequality remains one of most destructive and limiting forces on the planet. Solnit (2014) reminds us that historical and contemporary patriarchal practices of silencing, absenting, and misrepresenting the lives of women worldwide have resulted in a dearth of gender consciousness, a 'failure of the imagination' to see and thus bring about fundamental change (p.14). A deeper gender consciousness enables women and non-binary people to make sense and meaning of the world and to act upon it; imagination allows different worlds and relationships to become visible, thinkable, actionable -- and thus possible. This Connection workshop is a response to the lack of connection between two key groups, feminist adult researchers/educators and women's museum practitioners, and an opportunity to bring these groups together to conceptualize and operationalize the feminist imaginary together as a critical pedagogical contribution to a more decolonized and gender-just world. The workshop is conceptualized in broad intersectional understandings of gender and the impacts heteropatriarchal colonial practices of exclusion, oppression, and misrepresentation have on diverse populations as well as theories of knowledge, representation, and imagination.

Event and Outreach: This Canada-Europe feminist networking workshop brings together for the first time feminist adult educators who employ arts-based research and teaching methodologies with practitioners in women's museums who use a range of creative strategies to reach and engage with diverse publics. The three-day workshop will provide a space for sharing, theorizing, and experiencing new methodological approaches, interventions and pedagogies and the further development of arts-based and creative strategies and methodologies as they are being imagined and employed across the two continents and the diverse groups of educator/practitioners.

The participants from across Canada and Europe will share intersectional lenses including gender, women, sexuality and a plethora of arts-based and creative education and research practice. Together they will discuss the the impacts of colonial patriarchal practices of exclusion, oppression and misrepresentation have had on marginalized populations and theorize collectively what a feminist imaginary means and how it contributes to gender justice and change. The workshop will be held in Lancashire, UK, enabling representatives from diverse locations and perspectives, including Canada, England, Scotland, Ireland, Germany, Albania, and Spain to attend.

Workshop Questions: The workshop will engage participants in deep dialogue around the following key question: how can these groups theorize a global understanding of the feminist imaginary as a pedagogical force for change? Additionally, how can the differences and similarities between these two groups help to re-conceptualize the feminist imaginary as consciousness raising, revisualizing, restorying and re-representing strategy? How can this broadened community expand frameworks of women's museums with theories and practices of feminist adult education? How can women's museum curators inform the work being done in museums offering feminist exhibitions? and How can these two groups address the critical discursive complexities of 'women', 'feminism' and gender in their diverse locations?

Key deliverables: a graphic workshop report; a virtual exhibition; inclusion of presentations and compilation video on website (<https://onlineacademiccommunity.uvic.ca/comarts/>); student training; edited book; and continuing research collaborations.



Family name, Given name

Sanford, Katherine

Participants

List names of your team members (co-applicants and collaborators) who will take part in the intellectual direction of the research.

Role Co-applicant <input checked="" type="radio"/> Collaborator <input type="radio"/>		Academic <input checked="" type="radio"/> Non-academic <input type="radio"/>	
Family name Clover		Given name Darlene	Initials E
Org. code 1590711	Full organization name University of Victoria		
Department/Division name Educational Psychology and Leadership Studies			
Role Co-applicant <input type="radio"/> Collaborator <input type="radio"/>		Academic <input type="radio"/> Non-academic <input type="radio"/>	
Family name		Given name	Initials
Org. code	Full organization name		
Department/Division name			
Role Co-applicant <input type="radio"/> Collaborator <input type="radio"/>		Academic <input type="radio"/> Non-academic <input type="radio"/>	
Family name		Given name	Initials
Org. code	Full organization name		
Department/Division name			
Role Co-applicant <input type="radio"/> Collaborator <input type="radio"/>		Academic <input type="radio"/> Non-academic <input type="radio"/>	
Family name		Given name	Initials
Org. code	Full organization name		
Department/Division name			
Role Co-applicant <input type="radio"/> Collaborator <input type="radio"/>		Academic <input type="radio"/> Non-academic <input type="radio"/>	
Family name		Given name	Initials
Org. code	Full organization name		
Department/Division name			

Personal information will be stored in the Personal Information Bank for the appropriate program.

Application WEB



Family name, Given name
Sanford, Katherine

Presenters Requesting SSHRC Funding - Presenter

Family name	Given name	Initials
Ballauri	Elsa	

Affiliation country
ALBANIA

Affiliation
Women's Museum in Albania,

Title and outline of the presentation.
 Female practices for the social challenges of young people
 The Museum of Women in Albania considers important the discovery of the history of women activists and intellectuals since the creation of the Albanian state, something that was hidden from the communist regime. The need to know a still unknown story has led the Women's Museum to focus on searching for undiscovered stories. This is the third year that this activity is done through calls for social science students who work with mini researches using the archives and media of the time. The presentation is done through a traveling exhibition with documents and objects of time in three universities of the country, in the presence of students, women's organizations, historians, and media. Presentations are based on discussions that focus on questions such as How present the Albanian intellectual woman was in the developments of the society in the years 20 to 30 and her contribution and the challenge today for young people.

Has the presenter's attendance been confirmed? Yes

Justification
 Elsa Ballauri is a human rights activist, Director of the Albanian Human Rights Group, journalist, publisher, collector, and poet. She teaches part time at the University of Tirana and regularly publishes in the Albanian press. Elsa founded the Women's Museum in Albania as a dialogic space to explore women's missing histories but also LGBTQI identities and their connections to feminisms.

(Empty box for additional information)



Family name, Given name

Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Presenter

Family name	Given name	Initials
Brigham	Suzie	
Affiliation country		
CANADA		
Affiliation		
Mount Saint Vincent University, Education		
Title and outline of the presentation.		
<p>How you know me?: Feminist arts-based storying practices through photography</p> <p>In this presentation I will share arts based data of a project in which young women with refugee experience living in Nova Scotia explored concepts and issues of social justice and social activism in a series of workshops using art, including participatory photography and storytelling methods. The youths perspectives expressed through visuals and aural stories coalesced around ideas of home, belonging and journeying, which enhance feminist adult education scholarship and practice, deepen our understanding of gendered realities of migration and gendered identities as the young women negotiate complex social spaces.</p>		
Has the presenter's attendance been confirmed? Yes		
Justification		
<p>Susan Brigham is professor of lifelong learning and adult education in the Faculty of Education at Mount Saint Vincent University. Her research focuses on migrant and Black women, drawing out their knowledges and perspectives through arts-based research such as drawing and photography. Susan brings an important anti-racist feminist lens to this study.</p>		



Family name, Given name

Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Presenter

Family name	Given name	Initials
Butterwick	Shauna	

Affiliation country
CANADA

Affiliation
The University of British Columbia, Educational Studies

Title and outline of the presentation.
The Catalytic Power of Feminist Creative Practices and Political Fashion Shows of the Philippine Womens Centre of British Columbia
 This presentation brings attention to the catalytic power of feminist creative practices focusing on the work of the Philippine Womens Centre in Vancouver, British Columbia. In 2004, 2005 and 2008, the PWCBC created three political fashion shows as a form of public pedagogy illuminating the history and ongoing colonization and exploitation of workers in the Philippines and the racist, sexist and classist underpinnings of the foreign worker program of Canada. Using this format, not usually associated with womens liberation, dresses, stories and scenes emerged from the PWCBCs grassroots political activism and participatory action research. The process of building the fashion shows created pathways to organize and mobilize, many in the wider Filipino community, not initially drawn to activism, became engaged longstanding advocates and activists in the struggle for Filipina womens liberation.

Has the presenter's attendance been confirmed? **Yes**

Justification
 Shauna Butterwick is professor Emeritus at the University of British Columbia and a leading adult education scholar who brings a feminist arts-based approach to her teaching and research. Shauna uses theatre and life history to explore feminist activism to document women's use of arts-based advocacy.



Family name, Given name
Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Presenter

Family name	Given name	Initials
Franger	Gaby	

Affiliation country
GERMANY

Affiliation
Center for intercultural research on women's everyday life and international exc, Museum Women's Culture Reg

Title and outline of the presentation.
Everydaylife - Memory - Art - Action - Concepts of feminist exhibitions to empower Girls and Women
The presentation lights up exhibition concepts of Women in One World, that create educational situations enabling women and girls to relate their own everyday experiences to structures of inequality, the foreign with the own, past with present.
Women's Museums are places of empowerment, places of friction and discussion, places where power relations are questioned and participation processes are initiated. How to confront contradictions between feminist consciousness and everyday women's lives, between tradition and modernity, between the demands of gender mainstreaming and the exercised power on women and minorities is exemplary shown through some exhibition and educational concepts, e.g. Headscarf cultures; How female is the city? The communication process is thereby a permanent transition of direct and virtual dialogues with women from different eras and regions of the world with the aim to discuss and fight structures behind local and global experiences of injustice.

Has the presenter's attendance been confirmed? Yes

Justification
Gaby Franger is a professor emeritus, Coburg University of Applied Sciences and Arts. She is a co-founder of the Women's Cultures Regional International Museum, Germany and a board member of IAWM. Gaby brings an expertise in women's political fabric crafts and large-scale exhibition design, particularly exhibiting difficult topics such as sexist xenophobia. She has strong international connections with women's museums and organisations.



Family name, Given name
Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Presenter

Family name	Given name	Initials
Gonzalez Altea	Sandra	

Affiliation country
SPAIN

Affiliation
Universidad Europea de Madrid, Head Office

Title and outline of the presentation.
Feminist practices for social change: the Womens Museum in Buenos Aires
This presentation will provide an overview of the Women's Museum in Buenos Aires, a learning community to struggle for women rights through collective actions to create knowledge. Between others, this presentation will include a description of the Butterflies Project, a creative and participatory action to denounce and to honoring the victims of femicide in Argentina since 2016. Each year, a group of women makes an artistic intervention in different materials such as canvas butterfly-shaped; blindfolds, collage with little mirrors, table linens, and mask, with the name and age of each victim. The exhibition is presented in public for the first time on the streets on 3 June, during the Ni una menos protest. Also, each exhibition has its roaming schedule and is presented in numerous places with the aim of bringing about social changes.

Has the presenter's attendance been confirmed? Yes

Justification
Sandra González Altea holds a PhD in Political Sciences, focusing on gender, from the University of Madrid where she now teaches. She is a co-founder of the Woman's Museum in Buenos Aires, responsible for international relations and the arts-based educational programming. Sandra is a member of International Association of Women's Museums research group with connections to both women's organisations and museums worldwide and brings skills in popular theatre and curating to this project.

(Empty box for additional information)



Family name, Given name
Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Presenter

Family name	Given name	Initials
Harman	Kerry	

Affiliation country
UNITED KINGDOM

Affiliation
Birkbeck, University of London, School of Arts

Title and outline of the presentation.
Practising the feminist imaginary: the East End Womens Museum Tea Party
 This presentation will provide an introduction to the East End Womens Museum, including a description of a Tea Party they organized to encourage members of the local community to participate in generating a vision for the museum, which is currently under construction. A local artist coordinated the event which was attended by a diverse group of women, many living in east London. An English cream tea played an important part in creating a lively and rich atmosphere for discussion on a series of questions relating to the role of womens museums, stories the museum should tell, and understanding of East End women. The presentation, which will be framed by an overarching theme of lived experiences, learning, community activism and social change, will include photos documenting the event, a description of the arts based practices used and a discussion of the ideas generated.

Has the presenter's attendance been confirmed? **Yes**

Justification
 Kerry Harman is a visual artist and Director of the Research Centre for Social Change, Birkbeck, University of London. Kerry uses video to gather data on the experiences of marginalised women working in the domestic care service industry. She brings a feminist class analysis and decolonising perspective.



Family name, Given name
Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Presenter

Family name	Given name	Initials
Hassan	Maissan	
Affiliation country EGYPT		
Affiliation The Women and Memory Forum,		
Title and outline of the presentation. Pedagogy of Feeling as a Feminist Practice: Curating Wedad Mitri's Collection In 2007, the collection of the late activist Wedad Mitri was deposited in the library of the Cairo based Women and Memory Forum. The collection includes photos, notebooks, conference papers, postcards, newspaper clippings, political ephemera and memorabilia that were collected by Wedad Mitri over several decades. Many objects from this collection were showcased in the biographical exhibition Wedad Mitri: A Pioneering Unionist, held by the Women and Memory Forum in Cairo in 2015. The exhibition shed light on the life of Wedad, work in education, political activism and contributions to the women's movements in Egypt and across the Arab Region. The article explores the practices that informed collecting, curating and exhibiting the private collection of Wedad Mitri. By considering this collection a key site for articulating feminist curatorial practices, the article addresses some of the questions facing activist-curators and activist-archivists working on the documentation of social and political movements. To what extent could a biographical exhibition, which celebrates the legacy of one women in this case, be a space for remembering the collective history of women's		

Has the presenter's attendance been confirmed? Yes

Justification
Maissan Hassan is currently a PhD student at the University of Amsterdam. She is a founding member of the Women's Museum in Cairo, Egypt. As a feminist researcher, oral historian, exhibition curator and film maker she brings skills in documenting women's and gender histories, visually and orally, and has connections with a range of women's groups across the Arab region.



Family name, Given name

Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Presenter

Family name	Given name	Initials
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McCoole	Sinead	
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Affiliation country

IRELAND/EIRE

Affiliation

University College Dublin, School of Education

Title and outline of the presentation.

Mna na hEireann - women of Ireland - how contemporary methodologies in museums and the arts are working for gender justice and social change.

This presentation will provide an overview of work in Ireland on womens exhibitions, collecting and community engagement on a pop up womens museum looking at the period 1918 to the present and the womens strand of the Irish Government's Decade of Centenaries Programme from 2012 to 2023.

Has the presenter's attendance been confirmed? **Yes**

Justification

Sinead McCoole has a D'Litt from the University College Dublin. She works for the Irish Government as a member of the expert advisory group on Decades of Centenaries, as historial and curatorial advisor and is curator of the Women's Strand during the Decade of Centenaries Programme. She is a board member of the International Association of Womens Museums.



Family name, Given name
Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Presenter

Family name	Given name	Initials
Mika	Kasia	

Affiliation country
UNITED KINGDOM

Affiliation
Queen Mary, University of London, School of Languages, Linguistics and Film

Title and outline of the presentation.
Creative pedagogies for times of discord and recovery
This presentation takes the work of Vincent Crapanzano on imaginative horizons in dialogue with the feminist scholarship of Saba Mahmood feminist scholarship to discuss the possibilities for the making of futures in a heterogenous seminar space. How to nurture independent and collective visions of futures in spaces where values and visions of good life are not necessarily shared? How to create an open, dialogical pedagogy in spaces where students backgrounds, lifestyle choices, and notions of agency clash? These are some of the questions, that the presentation will unpack through discussion of pedagogical case studies. In the process, the presentation advocates for epistemic plurality, and embraces decolonial notions of human subjectivity, providing a much-needed critical model for the post-pandemic university.

Has the presenter's attendance been confirmed? Yes

Justification
Kasia Mika is a Lecturer at Queen Mary University, London. Her research and teaching focus on vulnerability, justice, and postcolonial studies. Her recent study used documentary to explore women's arts and creativity in Haiti.



Family name, Given name
Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Presenter

Family name	Given name	Initials
Williamson	Sarah	

Affiliation country
UNITED KINGDOM

Affiliation
University of Huddersfield, School of Education & Professional Development

Title and outline of the presentation.
Igniting the feminist imaginary with activist feminist and public pedagogue ArtActivistBarbie
 The power of the arts in adult education to activate critical awareness and consciousness will be discussed and how the arts can foster new perspectives on the lived world. Gender issues in culture are not immune to the inequalities and discrimination that permeate other areas of society but art and culture can play an important role as enablers and drivers of learning and development. The success and impact of ArtActivistBarbie, a Barbie staged in museums and galleries and documented on Twitter, will be shared and the further potential for new possibilities of engagement for this feminist pedagogy to visually interrupt, challenge and question. The work of ArtActivistBarbie is a feminist, performative pedagogy and through performance, we can change reality by making social injustice visible. The scope for international networking and future pedagogic engagement through an ArtActivistBarbie International Flashmob Day via social media will also be outlined.

Has the presenter's attendance been confirmed? **Yes**

Justification
 Sarah Williamson is a feminist adult educator at the University of Huddersfield, UK. She is the creator of ArtActivistBarbie, a 'trickster' who challenges the masculine images and framings of women in museums. Sarah also brings expertise in storywork, collage-based research and pop-up exhibitions.



Family name, Given name

Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Student Presenter

Family name	Given name	Initials
Dickson	Nicola	

Affiliation country
UNITED KINGDOM

Affiliation
University of Glasgow, Faculty of Education

Title and outline of the presentation.
Imagining vulnerable women who are survivors of sexual trauma as adult learners, research participants and visual artists
I consider the relationship between the provision of arts-based, non-formal adult education and the recovery journey of women who have experienced sexual abuse in childhood, sexual violence and recent homelessness. The adverse effects of childhood sexual abuse can endure over a lifetime and lead to lowered educational attainment at school and a reduced uptake of further education. A critical feminist lens guides this study. CSA is a gendered issue; women in the United Kingdom are more likely than men to report 'contact' sexual abuse when under the age of 18. I explore the role of adult education in the reconnection phase of recovery for abuse survivors and reflect on how critical, arts-based research can legitimise, empower and promote the voices of educationally and socially marginalised women.

Has the presenter's attendance been confirmed? Yes

Justification
Nicola Dickson is a feminist adult educator, illustrator, cartoonist, and graphic minute-taker, skills she brings to this workshop. She facilitates community visual art workshops and teaches comic book making at the University of Glasgow. She will present on her recently completed PhD, an arts-based study with women who experienced sexual abuse or violence and homelessness.



Family name, Given name
Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Student Presenter

Family name	Given name	Initials
Harris	Dorothea	

Affiliation country
CANADA

Affiliation
University of Victoria, Office of the President

Title and outline of the presentation.
Facilitating UySkwuluwun: Indigenous Feminist Aesthetic Work as Cultural Revitalization
 This presentation is predicated on the epistemology and pedagogy, or traditional Coast Salish values and teachings, that are necessary to do good community work. UySkwuluwun means to have a good heart and mind, and to approach our learning and our work this way. Using UySkwuluwun as a framework for cultural safety, these principles, or teachings, support capacity building and cultural revitalization in Indigenous communities. One example of this is in the revitalization of Coast Salish weaving, and the traditional roles of women in this spiritual and cultural practice. The presentation will share some of the history regarding the traditional matriarchal roles of women in Coast Salish communities, the meaning and principles of UySkwuluwun that support the revitalization of women's aesthetic work such as weaving, and will provide a demonstration of Coast Salish weaving.

Has the presenter's attendance been confirmed? Yes

Justification
 Dorothea Harris is from the Snuneymuxw First Nation. She is the Indigenous Initiatives Coordinator and a PhD student in Adult Education, Community Engagement and Leadership Studies at the University of Victoria. She brings a focus on feminist Indigenous adult education and traditional arts practices.



Family name, Given name
Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Student Presenter

Family name	Given name	Initials
Harris	Theadora	

Affiliation country
CANADA

Affiliation
Simon Fraser University, Beedie School of Business

Title and outline of the presentation.
Facilitating UySkwuluwun: Indigenous Feminist Aesthetic Work as Cultural Revitalization
 This presentation is predicated on the epistemology and pedagogy, or traditional Coast Salish values and teachings, that are necessary to do good community work. UySkwuluwun means to have a good heart and mind, and to approach our learning and our work this way. Using UySkwuluwun as a framework for cultural safety, these principles, or teachings, support capacity building and cultural revitalization in Indigenous communities. One example of this is in the revitalization of Coast Salish weaving, and the traditional roles of women in this spiritual and cultural practice. The presentation will share some of the history regarding the traditional matriarchal roles of women in Coast Salish communities, the meaning and principles of UySkwuluwun that support the revitalization of women's aesthetic work such as weaving, and will provide a demonstration of Coast Salish weaving.

Has the presenter's attendance been confirmed? **Yes**

Justification
 Theadora Harris is a graduate student and is from the Snuneymuxw First Nation. She learned Coast Salish weaving and facilitates weaving workshops with Dorothea.



Family name, Given name

Sanford, Katherine

Presenters Requesting SSHRC Funding (cont'd) - Student Presenter

Family name	Given name	Initials
Thain-Gray	Rachel	

Affiliation country
SCOTLAND

Affiliation
Glasgow Women's Library,

Title and outline of the presentation.
Who is the woman in the woman's museum?
a. This presentation asks how gender complexity is understood in the practice, policies and learning outputs of womens museums in Europe. This area of scholarship is largely unexamined in academic contexts but is a live issue in the practice based context of womens museums. I identify demand from within the field of museum studies for scholarship on womens museums that moves beyond understandings of gender as a synonym for sex, and woman in the oppositional binary of male and female. I argue that feminist, trans and queer academic and activist communities provides well established research and learning that can support more inclusive engagement with womens museums. By engaging with this learning these organisations can assess their existing understandings of gender with the aim of informing future practice, policy and learning outputs that are inclusive of all women across their gender complexity.

Has the presenter's attendance been confirmed? Yes

Justification
Rachel Thain-Gray is a PhD student, University of Glasgow. Her research examines understandings of gender complexity in European women's museums. Rachel has worked for the past 20 years as a feminist museum practitioner at Glasgow Women's Library, Museum, and Archive. Rachel brings a strong focus on gender identities and skills as a public programming facilitator and curator.



Family name, Given name

Sanford, Katherine

Presenters Not Requesting SSHRC Funding - Presenter

Family name	Given name	Initials
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Foster	Victoria	
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Affiliation country
UNITED KINGDOM

Affiliation
Edge Hill University, Media

Title and outline of the presentation.
Imagining better futures: Photovoice with young women not in employment or education
 This presentation looks at the process of using the creative and participatory method of photovoice to work with a group of young people -- some of them care leavers -- who are not in employment or education, with the aim of exploring their experiences of work and worklessness and their aspirations for the future. The project is a collaboration between the university, the local authority and a local social enterprise. The presentation is based around the photo essay that the group have produced. It discusses participants' stories about challenges they face and possibilities for positive change.

Has the presenter's attendance been confirmed? **Yes**

Justification
 Victoria Foster is a senior lecturer and feminist adult educator in Social Sciences, Edge Hill University, UK. She works with marginalized groups to explore issues of epistemic injustice using arts-based and imaginary methodologies such as surrealism.



Family name, Given name

Sanford, Katherine

Funds Requested from SSHRC

Estimate as accurately as possible the research costs that you are asking SSHRC to fund through a grant. For each Personnel costs category, enter the number of individuals to be hired and specify the total amount required. For each of the other categories, enter the total amount required.

Personnel costs	No.	Amount
	Student salaries and benefits/Stipends	
Undergraduate		
Masters		
Doctorate	2	4,413
Non-student salaries and benefits/Stipends		
Postdoctoral		
Other		
Travel and subsistence costs		
Applicant/Team member(s)		
Canadian travel		69
Foreign travel		2,915
Students		
Canadian travel		69
Foreign travel		2,915
Travel		
Presenters		
Canadian travel		34
Foreign travel		10,605
Students		
Canadian travel		
Foreign travel		
Other expenses		
Translation/interpretation		
Teleconferencing/videoconferencing		
Honoraria		
Hospitality		
Promotion and dissemination (beyond publicati		
Publication of proceedings		
Professional/Technical services		
Supplies		250
Non-disposable equipment		
Computer hardware		
Other		
Other expenses (specify)		
Total		21,270



Funds from Other Sources

You must include all other sources of funding for the proposed research. Indicate whether these funds have been confirmed or not.

Full organization name Contribution type	Confirmed	Year 1	
Nic Dickson Consulting	<input checked="" type="checkbox"/>	1,129	
Edge Hill University	<input checked="" type="checkbox"/>	7,798	
In Kind			
University of Victoria	<input checked="" type="checkbox"/>	1,750	
In Kind			
University of Victoria	<input checked="" type="checkbox"/>	1,000	
Cash			
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
	<input type="checkbox"/>		
Total funds from other sources		11,677	

Personal information will be stored in the Personal Information Bank for the appropriate program.

Application WEB

We have secured a total of \$11,677 in the form of cash and in-kind contributions in support of the proposed event. Confirmed contributions include room rental and refreshments, as well as visual note-taking for later knowledge mobilization, at the three-day workshop in Lancashire, UK. We are requesting additional support with the following expenses:

Personnel: \$4412.80

Student Salaries and Benefits

- 2 Doctoral student RA: 70 hours each @ \$31.52/hour (UVic recommended rate of \$27.65/hour + 14% benefits) = \$2206.40 x 2 = **\$4412.80**
- The RAs will each be engaged in 70 hours of activities as follows: 20 hours for organization, planning and on-site logistical support of events; 20 hours for co-production of social media and website content and design; 30 hours for preparation of academic publications, final report writing, photo and video editing, and co-creation of other knowledge outputs.

Travel and subsistence costs: \$16,607.16

All estimates for airfare from [expedia.ca](https://www.expedia.ca); Ferry rates from bcferries.com; All train fares from thetrainline.com; Accommodation and catering rates quoted from Edge Hill University as follows:

Bed, Breakfast, Lunch and Dinner	£	62.15;
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UK pound sterling to Canadian dollar exchange rates based on 6-month average daily exchange rate of 1.71 obtained from www.bankofcanada.ca October 21, 2021; All estimates include taxes.

Presenters

Canadian travel: **\$103.20**

- Travel from Victoria to Vancouver and return by ferry for 3 people (Kathy, Darlene, Dorothea) - @34.40 each x 3 = **\$103.20**

Foreign travel: **\$13,520.28**

- Flights from Vancouver to London and return for 5 people (Kathy Sanford, Darlene Clover, Shauna Butterwick, Dorothea Harris, Theodora Harris) - \$943 each x 5 = **\$4715**; Flight for Suzie Brigham from Halifax to London and return - **\$897**; Flight travel for Gaby Franger from Munich to London and return - **\$144**; Flight for Elsa Ballurai from Albania to London and return - **\$278**; Flight for Maissan Hassan from Amsterdam to London and return - **\$141**; Flight for Sandra Gonzalez from Madrid to London and return - **\$114**; Flight for Sinead McCoole from Dublin to London and return - **\$141**; Train fare for 11 people (Kathy Sanford, Darlene Clover, Shauna Butterwick, Suzie Brigham, Dorothea Harris, Theodora Harris, Gaby Franger, Elsa Ballurai, Maissan Hassan, Sandra Gonzalez, Sinead McCoole) from London to Lancashire and return - @90.40 x 11 = **\$994.40**; Train travel for 2 people (Nicola Dickson and Rachel Thain-Gray) from Glasgow to Lancashire and return = @35.82 x 2 = **\$71.64**; Train travel for Sarah Williamson from Huddersfield to Lancashire and return = **\$87.68**; 4 nights accommodation and subsistence (including 3 meals), August 25 – 29, for 14 people (Kathy Sanford, Darlene Clover, Shauna Butterwick, Suzie Brigham, Dorothea Harris, Theodora Harris, Gaby Franger, Elsa Ballurai, Maissan Hassan, Sandra Gonzalez, Sinead McCoole, Nicola Dickson, Rachel Thain-Gray, Sarah Williamson) = \$106.01/day x 4 days = @424.04 x 14 = **\$5936.56**

Students

Canadian travel: **\$68.80**

- Travel from Victoria to Vancouver and return by ferry for 2 persons (Nabila Kazmi, Michaela Stewart) = $\$34.40 \times 2 = \mathbf{\$68.80}$

Foreign travel: **\$2914.88**

- Flights from Vancouver to London and return for 2 persons (Nabila Kazmi and Michaela Stewart) = $\$943 \times 2 = \mathbf{\$1886}$; Train fare for two persons from London to Lancashire and return = $\$90.40 \times 2 = \mathbf{\$180.80}$; 4 nights accommodation (including 3 meals), August 25 – 29, for two persons = $\$106.01/\text{day} \times 4 \text{ days} = \$424.04 \times 2 = \mathbf{\$848.08}$

Other Expenses: \$250

Supplies

- Poster boards, paper, pens, markers, and other supplies for events (staples.ca): **\$250**.

Total funds requested from SSHRC: \$21,269.96

The feminist imaginary: creative pedagogies and methods for gender justice and change

This international three-day feminist workshop will bring together for the first time, feminist adult arts-based educators and researchers with women's museum practitioners across the globe to explore how they are conceptualizing and operationalizing the feminist imaginary as a critical, creative pedagogical contribution to a more decolonized and gender just world. The workshop is conceptualized in broad intersectional understandings of gender and the impacts heteropatriarchal colonial practices of exclusion, oppression, and misrepresentation have on diverse populations as well as theories of knowledge, representation, and imagination.

Bates (2019) argues that despite beliefs that gender equality has been reached, a 2019 study by the United Nations recognizes this form of inequality as “unfinished business in every single country of the world” (p. 1). The 2021 Gender Equality Forum study takes it further, describing this form of discrimination as “the most enduring defining inequalities of our time” (n/p). Worldwide, “the powers that be are still predominantly male...the millennia old status hierarchy between men/male and women/female persists everywhere and patriarchal patterns of gender oppression remain more resilient than any of us suspected” (Vintges, 2018, p. 165).

In 2011 Wiggins argued that gender oppression “was likely to get worse” (p. 3) and Shameen's 2021 study shows how. She illuminates a disturbing “global patriarchal backlash [of] rising fundamentalist and fascist agendas” (p. 2). Forces of “extremism, cultural imperialism, ideological colonization and neo-colonialism”, alongside sexist Xenophobia, Sinophobia “and the (re)imposition of patriarchal heteronormative family values...are shaping the parameters of public discourse and consciousness” (p. 10). Through policy, rights are curbed and through the power of social media, messages of misogyny, intolerance and ‘white’ masculine supremacy invade the homes and lives of millions across the globe (p. 10). While deeply problematic, disparagements of feminism illustrate the power it is believed to have as a disruptive, transformative force because, as Ahmed (2006) reminds us, feminism is what “gives us the strength to go on”, to resist, to stand up, to speak back and to take the risks needed to create change (p. 3).

The asymmetries of hetero-patriarchal colonial power that shape, maintain, and mobilize gender injustice and oppression are so deeply embedded in all our institutional and organizational structures, social and cultural practices, and interpersonal relationships that it has proven difficult to see a way out (e.g., Ahmend, 2017; Bates, 2018; Criado-Perez (2020), Green, 2017; Ostrouch-Kamińska, 2019; Rajan et al., 2019; Shameen, 2021). To borrow from feminist Solnit (2014, p. 10), we are faced today with a “failure of the imagination”, a failure to create and educate fully an alternative vision and consciousness of how a decolonized, gender just and healthy world could look, feel, and function. An increasing number of educators and cultural theorists are both using and calling for more feminist imaginative and creative responses aimed to disrupt heteropatriarchal practices of exclusion, oppression, and misrepresentation, and equally importantly, to encourage a sense of hope and possibility for change (e.g., Adler, 2016; Butterwick & Roy, 2019; Clover, et al, 2020, in press; Cramer & Witcomb, 2016; Manicom & Walters, 2012; Mullins, 2003). This is because more than any other senses, creativity and the imagination are best able “to help us know each other's essential humanity [and] to shape who we are and what we can become” (Wyman, 2004, p. 48).

Overall goals and specific objectives

The *primary objective* of this three-day collaborative workshop is to explore how forms of the feminist imaginary are being conceptualized and operationalized pedagogically across two similar yet currently distinct feminist aesthetic groups that work in the interests of gender justice and change in Canada and Europe. The first is feminist arts-based adult and teacher educators and

researchers around the world who teach in universities, facilitate community arts-based workshops and/or use the arts as research tools to help bring change to the lives of LGBTQI people and immigrant, refugee, Indigenous and women living in situations of poverty, oppression, and violence. The second is curators of women's museums. Established in 96 countries worldwide, women's museums work with a diversity of populations, offer non-credit courses and connect with universities, arts-based workshops and activities, and curate exhibitions as "plays of [educational] force" (Benjamin, 2014, p. 10). Both groups use creative and arts-based strategies to make women's and gendered lives and experiences visible and to (re)establish them as 'knowers', social actors, and creative beings (Adler, 2006; Ahmed, 2015; Carson et al, 2001; Fricker, 2013; Nazneen, 2015; Vaqinas, 2017). Both groups mobilize the imagination, critical consciousness and promote a vision of hope and future possibility. Both groups are grounded in feminism(s) as a political force for change and contend with the complexities of categories of women, feminism, sexuality, and gender. Despite these commonalities of purpose and practice, these two groups work totally separately and know little of each other's work. Although there is a growing number of studies of feminist arts-based adult education, none are connected to the critical-creative work of women's museums. There are no studies of women's museums in connection with feminist adult education nor do they take up the feminist imaginary as a tool of knowledge, representation, and change. We believe that by bringing these two groups together to share perspectives, exhibitory practices and strategies, we can better understand how the feminist imaginary is being envisioned, articulated, educated, and made actionable and that our findings will contribute to gender justice and change across two continents and beyond. Our beliefs are grounded in Metis scholar Anderson's (2017) call for practices of "radical relationality" (p. 38), the forging of links across "diverse fields of feminist action that have been separate" (Wiggins, 2011, p. 11) and are based on Ktunaxa scholar Green's (2017) assertion that by investigating and working "across different spaces of feminist theorizing and organizing [we can better] address issues ranging from colonialism, racism, sexism to sexuality and emancipation" (p. 17).

The group we propose to bring together combines the scholarly and practical expertise needed to think through new interventions, methodologies and pedagogies related to the feminist imaginary. The proposed location will allow the PI and Co-Applicant to mobilize Canadian research on an international level in an international context. All organizing and planning will be conducted by the PI, Co-Applicants and collaborators. Dr. Victoria Foster, who lectures at the Edge Hill University in Lancashire, UK, will serve as local host. Her background in Fine Arts and adult education informs her work with marginalized groups to raise the consciousness and provide critique of current policy initiatives. The UK context provides a rich opportunity for new learning, particular in connection to feminist imaginary, developing collaborative and arts-based feminist methodologies that inform feminist exhibitions. Working collaboratively as an international team of feminist scholars and practitioners, this workshop will investigate how these two feminist groups envision, articulate, and operationalize the feminist imaginary as a process of illumination (visibility and consciousness), representation (storying and imagining) and provocation (resistance and action) around the world. The *central questions* that guide this workshop are: What does a new feminist imaginary mean and look like within and across these two diverse yet similar groups? How do they use creativity and imagination to disrupt normative patriarchal and colonial habits of consciousness? What new ways of seeing, knowing, and acting are being made possible?

There are two interwoven activities to this Connections project: 1) a three-day workshop where participants will share their research and exhibitory projects and will engage in participatory arts-based activities; and 2) development of follow-up outreach activities to continue the

connection, development and dissemination of our collaborative work. The primary objective of the workshop is to further knowledge co-creation in conversation with other participants who are working as feminist adult educators in diverse locations and/or feminist curators of women's museums and together to develop the foundations of a longer term, global study (Insight Grant and Association of Humanities Social Science and grant, UK). Included in the workshop will be participatory performance and activist encounters such as feminist hacking, collage and flashmob activities.

Description of the research to be disseminated, transferred, exchanged, or mobilized

Plantenga (2012) calls on feminist adult educators to develop new 'tools' to analyse underlying systems of power such as patriarchy "that institutionalise and manipulate identities in ways that justify oppression, discrimination and often violence" (p. 29). For Manicom and Walters (2012), feminist pedagogies of possibility must include imaginative creative and artistic practices, pragmatism, recognizing what change is possible, and activist encounters. The research to be mobilised, shared, and disseminated comes from us, the scholars, practitioners, activists and students who use feminist aesthetic epistemological lenses and approaches to explore issues of racism, classism, colonialism, human rights, and ecological justice. In crafting together theory, method and practice, we will "explore the power and knowledge and the subject positions" that we perform and take up within our diverse contexts and their implications for gender justice and change (p. 15).

Specifically, this workshop aims to: a) share our diverse arts-based and creative research, education and curatorial strategies; b) explore differences and similarities in how we conceptualize and operationalize the feminist imaginary as a consciousness raising, (re)visualizing, (re)storying, and re(representational) strategy; c) expand the discourse of feminist arts-based adult education and research with new feminist museological theories and practices; and d) expand women's museums using theories and practices with feminist adult education. The outcomes of this workshop will be shared in our classrooms, across feminist and arts-based and educational spaces, and with the public.

Description of proposed event and outreach activities; details within timeline

In order to accomplish the above, the workshop will take place from August 26-29, 2022 at Edge Hill University in Lancashire, UK. Through focused intense dialogue stimulated and challenged by international emerging and established feminist arts-based scholars, feminist curators, practitioners, directors and students from similar and different contexts, we intend to explore the questions outlined above, seeking knowledge exchange and engaging with common research interests, with the aim of publishing a co-edited book on feminist arts-based practices in feminist museums and exhibitions held at diverse public/university galleries, focusing on methodologies, pedagogies, and exhibition activities. All participants will contribute to this co-edited book, based on their presentations and peer feedback. Feminist adult educators and feminist curators of women's museums will be equally represented in the workshop.

Feminist curators

Sandra González Altea holds a PhD in Political Sciences (focus on gender) from the University of Madrid where she now teaches. She is a co-founder of the Woman's Museum in Buenos Aires, responsible for international relations and the arts-based educational programming. Sandra is a member of International Association of Women's Museums (IAWM) research group with connections to both women's organisations and museums worldwide and brings skills in popular theatre and curating to this project. **Elsa Ballauri** is a human rights activist, Director of the Albanian Human Rights Group, journalist, publisher, collector, and poet. She teaches part time at

the University of Tirana and regularly publishes in the Albanian press. Elsa founded the Women's Museum (MiG) in Albania as a dialogic space to explore women's missing histories but also LGBTQI identities and their connections to feminisms. **Gaby Franger** is a professor emeritus, Coburg University of Applied Sciences and Arts. She is a co-founder of the Women's Cultures Regional International Museum, Germany and a board member of IAWM. Gaby brings an expertise in women's political fabric crafts and large-scale exhibition design, particularly exhibiting 'difficult' topics such as sexist xenophobia (Franger, 2017; Franger & Clover, 2020). She has strong international connections with women's museums and organisations. **Mary Pinkoski** is a feminist museum educator, slam poet artist and PhD student at the University of Alberta. She is interested in curatorial changes in museums considering decolonial, anti-imperial calls. Mary's (2020) recent study explored the problematic gendered narratives and images of a house museum. She will bring a decolonizing perspective and poetry skills to our output materials and public programming events. **Rachel Thain-Gray** is a PhD student, University of Glasgow. Her research examines understandings of gender complexity in European women's museums. Rachel has worked for the past 20 years as a feminist museum practitioner at Glasgow Women's Library, Museum, and Archive (GWL). Like Elsa, Rachel brings a strong focus on gender identities and skills as a public programming facilitator and curator. **Maissan Hassan is currently a PhD** at the University of Amsterdam. She is a founding member of the Women's Museum in Cairo, Egypt. As a feminist researcher, oral historian, exhibition curator and film maker she brings skills in documenting women's and gender histories (visually and orally) and has connections with a range of women's groups across the Arab region. **Sinead McCool**e has a D'Litt from the University College Dublin. She works for the Irish Government as a member of the expert advisory group on Decades of Centenaries, as historical and curatorial advisor and is curator of the Women's Strand during the Decade of Centenaries Programme. She is a board member of the International Association of Women's Museums.

Feminist adult educators

Dorothea Harris is from the Snuneymuxw First Nation. She is the Indigenous Initiatives Coordinator and a PhD student in Adult Education, Community Engagement and Leadership Studies at the University of Victoria. She brings a focus on feminist Indigenous adult education and traditional arts practices (Harris, 2020; forthcoming, 2022). **Nicola Dickson** is a feminist adult educator, illustrator, cartoonist, and graphic minute-taker, skills she brings to this workshop. She facilitates community visual art workshops and teaches comic book making at the University of Glasgow. She will present on her recently completed PhD, an arts-based study with women who experienced sexual abuse or violence and homelessness (Dickson, 2021). **Victoria Foster** is a senior lecturer and feminist adult educator in Social Sciences, Edge Hill University, UK. She works with marginalized groups to explore issues of epistemic (in)justice using arts-based and imaginary methodologies such as surrealism (Foster, 2019; 2016; 2015). Victoria brings a class analysis as well as surrealist arts-based research skills. **Kerry Harman** is a visual artist and Director of the Research Centre for Social Change, Birkbeck, University of London. Kerry uses video to gather data on the experiences of marginalised women working in the domestic care service industry. She brings a feminist class analysis and decolonising perspective. **Kasia Mika** is a Lecturer at Queen Mary University, London. Her research and teaching focus on vulnerability, justice, and postcolonial studies. Her recent study used documentary to explore women's arts and creativity in Haiti. **Sarah Williamson** is a feminist adult educator at the University of Huddersfield, UK. She is the creator of ArtActivistBarbie, a 'trickster' who challenges the masculine images and framings of women in museums (Williamson, 2020). Sarah also brings

expertise in storywork, collage-based research and pop-up exhibitions (Clover & Williamson, 2019; Jarvis & Williamson, 2015). **Susan Brigham** is professor of lifelong learning/adult education in the Faculty of Education at Mount Saint Vincent University. Her research focuses on migrant and Black women, drawing out their knowledges and perspectives through arts-based research such as drawing and photography (Brigham et al, 2020, 2018a, 2018b). Susan brings an important anti-racist feminist lens to this study. **Shauna Butterwick** is professor Emeritus at the University of British Columbia and a leading adult education scholar who brings a feminist arts-based approach to her teaching and research. Shauna uses theatre and life history to explore feminist activism to document women's use of arts-based advocacy (Butterwick, 2016; 2017).

Timeline: Below we outline a tentative structure for the workshop; these will be designed fully with the graduate students we hire (see training and mentoring). This structure combines academic presentations with small and large group discussions, experiential and outreach activities.

Friday, August 26: We will begin the first day with a general welcome followed by an artifact/image introductory feminist imaginary activity, where participants will respond to the question: How do we imagine feminist imaginary in a context of knowledge, equity, and activism? Each participant will be invited to share and discuss an artifact that represents their work. PI and *PI Sanford and Co-Applicant Clover* will set the stage for this workshop by sharing 12 years of global findings from their studies of arts-based practices, museums and more recently, women's museums. This will also include the development of diverse methodologies such as the feminist museum hack and exhibitions as research and knowledge mobilization. The day will conclude with presentations by Foster, Harman, Butterwick and Brigham.

Saturday, August 27: Feminist adult educators Dickson, Williamson, and Harris and Mika will share their work that provides visual arts-based research possibilities, followed by a general discussion. This day will also include a collective collage making activity, and a metissage (storyweaving) activity.

Sunday, August 28: The final workshop day will be devoted to the work of the feminist museum curators, Franger, Pinkoski, Thain-Gray, Ballauri, Gonzalez, McCoole, and Hassan who will share their exhibitory work in the context of women's museums. The day will conclude with roundtables to focus on the outreach activities, including publications, virtual and face-to-face activities (e.g. pop up exhibitions, graphic workshop report; infographics) and next steps.

Description of main audiences

This workshop seeks to understand how the feminist imaginary is being conceptualized and operationalized within and across two contexts, feminist adult education and women's museums. The primary audience for the workshop is the feminist adult educators and women's museum curators as well as the graduate students involved. As outlined above, we will share our knowledge, research and aesthetic practices to theorize pedagogical and methodological feminist imaginaries at the intersections of these sites in diverse international locations (exhibitions, museums, community organizations, higher education). Audiences of publications will include feminist scholars, activists, community-engaged workers, curators, and others working to create a more socially just and equitable world. Another significant audience is the public, where we will engage through outreach activities such as pop-up exhibitions, temporary and permanent exhibitions, and university students who will be in our classes at both the undergraduate and graduate levels. This Connections project is fully supported by the institutions with whom we work and is led by scholar-activists with experience and exemplary national and international research records.



Family name, Given name

Sanford, Katherine

Expected Outcomes

Elaborate on the potential benefits and/or outcomes of the proposed Connection project.

Scholarly Benefits

Indicate and rank up to 3 scholarly benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Enhanced research methods	
2	Enhanced theory	
3	Knowledge creation/intellectual outcomes	

Social Benefits

Indicate and rank up to 3 social benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Cultural outcomes	
2	Training and skill development	
3	New or enhanced partnerships	

Audiences

Indicate and rank up to 5 potential target audiences relevant to your proposal.

Rank	Audience	If "Other", specify
1	Academic sector/peers, including scholarly associations	
2	Artist-researchers	
3	Practitioners/professional associations	
4	Students	
5	Professional and/or scholarly associations	



Family name, Given name

Sanford, Katherine

Expected Outcomes Summary

Describe the potential benefits/outcomes (e.g., evolution, effects, potential learning, implications) that could emerge from the proposed Connection project.

Expected outcomes/deliverables: 1) new knowledge creation; 2) enhanced research collaborations; 3) and an expanded public outreach activities capacity. This Connection grant builds extensively on past Connection and Insight grants. We consider student skill training and mentoring to be a very important outcome but we take that up in the Training and Mentoring section of this proposal to avoid duplication.

1) Knowledge co-creation: Our vision of knowledge creation is as a social and cultural act; it is collaborative, cooperative, creative and multimodal. As groups of feminist adult educators connect with feminist curators, including community practitioners and activist-scholar co-applicants and collaborators and graduate students, we will adopt a feminist distributed approach to sharing and experiencing our diverse feminist aesthetic and activist research, to enable all voices in the workshop to be heard and valued. We will use Edge Hill University in Lancashire, UK as our workshop site, so as to enable collaborators from Canada, UK, and Europe to access the venue. It is the location of Dr. Victoria Foster, one of our key partners on this grant proposal. These activities will expand our knowledge of research and practice by internationalizing our conceptualizations and understandings of feminist aesthetic work and imaginaries, by bringing together a diversity of contexts and voices often disconnected (i.e., feminist adult educators and feminist curators) and by co-imagining a feminist aesthetic imaginary of radical possibilities that we can use in our future teaching, research and community engagement work.

2) Enhanced research collaboration (academic and creative): Building on past international Connection grants, we will expand national and international alliances (i.e., Germany, Albania, Spain, England, Scotland, Ireland, Egypt) through the workshop and strengthen partnerships and momentum for research innovation within a feminist context. We will: a) design proposals for special editions of journals such as Studies in the Education of Adults and Action Research; b) publish an edited volume focused on feminist imaginary pedagogies and methodologies. As the PI and Co-Applicants are regular presenters at national and international adult education conferences and active contributors to conference proceedings, we will identify a list of future conferences (e.g. ESREA conference 2022: 'Gender and Adult Education in the era of social and cultural changes: (New) risks and challenges', Portugal, University of Algarve; CASAE 2022 (virtual) in order to share our work. We will collaboratively design an Insight Grant proposal and Co-Applicants Harman and Foster will apply for an Arts and Humanities Research Grant (UK). The Insight grant will include the PhD students who have worked with us on feminist imaginary projects, to assist with future academic projects.

3) Enhanced public outreach capacity: The research findings and practices we will share at the workshop and preconference will be woven into existing website (<https://onlineacademiccommunity.uvic.ca/comarts/>) and a website entitled Feminist Imaginary Research Network being established at Birkbeck University in London UK. We also have access to professional organisations and newsletters and will contribute to those (e.g. International Leadership Association, Grassroots Leadership, Pedagogies and Arts for Social Change series; International Association of Women's Museums electronic newsletter). Additionally, we will co-design other creative ways to reach the public with our research, including: a) pop-up exhibitions which tell the story of our studies and collaborations; b) the creation of zines (small publications with specialized, unconventional subject matter) that will be on the website but also, in hard copy; and c) a 'metissage narrative' for the website based on short video interviews with the participants.

Not only will students play a key role in the design and development of these creative outreach strategies and future grants/research, they will also use social media platforms to promote and share the outcomes of our workshop to their networks.

Training and Mentoring -- In the context of planning, undertaking and following up the workshop and the full day pre-conference, the PI and Co-Applicants will provide opportunities for students, practitioners and emerging scholars to engage with established scholars to enhance knowledge, develop professional, technological, organizational, grant writing and 'feminist imaginary' skills, as well as opportunities to build connections and partnerships. PI and Co-Applicant (Sanford & Clover) have substantial experience in mentoring graduate students and emerging scholars through numerous Connection and international SSHRC grants (see research contributions). We also have former PhD students who are now fulltime faculty members (e.g. McGill, Royal Roads, Dalhousie, Mt. Royal). We will hire two PhD students to work on this project.

Skills graduate student will develop:

- 1) Professional skills -- the PhD students will make connections from around the world, which could lead to new avenues for work and/or study. The students will learn how a group of highly creative and activist feminist adult educators and curators use aesthetic mediums and practices and 'curate research' to engage a range of 'publics' in imagining gender justice and change. These creative adult education, curatorial and research practices will be of use to students and scholars in their research, workplaces and/or future university or college classroom teaching.
- 2) Academic skills -- we will work closely with students and emerging scholars to develop a follow-up proposal for a SSHRC Partnership Development grant and European grants (e.g., AHRC). We will also work with students and emerging scholars on academic publications (book, journal articles for special editions, et cetera). The PhD students hired will have the opportunity to present to other students and scholars at both the workshop and future conferences and obtain knowledge from a supportive group which will advance their doctoral work. The students will help to conceptualize the future Partnership Development Grant proposal.
- 3) Knowledge translation and dissemination of 'imaginary' skills -- hired and participating students will learn alternative, creative means to visualize and disseminate research data aimed at engaging the public imaginatively around feminist issues. The PhD students will: a) help develop the final report of the workshop; b) create photo essays and video clip interviews of participants; c) produce visual outreach materials; d) help to design ideas for pop-up exhibitions; and e) contribute chapters to the future edited book.
- 4) Technological skills -- The PhD students will contribute to and maintain an existing website, use social media (Twitter, Blog) from the workshop and pre-conference, and develop a virtual component to the workshop presentations. Linking technology to creativity, they will keep a photographic record of the workshop including co-designing and undertaking interviews with participants and making these into short video clips for the website.
- 5) Organisational/logistical skills -- The students will assist with accommodation bookings, liaising with participants in terms of travel needs, organising meals, acquiring and readying workshop materials, and assist with workshop and pre-conference agendas. These types of skills are invaluable for future activist and scholarly work. The students will also co-facilitate the final planning session at the workshop where we discuss our outreach activities.

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NIC DICKSON CONSULTING

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UK.

Tel: 07968 162560

Email: nicdickson84@gmail.com

SSHRC Connection Grant letter of support

Nic Dickson Consulting
15/10/2021

Kathy Sanford, Professor
Graduate Advisor, Dept of Curriculum & Instruction
Faculty of Education
Phone: 250-721-7804
Email: ksanford@uvic.ca

Dear Professor Sanford,

I am pleased to provide a letter of support for your SSHRC Connection grant application entitled, "The Feminist Imaginary: Creative Pedagogies and Methods for Gender Justice and Change". I have read and agree in principle with the objectives of the proposal.

I propose to offer the service of 'visual note taking', or 'live illustrations' to the project. In order to capture the conversations held during the proceedings, I will visually map the concepts and ideas in the form of simple drawings and words. These illustrations will highlight key quotes and themes that arise from our discussions. They will create a snapshot of key events for group reflection, and provide a tangible outcome which can be developed for the project's marketing and communications and the evaluation process.

As an artist-researcher, I charge £220 a day for my services. I imagine this process will take up to three days, and so I offer the equivalent of £660 worth of my time and expertise. I donate this in the recognition of the true value and potential of the proposed project. I look forward to being involved with the Feminist Imaginary and working closely with this expert international team.

Sincerely,

N. Dickson

Nicola Dickson
Artist-researcher

15th October 2021

Professor Kathy Sanford
Graduate Advisor, Dept of Curriculum & Instruction
Faculty of Education
University of Victoria

Victoria, BC V8W 2Y2

Dear Professor Sanford

I am pleased to provide a letter of support for your SSHRC Connection grant application entitled, *The Feminist Imaginary: Creative Pedagogies and Methods for Gender Justice and Change*. I have read and agree in principle with the objectives of the proposal.

Dr Victoria Foster will be contributing to the three-day workshop. We understand this will provide an important networking and dissemination opportunity for her work and research in the field of arts-based research. She will be sharing her expertise, knowledge and experience through workshop events and presentations.

The financial and/ or in-kind contribution to be provided by ISR at Edge Hill University will include:

- Room hire for three days - £1440 per day = £4,320
- Refreshments (x2 drinks and biscuits) for three days = £240

The expected outcomes include enhanced research collaboration (academic and creative), pop-up art exhibitions, special journal edition and a book on the subject of feminist creative pedagogies and methods for gender justice and change.

Yours sincerely,

Jo Crotty

Professor Jo Crotty

Director ISR



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Internal use	CID (if known)
211734	66427

Identification
Only the information in the Name section will be made available to selection committee members and external assessors. Citizenship and Statistical and Administrative Information will be used by SSHRC for administrative and statistical purposes only. Filling out the statistical and Administrative Information section is optional.

Name		
Family name	Given name	Initials
Sanford	Katherine	

Citizenship - Applicants and co-applicants must indicate their citizenship status by checking and answering the applicable questions.

Citizenship status	<input checked="" type="radio"/> Canadian	<input type="radio"/> Permanent resident since (yyyy/mm/dd)	<input type="radio"/> Other (country)	Have you applied for permanent residency?
		_____	_____	<input type="radio"/> Yes <input type="radio"/> No

Statistical and Administrative Information

Permanent postal code in Canada (i.e. K2P1G4)	Correspondence language	Previous contact with SSHRC? (i.e. applicant, assessor, etc.)
V8N3T1	<input checked="" type="radio"/> English <input type="radio"/> French	<input type="radio"/> Yes <input checked="" type="radio"/> No
Full name used during previous contact, if different from above		
Katherine Jane Sanford		

Contact Information
The following information will help us to contact you more rapidly. Secondary information will not be released by SSHRC without your express consent.

Primary telephone number				Secondary telephone number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
	250	721-7804			250	477-8504	
Primary fax number				Secondary fax number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
	250	472-4641					
Primary E-mail ksanford@uvic.ca							
Secondary E-mail							



Do not photocopy this page.

Family name, Given name

Sanford, Katherine

Current Address Use only if you are not affiliated with a department at a Canadian university. (If you are affiliated with a department at a Canadian university, the department's mailing address will be used.) If you wish to use another address, specify it under the Correspondence Address.			Correspondence Address Complete this section if you wish your correspondence to be sent to an address other than your current address.		
Address			Address		
City/Municipality	Prov. / State	Postal/Zip code	City/Municipality	Prov. / State	Postal/Zip code
Country or Region CANADA			Country or Region		
Temporary Address If providing a temporary address, phone number and/or E-mail, ensure that you enter the effective dates.			Permanent Address in CANADA		
Address			Address		
			4330 Houlihan Place		
City/Municipality	Prov./ State		City/Municipality	Prov./ State	Postal/Zip code
			Victoria	BC	V8N3T1
Country or Region			Country or Region CANADA		
Start date (yyyy/mm/dd)	End date (yyyy/mm/dd)	Temporary telephone/fax number			
		Country code	Area code	Number	Extension
Temporary E-mail					



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Family name, Given name

Sanford, Katherine

Research Expertise (optional)

The information provided in this section refers to your own research expertise, not to a research proposal. Filling out the following 4 sections is optional. This page will not be seen by selection committee members and external assessors. This section will be used for planning and evaluating programs, producing statistics, and selecting external assessors and committee members.

Areas of Research

Indicate and rank up to 3 areas of research that best correspond to your research interests as well as areas where your research interests would apply. Duplicate entries are not permitted.

Rank	Code	Area
1	280	Literacy
2	213	Gender Issues
3	342	Post-Secondary Education and Research

Temporal Periods

If applicable, indicate up to 2 historical periods covered by your research interests.

From				To			
Year				Year			
		BC	AD			BC	AD
_____	<input type="radio"/>	<input type="radio"/>		_____	<input type="radio"/>	<input type="radio"/>	
_____	<input type="radio"/>	<input type="radio"/>		_____	<input type="radio"/>	<input type="radio"/>	

Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Region
1	1000	North America
2	1120	Central Canada
3	1130	Western Canada

Countries or Regions

If applicable, indicate and rank up to 5 countries covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Countries	Prov./ State
1	1100	CANADA	
2			
3			
4			
5			



Family name, Given name

Sanford, Katherine

Curriculum Vitae

Language Proficiency

	Read	Write	Speak	Comprehend aurally	Other languages
English	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
French	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

Work Experience

List the positions, academic and non-academic, you have held beginning with the current position and all previous positions in reverse chronological order, based on the start year.

Current position		Start date (yyyy/mm)
Full Professor		2001/7
Org. code	Full organization name	
1590711	University of Victoria	
Department/Division name		
Faculty of Education		
Position type	<input checked="" type="radio"/> Tenured <input type="radio"/> Non-tenure <input type="radio"/> Tenure-track <input type="radio"/> Non-academic	Employment status
		<input checked="" type="radio"/> Full-time <input type="radio"/> Part-time <input type="radio"/> Non-salaried <input type="radio"/> Leave of absence
Position	Start date (yyyy/mm)	End date (yyyy/mm)
Adjunct professor	1996	2001
Org. code	Full organization name	
1480111	University of Alberta	
Department/Division name		
Faculty of Education		
Position	Start date (yyyy/mm)	End date (yyyy/mm)
Secondary school teacher	1995	1997
Org. code	Full organization name	
1	Nellie McClung Girls School	
Department/division name		
Junior High Education		
Position	Start date (yyyy/mm)	End date (yyyy/mm)
Co-ordinator	1994	2001
Org. code	Full organization name	
1480111	University of Alberta	
Department/Division name		
Field Experiences		

Personal information will be stored in the Personal Information Bank for the appropriate program.

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Family name, Given name

Sanford, Katherine

Work Experience (cont'd)

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Other faculty member	1992	1994

Org. code	Full organization name
1	Elk Island School Division/University of Alberta

Department/Division name
Secondary Education

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Secondary school teacher	1978	1992

Org. code	Full organization name
1	Elk Island School Division

Department/Division name
English Department

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name



Family name, Given name

Sanford, Katherine

Academic Background				
List up to 5 degrees, beginning with the highest degree first and all others in reverse chronological order, based on the start date.				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Doctorate	Doctor of Education	1994/10		1997/05
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
61200	Education	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
1480111	University of Alberta			
Country or Region CANADA				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Master's	Master of Education	1989/01		1993/12
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
61200	Education	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
1480111	University of Alberta			
Country or Region CANADA				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
BA Hon. Eq.	Graduate Diploma	1986/10		1988/10
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
61200	Education	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
1480111	University of Alberta			
Country or Region CANADA				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
BA Gen.	Bachelor of Education	1974/09		1977/11
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
61200	Education	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization			
1480111	University of Alberta			
Country or Region CANADA				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
		<input type="radio"/> Yes <input type="radio"/> No		
Org. code	Organization			
Country or Region				



Family name, Given name

Sanford, Katherine

Credentials

List up to 6 licences, professional designations, awards and distinctions you have received and feel would be the most pertinent to the adjudication of your application. List them in reverse chronological order, based on the year awarded.

Category	Name	Source or Country	Duration (Months)	Value / Year awarded
Postdoctoral Fellowship	Myer Horowitz Postdoctoral Fellowship	CANADA		\$7,500 1998
Fellowship	SCT Clark Fellowship	CANADA		1994

Research Expertise

The information provided in this section refers to your own research expertise, not to a research proposal.

Keywords

List keywords that best describe your areas of research expertise. Separate keywords with a semicolon.

teacher education; new literacies; adult education; electronic portfolios; assessment; gender

Disciplines

Indicate and rank up to 5 disciplines that best correspond to your research interests. Duplicate entries are not permitted.

Rank	Code	Discipline	If Other, specify
1	61244	Teacher education	
2	61246	Teaching Methods, Pedagogy	
3	61202	Adult, Continuing, Community Education	
4	61212	Curriculum	
5	61238	Reading and Writing	



Family name, Given name

Sanford, Katherine

Funded Research

List up to 8 grants or contracts you have received from SSHRC or other sources. List them in reverse chronological order, based on the year awarded. If you are not the applicant (principal investigator), specify that persons' name.

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
3010325	Social Sciences and Humanities Research Council of Canada	2018	\$260,000
Role	Co-applicant	Completion status <input type="checkbox"/> Complete	
Project title	Designing and Implementing pedagogical strategies for addressing sexual and gender-based violence in Ethiopia		
Applicant's family name		Applicant's given name	Initials
Starr		Lisa	
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
3010325	Social Sciences and Humanities Research Council of Canada	2018	\$210,000
Role	Co-applicant	Completion status <input type="checkbox"/> Complete	
Project title	New curriculum, twenty-first century competencies and digital portfolio assessment for learning		
Applicant's family name		Applicant's given name	Initials
Hopper		Timothy	
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	British Columbia Ministry of Education	2017	\$125,000
Role	Applicant	Completion status <input checked="" type="checkbox"/> Complete	
Project title	6Campus Partnership		
Applicant's family name		Applicant's given name	Initials
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
3010325	Social Sciences and Humanities Research Council of Canada	2017	\$164,618
Role	Co-applicant	Completion status <input type="checkbox"/> Complete	
Project title	Gender Justice and Museum Education		
Applicant's family name		Applicant's given name	Initials
Clover		Darlene	



Family name, Given name

Sanford, Katherine

Funded Research (cont'd)

Org. code 3010325	Full name of funding organization Social Sciences and Humanities Research Council of Canada	Year awarded (yyyy) 2017	Total amount (CAN\$) \$25,000
Role Co-applicant		Completion status <input type="checkbox"/> Complete	
Project title Gender Justice, Adult Education and Curatorial Dreaming			
Applicant's family name Darlene		Applicant's given name Clover	
Initials			
Org. code 3010325	Full name of funding organization Social Sciences and Humanities Research Council of Canada	Year awarded (yyyy) 2017	Total amount (CAN\$) \$165,000
Role Co-applicant		Completion status <input type="checkbox"/> Complete	
Project title Museums and Gender Knowledge, Justice and Equity			
Applicant's family name Clover		Applicant's given name Darlene	
Initials			
Org. code 1	Full name of funding organization British Columbia Ministry of Education	Year awarded (yyyy) 2014	Total amount (CAN\$) \$160,000
Role Applicant		Completion status <input checked="" type="checkbox"/> Complete	
Project title 3Campus Partnership			
Applicant's family name		Applicant's given name	
Initials			
Org. code 3010325	Full name of funding organization Social Sciences and Humanities Research Council of Canada	Year awarded (yyyy) 2013	Total amount (CAN\$) \$223,000
Role Co-applicant		Completion status <input checked="" type="checkbox"/> Complete	
Project title ePortfolio Development in Three Professional Programs			
Applicant's family name Hopper		Applicant's given name Timothy	
Initials F			

Personal information will be stored in the Personal Information Bank for the appropriate program.

Web CV

1. Research Contributions

Refereed Contributions: (equal contributions in all cases)

- Clover, D., Dzulfli, S., Gelderman, H., Sanford, K. (2020). Feminist Adult Educators' Guide to Aesthetic, Creative and Disruptive Strategies in Museums and Community. <https://onlineacademiccommunity.uvic.ca/comarts/feminist-adult-educators-guide/>
- Sanford, K., Clover, D., Taber, N., Williamson, S. (2020). Feminist Critique and the Museum: Educating for a Critical Consciousness. Brill Publishers.
- Sanford, K., Clover, D., Taber, N., Williamson, S. (2020). Introduction. Feminist Critique and the Museum: Educating for a Critical Consciousness. Brill Publishers.
- Sanford, K., & Clover, D. (2020). Looking at/with language: deconstructing museum exhibitions. Brill Publishers.
- Clover, D., & Sanford, K. (2020). Fashioning women, defrocking patriarchy: Operationalising exhibition stories as feminist adult education and curriculum. Brill Publishers.
- Sanford, K. (2020). Paying attention to curatorial Statements. In A Feminist Adult Educator Guide to Aesthetic, Creative and Disruptive Strategies in Museums and Community.
- Clover, D. & Sanford, K. (2020). Educating Epistemic Justice and Resistance Through the Feminist Museum Hack: Looking and Acting with Another eye? *Museum International*, p. 54-65.
- Clover, D., Sanford, K., & Taber, N. (2019). Adult Education, Exhibition Strategies, and Museums. Editorial. *Canadian Journal of Adult Studies in Education*, 31(2). P. v-viii.
- Sanford, K., Hopper, T., Robertson, K., Bell, D., Collyer, V., Lancaster, L. (2019). Sustainable Leadership Supporting Educational Transformation. *In Education*, 25(2). p. 3-22.
- Sharma, M., & Sanford, K. (2019). Introduction: The Impact of Neoliberalism on Teacher Education in Canada. *Alberta Journal of Educational Research*, 64(4). p. 341-345.
- Taber, N., Sanford, K., Clover, D. (2019). Performing gender in a Barbie Expo: White passivity, exotic otherness, and tradition in a fashionista bow. *Review of Education, Pedagogy, and Cultural Studies*, DOI: [10.1080/10714413.2019.1608743](https://doi.org/10.1080/10714413.2019.1608743)
- Clover, D.E. & Sanford, K. (2019). The Feminist Museum Hack: Making a creative disruptive pedagogical, investigative and analytical tool. *Revista Lusofona de Educação*, 42(42), p. 63-76.
- Starr, L. & Sanford, K. (2019). Integrating learning spaces: Understanding conditions that enable transformational shifts in teacher education programs and practices. In *Transformative Pedagogies for Teacher Education: Critical Action, Agency and Dialogue*. Lopez, A. & Olan, E. Charlotte, NC: Information Age Publishing.
- Clover, D., Sanford, K., Taber, N. (2018). The Feminist Museum Hack: A pedagogy of seeing and possibility. *Storia delle Donna*, 14. Pp. 125-140.
- Hopper, T., Fu, H., Sanford, K., Monk, D. (2018). What is a Digital Electronic Portfolio in Teacher Education: A Case Study of Instructors' and Students' Enabling Insights on the Electronic Portfolio Process. *Canadian Journal of Learning and Technology*, 44(3).
- Fu, H., Hopper, T., Sanford, K. (2018). New BC Curriculum and Communicating Student Learning in an Age of Assessment for Learning. *Alberta Journal of Educational Research*, 64(3). 264-286.
- Clover, D.E., Taber, N.; & Sanford, K. (2018). Dripping pink and blue: Seeing the unseen of patriarchy through the Feminist Museum Hack. *Andragoška spoznanja*, 24(3), 11-28.
- Clover, D., & Sanford, K. (2018). The feminist museum hack: A cultural pedagogy of seeing the unseen. In *Gender, Diversity, Intersectionality: (New) Theories and Policies in Adult Education*. Ostrouch-Kaminska, J., & Endepohlls-Ulpe, M. (Eds.). Waxmann Publishers.

- Hopper, T., Sanford, K., Fu, H. (2018). Video gaming design: Insights for Teaching Games for Understanding and Sport Education. Koekoek, J., van Hilvoorde, I. *Digital Technology in Physical Education: Global perspectives*. Routledge.
- Clover, D., Sanford, K., & Johnson, K. (2017). Museum and gallery pedagogic strategies for change. *International Journal of Lifelong Education*, p. 1-3.
<http://doi/full/10.1080/02601370.2017.1406547>.
- Sanford, K., & Starr, L. (2017). Curriculum theory and teacher education: Reframing the relationship. *Professing Education*, 16(1). Pp. 36-50.
- Sanford, K., Jayme, B., Monk, D. (2017). Creating Dialogue and Unschooling Education. In Singer, S. & Harkins, M. *Voices from the Margins: Conversations about Schooling, Social Justice and Diversity*.
- Hopper, T., Sanford, K., Fu, H. (2016). Finding the connective tissue in teacher education: Creating new spaces for professional learning to teach. *McGill Journal of Education*, 51(3).
- Clover, D., Sanford, K., Bell, L., & Johnson, K. (Eds.) (2016). *Adult Education, Museums, and Art Galleries*. Rotterdam: Sense Publishers.
- Clover, D., Sanford, K., Bell, L., & Johnson, K. (2016). Introduction. In *Adult Education, Museums and Art Galleries*. Rotterdam: Sense Publishers. p. vii-xxi.
- Clover, D. & Sanford, K. (2016). Knowing their place: Feminist and gendered understandings of women museum adult educators. In Clover, D., Sanford, K., Bell, L., & Johnson, K. (Eds.) *Adult Education, Museums and Art Galleries*. Rotterdam: Sense Publishers. p. 67-78.
- Bell, L., Clover, D., Sanford, K. (2016). Women, Adult Education and Activism in Public Art Galleries and Museums. In *Women, adult education and leadership in Canada*. Clover, D., Buttwerick, D., Chovanec, D., Collins, L (Eds). Thompson Publishing.
- Sanford, K., Hopper, T., & Starr, L. (2015). Transforming Teacher Education Thinking: Complexity and Relational Ways of Knowing. *Complicity: An International Journal of Complexity and Education*, 26–48.
- Sanford, K., Bonsor Kurki, S., Starr, L., Merkel, L. (2015). Serious games: Videogames for good? In *E-Learning and Digital Media Journal*.
- Sanford, K., Bonsor Kurki, S., Starr, L., Humphries, J., & Tench, E. (2015). Gender issues in initial teacher education in Canada. In Falkenberg, T.(Ed). *Handbook of Teacher Education*.
<http://www.csse-scee.ca/associations/about/cate-acfe>
- Sanford, K., Starr, L., & Mimick, K. (2015). *New Approaches to Cross-Context teacher education*. In Thomas, L., & Hirschcorn, M. (Eds). *Change and progress in Canadian teacher education: Research on recent innovations in teacher preparation in Canada*.
<https://drive.google.com/file/d/0B3yy1OPnpomCdVFhal9KaU1KRUK/view>

Other Refereed Contributions:

- Sanford, K., Hopper, T., Robertson, K. (2020). Pulling on the threads of our teaching practices: Course redesign and strands of relationships in context with/for Teacher Candidates. Self Study Conference, August, 2020. Herstmonceaux, Sussex, UK.
- Sanford, K. & Clover, D. (2020). ESREA: Network of Biography and Life Story. Disobedient Women. Canterbury.
- Clover, D. & Sanford, K. (2020). Unearthing Testimonial Injustices in the Engendering Language of Museums: A Feminist Pedagogical Discourse Analysis. CASAE Conference Proceedings.
- Clover, D., & Sanford, I. (2020). Educating epistemic justice and resistance through the Feminist Museum Hack: Looking and acting with other eyes. Austria: International Council of Museums, July 2020.
- Clover, D., & Sanford, K. (2019). The Disobedient Women Exhibition as Feminist Public Pedagogy. Conference Proceedings CASAE.p. 65-70.

- Sanford, K., Clover, D., Taber, N. (2019). Performing gender, race, and class through the Barbie Expo. Sanford, K., Clover, D., Taber, N. CSSE/CASWE.
- Sanford, K., Thomas, L., Kane, R. (2019). AERA. Women in Academia: Alternative Narratives and Methodologies Creating Space for Diverse Gendered Perspectives.
- Hopper, T., & Sanford, K. (2018). Crossing from university course to school and back: A complex study of self-as-teacher educator in contexts of integrated learning. Self-Study Conference Proceedings, Herstmontseaux, Sussex, UK. (2018).
- Clover, D., & Sanford, K. (2018). Feminist Museum Hack: Applying and theorizing a new museological data gathering and analytical approach. CSSE/CASWE.
- Clover, D., Sanford, K., Taber, N., Williamson, S. (2018). CASAE. Feminist Interrogations and Teaching in Art Galleries and Museums.
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2. Other Research Contributions

2019-2020	\$25,000	SSHRC Connections: Feminist aesthetic pedagogies
2019-2021	\$45,000	SSHRC IDG: 21 st C Assessment for Meaningful Learning
2019-2023	\$195,000	SSHRC PDG: Growing Innovation in Rural Sites of Learning
2018-2023	\$223,000	SSHRC Insight: New curriculum, 21 st C Competencies
2018-2022	\$260,000	SSHRC Insight: Designing and Implementing pedagogical strategies
2018-2019	\$25,000	SSHRC Connections: Feminist and feminisms in museums
2017-2018	\$7,000	NSERC/Horner Foundation
2017-2021	\$164,618	SSHRC Insight Grant: Gender Justice & Museum Education
2016-2017	\$135,000	BC Ministry 3Campus Partnership
2016-2017	\$25,000	SSHRC Connections Grant: Gender Justice & Adult Education
2015-2016	\$25,000	SSHRC Connections Grant: What is Learning in a Professional Program?
2015	\$7,000	IRG: Formal and nonformal education and training programmes for Librarians in Canada

I have completed four SSHRC funded research projects between 2015-2021 and four Connections workshops between 2015-2021 that have enabled further significant research projects in the areas of my interest, i.e., nonformal education, adult education, museum and library education, digital media and new literacies. The findings of these projects and other projects have been disseminated in academic journals, community forums, and national and international conference presentations. I have been actively involved in the Canadian Society for the Study of Education, filling executive positions since 2000, and have completed terms as President and Past President.

3. Most Significant Research Contributions

- * Sanford, K., Clover, D., Taber, N., Williamson, S. (2020). *Feminist Critique and the Museum: Educating for a Critical Consciousness*. Brill Publishers.
 - * Clover, D.E. & Sanford, K. (2019). The Feminist Museum Hack: Making a creative disruptive pedagogical, investigative and analytical tool. *Revista Lusofona de Educación*, 42(42), p. 63-76.
 - * Clover, D., Sanford, K., & Johnson, K. (2017). Museum and gallery pedagogic strategies for change. *International Journal of Lifelong Education*, p. 1-3.
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 - * Clover, D., Sanford, K., Bell, L., & Johnson, K. (Eds.) (2016). *Adult Education, Museums, and Art Galleries*. Rotterdam: Sense Publishers.
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<http://www.ineducation.ca/> .

4. Contributions to Training

I am currently supervising 12 Ph.D. students; four of these students and three Masters' graduate students are currently or have been employed by me in a research capacity. One former PhD student is now working as a post doc student with me. These students have assisted with data collection and analysis using NVivo, an electronic data analysis program. They have had opportunities to develop research and technology skills related to collecting, analyzing, and disseminating findings, including use of NVivo, Endnote, website design; this knowledge will also transfer to the students' own research projects. Additionally, I am supervising 6 Masters' students, am a committee member for 3 Ph.D. and 3 Masters' students, External Committee member on 4 Ph.D. committees for students at research intensive universities across Canada. 29 Ph.D. and 42 Masters' students have completed under my supervision.