



SAGE Research Methods: Doing Research Online



The Body and the App: Adapting Participatory Movement Group Methodology in Theatrical Performance to the Online Context

Case

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Abstract

This case study addresses the specific methodological and practical challenges faced in adapting a participatory movement group methodology to an online format. The case study reflects on a project that ran for 2 years and aimed to promote the empowerment of a group of vulnerable women through artistic participation. Although from different sociocultural backgrounds, these women all live in a deprived region and were or had been single mothers, a social situation that worldwide (still) faces variable prejudices and concrete obstacles. Veleda, the title of the project in question, is based on an ethnographic/participatory action research approach, anchoring the principles of emancipation through co-creation. In the context of the project, participants worked together with the technical team, all assuming responsibility for the process and the results. To operationalize this, the project used documental and applied theatrical dynamics. The pandemic context caused by SARS-Cov-2 brought unexpected restrictions, forcing Veleda to adapt to an online methodology. However, the project managed to develop all the expected outputs—two social and artistic research laboratories with two final public presentations, a theater play, and the launch of a reflection group. In fact, two additional outputs were developed during the process, both emerging from the online experience (e.g., quarantine notebook, poem-manifesto). In this case study, the focus is on the methodological turn of the project during the two main lockdown periods experienced in Portugal (Spring 2020 and Winter 2021). The transition was facilitated by the existence of a WhatsApp group created during the first confinement, which allowed the participative dimension to be maintained in a creative and fruitful way.

Sales, C., Ferreira, S., & Marques, M. (forthcoming). Experiências de performance artística e partilha em torno da monoparentalidade. Portuguese Sociology Association Proceedings, 29 March to 1 April 2021. Lisboa: ICS/ISCTE



Learning Outcomes

By the end of this case, students should be able to:

- Understand the power of artistic performance to strengthen participatory group approaches
- Identify how group identity and its collective imagination may help communities adapt from a physical to online format
- Discuss the advantages and constraints of using informatic applications (e.g., Facebook, WhatsApp) to enhance discussion in the context of a participatory movement group methodology
- Design research projects using a participatory movement group methodology adapted to both physical and online environments
- Illustrate innovative outputs arising from the adaptation of the participatory movement group methodology in theatrical performance to the online context

Project Overview and Context

This case study is based on social intervention and artistic project, designated “Veleda.” Maria Veleda was the pseudonym of a Portuguese feminist woman, who lived in the transition of 19th–20th centuries and actively fought for the instauration of the republican regime, women and children rights, and education for all citizens.

Maria was a teacher and single mother of two and she has faced several obstacles and prejudice ([Monteiro, 2012](#)). This iconic figure of Portuguese feminism inspired Veeda's project that targeted single mothers as a priority for social intervention. Specifically, in Portugal, single parenting is one of the family forms that has grown more in the last three decades ([INE e PORDATA, 2021](#)). Of these families, more than 80% are constituted of women living solo with one or more dependent children ([INE e PORDATA, 2021](#)). Despite being a sociohistorical common situation and regardless of the increasing role of agency and choice in some situations ([Beck-Gernsheim, 2002](#); [Hertz, 2006](#)), the literature highlights that worldwide, single motherhood still faces many prejudices. This is particularly notorious in southern European societies, wherein traditional and patriarchal expectations are especially compelling ([Portugal, 2014](#)). Additionally, single-parent families typically are economically vulnerable due to the lack of financial contribution from the other parent and/or the State ([Rowlingson & McKay, 2002](#)). Having this as background, Veeda aims to forge social interaction among the participants and a network of connections (also involving local institutions and communities) with the aim of (1) building confidence in single mothers themselves, (2) planting the seeds of local groups of support and reflection, and (3) forging for these women a place of their own and a speaking position, from which they can question together society and explore synergies.

The local context of this project is Portugal's inner country, a region called Cova da Beira. This region is characterized as a marginal region because it is a low-density territory, depopulated, makes a low contribution to gross domestic product, and has little political representation ([Portugal, 2021](#)).

Single parenthood is a scarcely studied category in Portugal from an arts-based perspective. The Veeda project was conceived and developed by a local development association—Beira Serra—which has long experience in working with vulnerable neighborhoods. The innovation of the project, besides its target population, lies in the involvement of an artistic organization—Quarta Parede—three municipalities, and one higher education institution (a public university—University of Beira Interior). All these local actors have a strong knowledge of the field and are strongly committed to territorial cohesion promotion. Concerning the University of Beira Interior participation, the existence of previous experience in action research in theater and gender ([Sales Oliveira et al., 2018](#)) created the conditions for the team involved to be aware and prepared for this context of intervention. The line of research/intervention in gender and theater through participatory methodologies is very promising regarding the empowerment of women. In the case of small-scale social change, it has the great advantage of the multiplier effect of a simultaneously social and academic output and is particularly well suited for vulnerable social groups and low-density territories.

Quarta Parede is an artistic performance association that works with several performative arts in organizing annual fests of performance, including music, theater, dance, poetry, art exhibits, and coordinating several projects of education and social intervention through art. The involvement of the local municipalities was essential to bond the project with the cities—one medium size and two small cities—Covilhã, Fundão, and Belmonte—and to provide several practicalities, namely the access to statistical data, material resources, spaces, etc.). Another innovative feature was concern with the children involved. The project created activities and care solutions for the children and youngsters while their mothers were in the labs, thus addressing one of the main obstacles to civic participation for single parents.

Due to its innovative character and this strong bet in the local empowerment through local resources and people, the project received funding from the PARTIS program, an initiative funded by the Calouste Gulbenkian Foundation, for 2 years, from February 2019 until February 2021. Due to the pandemic situation, the project was extended for 6 months, ending in July 2021.



Section Summary

- Veeda's project targets single mothers as a priority for social intervention.
- Worldwide, single mothers still face many prejudices while often being economically vulnerable due to the lack of financial contribution from the other parent and/or the State.
- Veeda was conceived and developed in Portugal, by a local development association, an artistic organization, three municipalities, and one higher education institution.

- Veleda uses a mix of ethnography and participatory movement group methodology in theatrical performance to forge among the participant's social interaction and a network of connections (also involving local institutions and communities) with the aim of (1) building confidence in single mothers themselves, (2) planting the seeds of local groups of support and reflection, and (3) forging for these women a place of their own and a speaking position, from where they can question together society and explore synergies.

Research Design

Veleda's objectives are to promote women's emancipation, namely the development of social skills, through active participation in social and artistic research labs and the co-creation and interpretation of a play. The promoters firmly believe that combining social interventions, insights from feminist and gender studies, and artistic performance can create the ideal conditions for generating awareness, empowerment, and resistance ([Ferreira, 2015](#)). This case study aims to discuss how Veleda transitioned its methodology, originally conceived for an in-person experience, to an experimental online ethnography-participatory approach. This transition was due to COVID-19 constraints in a context where the team had no previous experience of qualitative online methodologies.

Methodologically, the innovative character of the project is based on the way it joins social intervention with the arts. Specifically, Veleda relies heavily on ethnography. Ethnography is a branch of anthropology devoted to the systematic study of individual cultures, exploring cultural phenomena from the point of view of the subject of the study. Being a particular form of qualitative inquiry, ethnography involves examining the behavior of the participants in each social situation, seeking to understand their own interpretation of such behavior ([Denzin & Lincoln, 2018](#)). Participant observation is key in ethnography. This social research method involves close interaction, face to face, and prolonged time in the setting or with the people being studied. Such interaction is quite essential to document, in detail, patterns of social interaction and the perspectives of participants, ultimately allowing for a holistic and deeper social understanding in their local contexts.

Additionally, the project is inspired by feminist approaches, particularly the assumption that the process of knowing is more relevant than the results ([Wigginton & Lafrance, 2019](#)). The Veleda project provided an opportunity to combine a feminist approach with participatory methodologies while exploring the rich virtual data unleashed in the context of the pandemic context. Ethnography has the advantage of generating a strong involvement in the field, yet it sometimes faces difficulties in retaining and disseminating the learnings obtained ([Hammersley, 2006](#)). Action research methodology, relying on participation, reflexivity, and the return of results ([Sousa & Oliveira, 2018](#)) can be used to overcome such limitations, thus enhancing further understanding.

Despite being based on existing methodological approaches—ethnography, socioartistic research (documental theater in this case), action research, and participatory methodologies, Veleda constituted an original, innovative, and creative project. Notably, the distinctive feature was the way the fusion of several theoretical perspectives embodied in the attitude of the researchers and the participants and, more significantly, the way this turned their social places of speech ([Ribeiro, 2017](#)) more visible.

Additionally, the research design and the team dynamics also resemble much the “women circles approach” ([Longman, 2018](#)). This was achieved, though nothing was intentionally done to develop the dynamic. This component grew in time due to COVID-19 constraints, with the group building up a strong support network through the WhatsApp platform, as described later.

Veleda's researchers' backgrounds were anthropology and sociology, with a focus and expertise on women and gender studies. These areas were key in the results obtained, as women and feminist studies are keen on generating (academic) activism experiences ([Couture, 2017](#); [Lamas, 2018](#)). This area of knowledge occupied a prominent place in the theater laboratories—that were also spaces of women's discussion—both in terms

of content and themes brought to the performances and exercises. Topics such as “being a mother,” “being a woman,” or “women’s rights,” among others, which were later incorporated in the play itself, probably wouldn’t be explored with a different background.



Section Summary

- Veleda’s objectives are to promote women’s emancipation, namely the development of soft and social skills through active participation in social and artistic research labs and the co-creation and interpretation of a play.
- Veleda combines ethnography and feminist approaches with contributions from participatory sociological methodologies.
- Veleda constitutes an original, innovative, and creative output, wherein theoretical perspectives are embodied in the attitude of the researchers and the participants, thus turning their social places of speech more visible.

Research Practicalities

The group of participants was quite heterogeneous: in terms of age, it had women between 30 and 70 years), education (from basic education to higher education), occupation (unemployed, with an open-ended contract, in service, and retired), social background (three people had foreign nationalities, although the vast majority were from the region), and household and housing (different number and age of the children; living in rented, own and social housing). All participants were experiencing single motherhood or had gone through this situation. Two participants had previous experience in the theater, one participant had experience in the visual arts area, yet the rest had no experience in artistic practices.

The project was composed of two distinctive phases: a research phase and a theatrical production phase.

The first stage took place in bimonthly laboratories where the group was introduced to theater techniques and also researched, discussed, and produced materials connected with single parenting, gender equality, and feminism. The laboratories were the main focus of the project. This stage lasted for 9 months, from September 2019 to June 2020, and involved 33 women. In March 2020, the labs were suspended due to a COVID-19 emergency. In May 2020, the labs restarted with sessions held in public gardens to avoid close spaces. This phase ended in August 2020, with the presentation of two performative exercises (one per lab), followed by discussion groups involving the entire partnership of the project.

The second stage of the project was the co-creation of a theater play based on the materials produced in the labs. Involvement in this second phase was not mandatory; it was a proposal for those who wanted to get involved in the play’s development. Ultimately, this phase involved 10 women from the 33 participating in original laboratories. The planned deadline for the launch of the play was February 2021, yet a postponement was required when the second wave of COVID-19 started to disrupt the calendar. The second confinement (January–April 2021) obliged the group to continue working online. The project returned to the physical field in May and ended with the launch of the play in July 2021.

The environment of the labs was always very intense. Personal experiences and narratives spontaneously emerged from the exercises proposed being this suggested from artistic component or sociological/social. For example, the visioning and post discussion of the film by Pedro Almodovar “Tudo sobre a minha mãe” (Everything about my mother), fostered the writing of emotive testimonies about the relationship with the fathers (of both the participants and their children). One of these texts would remain as central in the materials produced by the project and be the basis for one of the scenes of the play. This kind of convergence of ideas and materials was facilitated by the online development of Veleda during confinement periods. During the first confinement, a quarantine notebook (explained in more detail in the next section) was adopted; in the second confinement, a poem-manifest titled “A gente acostuma-se” (We get used to) was co-created.

During the confinement periods, the group created a WhatsApp group, which rapidly attained strong engagement through information sharing and chatting. However, the involvement on WhatsApp and in the online sessions was not equal for all participants. Social differences were notorious; those women with lower socioeconomic backgrounds did not participate as much as the upper-class women. Some of them had no computer and/or internet at home; others did not feel comfortable with online participation, thus conditioning their presence. Nonetheless, Valeda was able to maintain contact with these as Beira Serra already had a previous relationship with these women. The promoters of the project created conditions whereby those women could use computers available at the community center, thus allowing them to stay connected with the project through the lockdown periods. The return to in-person sessions in both confinements was impactful to all the involved women. At the same time, the online experience was recognized as being surprisingly creative. Women also perceived the online experience during confinement as a source of well-being and support. In fact, the online connection between the participants remained strong after the end of the project. The following images depict the two unplanned outputs of the online phases. The first one, the Quarantine notebook, was recently selected as an art piece to be exhibited at an online exhibition on Im/mobilities in turbulent times ([Figure 1](#)).

Figure 1. Image of the artwork at the online exhibition.



The other online product was a poem-manifesto created entirely in the online sessions of the second confinement and then launched on Facebook on the international day of poetry, 21 March 2021 ([Figure 2](#)).

Figure 2. Image of the Facebook launch of the poem-manifesto.



The intimacy exposed and shared during the sessions raises important ethical concerns. To decide what to expose and what to keep private is a difficult balance in a process where emotions and thoughts are the heart of the process. True to participatory and collaborative processes' assumptions, women were involved in these decisions; in fact, the decisions were theirs. During group sessions, participants discussed feelings about the eventual sharing of their personal stories and emotions in a broad and public context, advantages and disadvantages, gains and losses, both for them and their families and also for other women experiencing similar situations. This easy decision-making process was potentiated by the democratic character of the group. The public dissemination of materials and information (written, visual, etc.) was always discussed with the big group. Interestingly, that exposition was welcomed by all participants involved, and it was described as emancipator. In this regard, during the talk with the public at the end of the first exhibition of the play, one participant stated that sharing their materials/life with the world through the play is "an amazing and freeing experience."



Section Summary

- Physical participatory movement group methodology in theatrical performance is emotionally dense when dealing with sensitive topics such as single mothering.
- The creation of a WhatsApp group adapted the participatory movement group methodology to the online context.
- The WhatsApp group was able to maintain the intensity lived in physical sessions, as experiences and narratives spontaneously emerged online, instantly shared among all.

Method in Action

During the first confinement in spring 2020, a WhatsApp group was created to keep alive the collective spirit and theatrical objectives, somehow threatened by the circumstances of the pandemic. The initiative came from one of the participants, and the other participants and the team soon started to share thoughts, feelings, images, and information about their daily lives. The dynamic was extremely intense with a high daily message flow. In this group, each woman's domestic life emerged in a way that had never occurred in the face-to-face sessions. The domestic space itself—a kind of backstage of their presence—turned the group's dynamics strongly overturned by the spaces and times of each participant's house, co-livings, and routines.

Despite being physically apart, the participants' daily lives became very vivid, as well as their new pandemic-determined daily routines and relationships with sons and daughters, all becoming central dimensions of the project. From this online dynamic, an unplanned product emerged—the quarantine notebook, a notebook made of images chosen from the many photographs shared by the participants in the WhatsApp group (see [Figure 3](#)). The quarantine notebook was a personal record of intimacy and, at the same time, a feminist manifesto on the weight of caring and domesticity. It also served as a clear tribute to the sharing that these women had built in the laboratories. Gesture, movement, and touch were lost, but the joint construction of a “virtualizable” experience was materialized in the WhatsApp interactions and this specific output.

Figure 3. Excerpt of WhatsApp group communication about the choice of the play's name.

<p>16/06/21, 10:52 – monitor1: What about this name for the play: RESOUNDIND 16/06/21, 11:28 – participant H: ... to me it sounds odd, whenever I hear resound, I think about the medical exam, magnetic resonance... I guess maybe it's because of my age.... 🤔🤔🤔 16/06/21, 12:27 - consultant: The same with me, I did two recently! 16/06/21, 13:42 - participant C: It doesn't sound good to me. 16/06/21, 14:12 - monitor1: RESOUNDIND of things that come from silence to the bodies, voices, narratives and that remains echoing. Something that we want to share and disseminate to the public space. From the private to the public. To make it public. 16/06/21, 14:24 – monitor2: I like it! I like it better than our previous idea, Palpitations 16/06/21, 16:04 – participant E: From that point of view it makes sense 16/06/21, 18:45 – participant B: What about joint the two? Resounding with palpitations? 🤔🤔🤔 Forget it. I rather Resounding. 16/06/21, 19:00 – monitor1: ;) me two! Our musician says it is it's favorite. 17/06/21, 00:13 - consultant: I liked palpitations, I found resounding less expressive. Anything can resound. I bit mechanical too. Palpitating is lively. I immediately think about pulsing, throbbing, vibrating. 17/06/21, 00:13 - consultant: But I understand that palpitations in a play of this kind might immediately be connected to the gender stereotypes of women being emotional 17/06/21, 06:33 – participant V: It is difficult for me since there are still several words in Portuguese that don't have much significance. All those words we've been discussing are examples of that. But I understand that the choice of the name is an important methodological choice so I trust in you Kss 🤔🤔 17/06/21, 08:09 – participant C: I cannot make a final decision 🤔 But I prefer Palpitations. But I also like Resounding... ... Hope I've helped 🤔 17/06/21, 08:13 – participant H: Palpitations sounds better but I still think that both are too long names 17/06/21, 15:56 – monitor1: So difficult this process! 17/06/21, 15:57 - Silvia Ferreira: Wait! What about PULSATIONS? From xxx (consultant(message this word appeared and it is close to palpitations but maybe less jumpy... 17/06/21, 16:00 – participant B: I love it!!!! 17/06/21, 16:00 - +participant B: It's my favorite! 17/06/21, 16:31 – participant H: Yes! 17/06/21, 16:40 – participant E: What about Emotions?? 17/06/21, 17:15 – participant V: Why always in the plural? 17/06/21, 17:15 - participant V: Pulsation 17/06/21, 17:15 – monitor1: Because we are several with pulsating emotions! 17/06/21, 17:15 – participant H: Pulsating</p>	<p>17/06/21, 18:10 – consultant: I like pulsations a lot! You can feel it in your skin when you say it and recalls less the question of “female emotivity” 17/06/21, 18:11 – participant C: Pulsations seems fine to me 17/06/21, 18:13 – monitor2: It seems that we finally have a name 🤔 @Participant E, @ Participant I, @ Participant F @ Participant H what do you say? 17/06/21, 18:14 – participant I: Do we have white smoke? 🤔 17/06/21, 18:21 – participant V: I like the idea of echoing, I like the idea of fluttering. I'm reading the things you write and I like your interpretations. but none of these words seem like the name of an activity to me... I don't know... but having to choose for me they are fragments, fragments of our life, pieces of our history, a bit like children are part of us, even if they are not ours ...maybe pulsations...yes 🤔 17/06/21, 18:23 – participant F: I vote for pulsations unless we still find one more appealing 17/06/21, 18:34 – participant H: Pulsations reminds me of my first echo and to ear my child beating</p>
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The team expects the dynamic of this virtual group to persist beyond the project timeline. Even after returning to in-person sessions in June 2020, and all during the second part of the project, the online group remained extraordinarily active. The choice of the name of the play was done online, as the translated WhatsApp excerpt shows. It was a remarkable moment, and from this moment on, the name of the play was visible in the storytelling of the project.

The WhatsApp group served many purposes. Topics emerging from the sessions were later taken up again and deepened in the WhatsApp group, proposals, and comments to the essays were posted daily. The group was very intimate, but, at the same time, it also represented a window to the world outside: sharing and commenting on relevant news, research results, spectacles, poems.

This dynamic was approached by the team through virtual ethnography. It was here that the use of the ethnography technique became viable, perhaps even more than in the face-to-face sessions. In virtual ethnography conducted through the WhatsApp group, the technical team felt that they could only speak

as “a woman,” interested in the project and the conversations. This allowed for the application of virtual (auto)ethnography addressing the inner subjectivity of each woman, the collective creative process, and their collective imagination. If in the in-person sessions, this conciliation between being one of the women in the circle and at the same time a research/promoter of the project is not that easy, in the online group that happens more naturally. For the dramaturg, this role tension became more evident when approaching the launch of the play with all her attention turning to the theater process. The anthropologist and the sociologist, whose roles were less prominent in this phase felt their participation in the WhatsApp group much resembled those of the other women: providing feedback to the play, even entering it, and replacing someone who is missing at an essay. Such embodiment each day deeper in the group created the need for using also autoethnography as a technique to question the process at its very end.



Section Summary

- WhatsApp groups allow participants to share instantly different kinds of information about their lived experiences.
- WhatsApp is particularly suited to enhance the creative collective process.
- Innovative and unplanned outputs can result from the creative collective process enabled by the WhatsApp group (e.g., a quarantine notebook and a poem feminist manifesto).

Practical Lessons Learned

Initially, Veleda was entirely conceived to be in person. There is a general consensus that theater and performance targeting social change through empowerment demands physical presence ([Sutherland, 2013](#); [Budgeon, 2003](#)). The virtual dimensions of this were mainly driven by the unexpected context of the COVID-19 pandemic. However, the WhatsApp group creation and intense dynamics promoted a continuum in the time-space between sessions, a place, and a time when the participants could share commonalities, including ideas that occurred in their daily contexts. With this online connection, they could also share and reflect on their experiences with children, housework, or something said or done to them at work. It created a conversation circle and strengthened the dynamics of the women. It also allowed a participant who went abroad to continue to be connected. The horizontality of this communication reinforced the collective spirit of the group and supported its collective imagination ([Borer, 2010](#); [Summa et al., 2017](#)). In short, the WhatsApp group gave life to Veleda’s collective. From the project, a collective identity emerged, based on belonging to the project and on being single mothers or having a connection to this experience.

An important lesson learned from this experience was the potential reliance of integrating online interactions in ethnography and action research methodologies. This project also calls attention to the inequalities and exclusions online interactions might create. If participatory methodologies are committed to involving everybody, an online component must be very well structured to avoid excluding people with access or use constraints, even those “taken for granted” new information and communication technologies (ICT), such as a smartphone with WhatsApp app and free Wi-Fi connection.

In short, remembering that the use of online components was a solution and not a planned choice, one must say that the online transition brought unexpected and very rich contributions to an already fertile base of creative interaction. In the future, the use of platforms such as WhatsApp to continue the talk among participants, the feeding of the group Facebook page and the project site, and the dynamization of webinars around the project themes have great potential to strengthen participation, visibility, and creativity.



Section Summary

- In participatory movement group methodology, the WhatsApp group creates a continuum in the time -space between physical sessions.
- WhatsApp was key in creating a collective identity bonding women in a situation of vulnerability and boosting the creative process.
- Online interaction favors ethnography and research action methodologies, allowing closer and relaxed contact with the group.
- ICT might create inequalities and exclusions in the research process evolving participatory methodologies.

Conclusion

Using a mix of intensive methods to shape this project, including virtual components, boosted the participants' agency and subjectivity. While the theatrical performance was essential, the forced transition to a temporary online version of the project was also valuable. Most notably, it allowed participants to share their thoughts 24 hours a day between the regular group meetings and ultimately, gave rise to a sense of collective identity and imagination. We will never know what would have happened if the constraints of the pandemic had not created the conditions for this online dynamic to arise. We do know that it changed the project in unique and valuable ways. Specifically, it consolidated the dynamics of the group and created the basis for the development of a collective identity. Velede's WhatsApp conversations during 2021 illustrate a deeply engaged, feminine, and feminist essence where being a woman, fighting for rights, and enjoying sorority are all part of a process that fosters a collective imagination and distinct aesthetic. We believe that this was a true methodological fusion and without any of its elements—(auto)ethnography, the women's circle, the theatrical performance, and the virtual interactions—the result would certainly not have been the same.



Classroom Discussion Questions

1. What other resources might the technical team have tried to use during the first period of lockdown due to the pandemic?
2. What other online platforms or tools might be helpful when carrying out action research projects online?
3. If you wanted to replicate this project using an online methodology from the beginning, what would you need to consider from the onset of your planning?
4. What strategies can be anticipated and implemented to avoid losing the participants that are not so familiar or can easily access digital ICTs?



Multiple Choice Quiz Questions

1. How can researchers help participants overcome the obstacles associated with online ethnographic projects?
 - 1. Promoting a continuous assessment of the difficulties and needs (material, symbolic, contextual) and finding adjusted solutions

Correct Answer

Feedback: Well done, correct answer.

- 2. Recruiting only participants with adequate technological access and skills

Incorrect Answer

Feedback: This is not the correct answer. The correct answer is A.

- 3. Using additional incentives when recruiting research subjects to participate

Incorrect Answer

Feedback: This is not the correct answer. The correct answer is A.

2. When adapting pre-existing physical dynamics to an online format, the following elements are essential:

- 1. A strong group identity and shared collective imagination

Incorrect Answer

Feedback: This is not the correct answer. The correct answer is C.

- 2. Reliable access to the internet by all participants

Incorrect Answer

Feedback: This is not the correct answer. The correct answer is C.

- 3. Both a and b

Correct Answer

Feedback: Well done, correct answer.

3. What is the main advantage of using online applications (e.g., Facebook or WhatsApp) to enhance discussion in the context of the participatory movement group methodology?

- 1. Allows participants to engage without leaving the house

Incorrect Answer

Feedback: This is not the correct answer. The correct answer is C.

- 2. It is free and user-friendly for everyone

Incorrect Answer

Feedback: This is not the correct answer. The correct answer is C.

- 3. It facilitates synchronous interaction and stimulates the co-creation process outside the designated group meetings

Correct Answer

Feedback: Well done, correct answer.

Further Reading

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Web Resources

Im|mobile Lives in Turbulent Times Exhibition, <http://wp.lancs.ac.uk/art-mobilities/catarina-sales-oliveira/>

PARTIS – Artistic Practices for Social Inclusion, Calouste Gulbenkian Foundation, Portugal,

<https://gulbenkian.pt/en/initiatives/sustainable-development-programme/arte-e-comunidade/partis-artistic-practices-for-social-inclusion/>

Projeto Veleda, <https://projetoveleda.wixsite.com/veleda/inicio/>

Quarta Parede, Associação de Artes Performativas, <https://quartaparedecovilha.wordpress.com/2021/07/17/projeto-veleda/>

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