

## CHAPTER 1.

# POST-RESEARCH ENGAGEMENT: AN ARGUMENT FOR CRITICAL EXAMINATION OF RESEARCHER ROLES AFTER RESEARCH ENDS

**Megan Adams**

The University of Findlay

*Through examination of her own collaborative role in supporting community storytellers engaged with an interactive-participatory documentary, *The Hollow Project*, Adams foregrounds the issues that arise when researchers and directors leave a community. Specifically, Adams addresses such questions as what can we gain by critically evaluating the ways researcher identities and agency shift throughout the life of a research project and after the project has ended? How can researchers develop and structure community projects that are more self-sustaining? How can digital technologies assist in relationship building and engagement with research projects before, during and after execution? And what can we learn about issues of reciprocity and reflexivity by considering more deeply the life spans of community research projects and our continued involvement with them? Adams ultimately argues that critical reflection and thoughtful consideration of the fluctuating nature of our roles as researchers engaged in feminist community projects provides for more ethical involvement.*

I open this chapter with an audio essay, composed in an effort to make sense of the shift in my identity and agency over the life of a recent research project. I attempt to describe this process at length and in more detail throughout this chapter. To listen to the essay, follow this link: <https://soundcloud.com/megadams2/believe-mixdown>

As the introductory audio essay elaborates, as feminist scholars we are often left with a variety of reflections regarding our own identities when community-driven research projects meet their natural ends. The audio clip linked above functions as an attempt at articulation of those emotions through story.

Essentially, it is the product of a process of reflection—completing it alongside this text required me to look inward to make sense of the ways my personal and professional identities shifted and my agency as a rhetor developed over the course of a research project. In other words, this audio work functions as a means to enter into conversations about what happens to our sense of self and engagement with the worlds around us as we engage in research, with particular focus on when we leave a project.

The story shared is a product of the awareness gained from careful reflection of engagement with a community participatory digital storytelling project. In this chapter, I share details of how this feminist intervention allowed me to work with and alongside storytellers to articulate the need for social change in their community. Through the process of composing digital stories and my dissertation with them, we began to trace the ways our identities and senses of rhetorical agency were shifting. This story also provides a picture of the pervasiveness of feminist principles in meaning making and the ways we approach and conduct research. Like other chapters in this collection, the stories shared in this one focus on feminist values of reciprocity, listening, engagement, and collaboration with an emphasis on the ways feminist engagement in community work often leaves imprints on our hearts that we cannot ignore once a project “ends”.

Ultimately, this chapter argues that careful reflection on the ways our own identities and agency fluctuate throughout the life of a project can offer insight into the ways perspective shapes research and can serve as moments of personal and professional growth. Therefore, it is important to engage in such processes, despite the fact that they are often complex, messy, emotional, and often difficult, because if we don't, we risk undermining the work we set out to do and may miss the deep understanding that can come as a result.

## **INTRODUCTION: STARTING AT THE BEGINNING**

As feminist scholars, we have long looked at the nature of researcher positionality in the communities we study through debates about how to complicate insider/outsider identities (Naples, 2003; Almjeld & Blair, 2012), articulations of the ways terministic screens affect projects (Kirsch & Ritchie, 2003; Selfe, 2012; Blair, 2012), and discussions of how to honor participants' voices as we work with and alongside them (Chiseri-Strator, 1996; Cushman, 1996; Royster & Kirsch, 2012).

Additionally, we have built substantial partnerships in communities that have maintained these tenets and produced rich, rigorous examinations of how individuals are engaging in literacy practices as a means to better themselves

and the spaces they inhabit (Flower, 2008; Grabill, 2007; Heath, 1983). This scholarship makes evident tenets of feminist research in practice: reciprocity, transparency, ethics, reflexivity, and multidimensionality among others.

However, one issue not often reflected in scholarship on feminist community research (understandably so) is what happens after a researcher leaves, or when a project comes to a natural end. Explanations of the impacts on identity, agency and the changing nature of relationships between researchers and participants are relevant; because they affect the ways we understand and frame community projects in current and future research endeavors. For instance, acknowledging the roles we play in sustaining community projects post-research, when careers, family-life, or other outside influences draw us away from the research site can assist in interrogating the infrastructures we build as well as the roles we play, leaving us better prepared to create rich and lasting impacts in communities. Building on this concept in her chapter, Emily Johnston suggests we envision ethical practice in feminist research as a means to hold us accountable for the work we do in communities, “Given our own and our concepts’ propensities for movement, becoming conscious of *what we are doing, how we are doing it and how our movements move our research participants*, again and again and again, is ethical, activist practice.” In other words, Johnston argues that we reconceive “knowledge-making as one of negotiating what we know, have known, and have yet to know”—a process that begins with our own reflections before, during, and after a research project. Johnston’s chapter offers insight on how to accomplish this task in a more pedagogical context; in this chapter I showcase the value of this work in research.

Through examination of my own role along alongside that of the director, Elaine Sheldon’s in supporting community storytellers engaged with an interactive-participatory documentary, I examine the issues that arise when researchers and directors leave a community. Specifically, this chapter seeks to answer the following questions:

- What can we gain by critically evaluating the ways researcher identities and agency shift (or not) throughout the life of a research project and after the project has ended?
- What can we learn about issues of reciprocity and reflexivity by considering more deeply the life spans of community research projects and our continued involvement with them?

In fleshing out these questions, this chapter argues that critical reflection and thoughtful consideration of the fluctuating nature of roles as researchers engaged in feminist community projects provides for richer, more ethical involvement in this work and our scholarship.

## UNDERSTANDING RESEARCHER ROLE(S)

Delving deeper into the ways researcher identity and agency shifts over the course of a project requires sensitivity to the foundational principles of feminist research which are characterized by the following: a commitment to social justice and the improvement of circumstances for individuals, careful, respectful, critically-reflexive, and dialogic research (Naples, 2003; Harding, 1987; Mortensen & Kirsch, 1996; Kirsch, Maor, Massey, Nickoson-Massey, & Sheridan-Rabideau, 2003; McKee & Porter, 2010). Further, as Jacqueline Jones Royster and Gesa Kirsch (2012) point out feminist rhetorical practices are “not only changing research methods but also research methodologies . . . what counts as data, how we gather and interpret data, what role researchers play in relation to participants what ethical stance they assume, and so on” (p. 34). Royster and Kirsch also call for feminists to consider deeply the ethical self in the texts we consume and produce. They claim such a practice provides the opportunity for us to understand, “. . . the interplay of who we personally are as scholars, teachers, and human beings, what our vantage points are, what we see, how we are conditioned to see, how we engage in sense-making processes, and how we turn those sensibilities into actions” (p. 18). As this chapter illustrates, a large portion of this work of understanding the ethical self occurs after our research is completed.

Intersecting with calls made by Royster and Kirsch and other feminist researchers (Blair, 2012; Naples, 2003; Chiseri-Strator, 1996; Heath, 1983) to reveal researcher positionality and potential biases in results, Jeff Grabill has also written about why it is crucial researchers consider and reveal research standpoint or stance. In community-based, participatory, feminist research the practice of developing and articulating a research stance is an integral part of the research process, because such an identity statement “enables a researcher to process methods and make decisions” (Grabill, 2012, p. 215). Similarly, such a reflexive statement and the process of creating it, provides the opportunity for the researcher “to bend back upon herself as well as the other as an object of study” (Chiseri-Strater, 1996, p. 119). According to Grabill articulating a research stance requires reflection on and consideration of the following tenets:

- researcher identity: Who am I personally? as a researcher? in relation to my discipline?
- purposes as a researcher. Why research?
- questions of power and ethics. What are my commitments with respect to research?

These questions serve as a jumping off point to consider the role of the eth-

ical self in the research projects we conduct and represent in scholarly texts. The reflexive process of looking inward to understand the ways our values and interactions in the world frame what we are able to see and hear and conversely, what remains hidden or unknowable, can best be considered in light of our research projects, or with the perspective we are able to gain after being in the field and completing the process of coding and writing up data. Additionally, consideration and articulation of a research stance helps us to privilege reciprocity and relationships in our methodologies, as Mariana Grohowski points out in “Reciprocity as Epicenter: An After-Action Review.”

Nevertheless, engaging in such an analysis can be difficult, but we might start by working to articulate researcher stance at the beginning, throughout, and *at the end* of a research project. These ruminations (which I discuss further in later sections) provide an opportunity to critically reflect on the ways our own identities and agencies fluctuate during the life of a research project as well as impact the course of research and the conclusions we draw as a result. Weaving these stories alongside the voices we share in our published research assists in heeding the calls put forth by feminists for decades, and provides for richer, nuanced, and more rigorous understandings of the ways we acquire and share knowledge in the field of rhetoric and writing. Preserving the voices of our participants with our own provides the opportunity to privilege their voices, a process displayed in Grohowski’s chapter as well.

Further, consideration of the ethical self requires an awareness of the ambiguous, shifting notion of identity and how multiplicity affects our relationships with others. In their scholarship, Torre and Ayala (2009) suggest using Gloria Anzaldúa’s concept of a mestiza consciousness, which recognizes and makes apparent how research is a political activity “. . . and that researchers come from particular communities with their own historically rooted relationships to research and power” (p. 388). Further, a mestiza consciousness acknowledges the “in-between spaces” where relationships are forged and maintained around mutually important issues, and uses conflicts that arise because of social hierarchies as learning points to breakdown and disrupt dualities to inspire change.

Just as we often ask participants to use new media tools and spaces to make sense of their own identities and connections to culture and place (which I explain further in the following section), researchers can also take advantage of digital mediums such as audio and video to tell, complicate and better understand shifting notions of their own identities and agency throughout the course of research projects. According to Sullivan new media technologies provide a “natural fit for blending the personal and political” (as cited in Almjeld & Blair, 2012, p. 102). In commenting on the rhetorically powerful nature of digital literacy narratives Cindy Selfe (2012) has said it is through these accounts:

. . . which people fashion their lives and make sense of their world, indeed, how they construct the realities in which they live. These narratives are sometimes so richly laden with information that conventional academic tools and ways of discussing their power- to shape identities; to persuade, and reveal, and discover; to create meaning and affiliations at home, in schools, communities, and workplaces—are inadequate to the task. (Narrative Theory and Stories)

Given this acknowledgement, it is not hard to imagine the possibilities of new media tools to more deeply understand and communicate researcher positionality and notions of the ethical self, thus encouraging we stay connected to those we research alongside after a project is completed. As evidenced in the stories shared, this chapter illustrates how entering into research with an awareness and understanding of the roles we inhabit as feminist researchers as well as the fluctuating nature of relationships and responsibilities leads to richer connections, which enable true collaboration to occur in research. This collaboration is often labor-intensive and requires acute sensitivity as we listen to our participants and ourselves. In her chapter in this collection, Grohowski details the ways she applied methods grounded in theories of rhetorical listening to privilege relationships with participants, something outside the scope of this chapter, but central in developing awareness of researcher perspective and influence on a project.

In the following sections, I attempt to articulate how we might go about building and making sense of the ebb and flow of collaborative relationships as I trace the ways my own and the director, Elaine Sheldon's positions and connections to community storytellers shifted and influenced our work through our involvement with *Hollow: An Interactive Documentary* (<http://www.hollowdocumentary.com>).

For more background and information about the history and current state of the project, visit <https://wac.colostate.edu/docs/books/feminist/media/adams2.pdf>.

Additionally, more from Hollow's Director, Elaine Sheldon and her role after the project launched can be found at <https://wac.colostate.edu/docs/books/feminist/media/adams3.pdf>

## **RESEARCHER COMMENTARY: TRACING SHIFTS IN IDENTITY AND AGENCY POST-RESEARCH**

In 2012, I traveled to McDowell County, West Virginia on a whim. I had read about an interactive documentary project on Twitter (see Figure 1.1) aiming to give voice to residents in the community with the hopes that access to digital

tools and spaces would help people envision and enact positive changes in their community. At the time, I was entering into my second year of graduate school, and unsure of my identity as a scholar and an individual. I had just completed a series of interviews with my grandfather, whose health and mind were deteriorating. Our conversations focused on family history and values. After speaking with my grandfather, I was beginning to lay claim to and better understand my Appalachian identity. The chance to travel to the “heart of Appalachia” to assist in filming with a documentary seemed like a chance to explore these issues, and I jumped at the chance to be a part of something that mattered to me.

## United States Senator, Jay Rockefeller (D-WV)

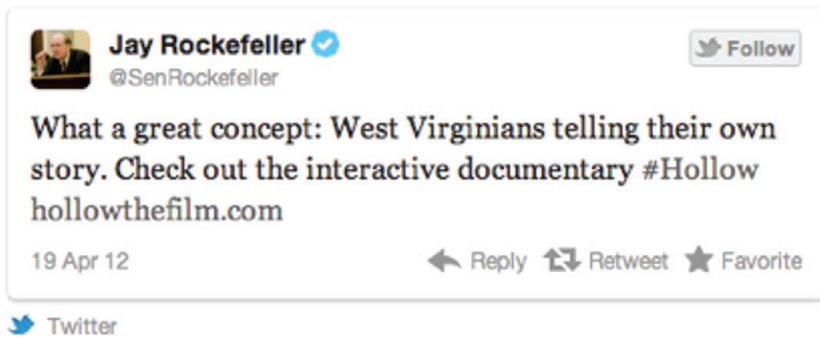


Figure 1.1. *Hollow tweet* (2011).

Admittedly then, my first ventures in volunteering with the *Hollow* project were selfish—I wanted to do something exciting that would help me make sense of my family’s identity—which as I was beginning to understand it was an integral part of my identity. However, the time I spent volunteering with the crewmembers in the community and forming relationships with community storytellers provided the impetus for a tectonic shift to occur in my own personal and professional identity.

Throughout the course of the research, I kept detailed memos that read more like journal entries. Further, data collection occurred over a period of three years from 2012 to 2015, during the phases of pre-production, production, and post-production of the documentary as well as follow-ups a year after it launched. Throughout that time, I gathered mostly qualitative data in the form of interviews, participant observation, and analysis of the media the storytellers chose to share with me. As I was working to keep track of how the identities and agency of the community storytellers involved with *Hollow* were shifting, I found myself articulating connections to their stories—in them I saw my own identity mirrored back. An awareness of this connection and of the ways it af-

fected the interactions and relationships I formed with participants has served as the both the foundation and catalyst to my previous and continued involvement in the community as well as inspired the written and digital research I've completed associated with the project. It is the reason I sought out the work, and the reason I will never let it go.

Sheldon and I have often joked about our first meeting, "I had faith you weren't a weirdo," she has said to me on multiple occasions. On the surface the comment is funny, but it is actually a good indication of the nature of our first meeting which looking back seems serendipitous. I remember keenly pulling into the driveway of an old coal company house on the top of the hill, a small wrought-iron fence lining the property, and being greeted by an overly friendly canine named Keely.

In my interactions with them, the storytellers have often recounted the pull of Sheldon's personality, and I experienced it myself that day as she immediately made me feel welcome. Over the next week, I spent long hours assisting her and the rest of the documentary crew in the community. In each home and at each event, we were greeted with overwhelming hospitality, a pattern I later learned was because Sheldon had spent months building trust with community members. At the end of the trip, Sheldon asked me if I would like to research the project, something her thesis advisor had been pushing her to do, but that she admittedly did not want to do. I agreed, and over the course of completing the research we became fast friends.

As I continue to make sense of my role as a researcher and friend to both Elaine and the McDowell storytellers, I am learning about how to build and sustain collaborative relationships, and how doing so deeply reflects the nature and scope of my work. Through this research experience, I have come to define collaboration as fluid and evolving over the course of and after research; collaboration means truly empathizing with community partners in order to build relationships grounded in care and reciprocity. I have looked to feminists researchers who have taught me why it's important to acknowledge the nuance and vacillating nature of those relationships (Naples, 2003; Sheridan-Rabideau, 2008; Royster & Kirsch, 2012), how to reflect and look inward to understand how relationships affect our terministic screens and future research (Almjeld & Blair, 2012; Blair, 2012) and finally how living and working alongside participants impacts community change (Heath, 1983; Flower, 2008; Grabill, 2007; Rodriquez, 2009). As feminists, we have made strides towards articulating why it's important to engage in research alongside participants and to spend time reflecting on how collaborative research shapes our identities; however, we don't often talk about what happens after a research project meets its natural conclusion, when we leave. As I attempt to articulate it in this section, I have a sus-



pcion that for many of us the relationships we build continue, and the stories we tell stick with us, shaping and influencing our work and ourselves in both minute and broad strokes.

As feminists we value collaboration, and we acknowledge the values and insights of our participants, as we have made calls to treat them as “co-interpreters” in research, a term Thomas Newkirk (1996) described in his research with teachers and students, “When . . . those being studied have access to the researcher’s emerging questions and interpretations, there is an opportunity to offer counterinterpretations or provide mitigating information” (p. 13).

I entered into my research with *Hollow* in this mindset. As I worked to build relationships with the documentary crewmembers and community storytellers, I communicated this research stance of openness and collaboration. Additionally, I was aware of issues of reciprocity and worked to be sensitive to the ways I envisioned my research giving back to the community. At the beginning and throughout the course of the research, I felt this professional/academic stance of research begin to fade away. As I became more aware of the spirit of the culture and got closer to the people from whom that spirit emanated, I felt my own identity shift in profound ways. I began to feel a rootedness in my own life (as elaborated in the audio essay), because I experienced the peace that comes from that sense of belonging, belonging to a culture, to a place, to a history, and to a community. In my own longing to discover more about my family ancestry from my grandfather, I was searching for that rootedness, but it wasn’t until after the project was completed and the research was finished that I became aware of this transition in myself.

Documentary filmmaker Kaylane Mam has expressed a similar shift in her own identity as she works with Cambodian people to bring their stories to Western audiences, to introduce and preserve an alternative way of life through film. Her current project focuses on the fight to save the Areng forest in Cambodia and is experienced through the life of a Cambodian woman and her family (to see Mam’s work, visit <http://www.nytimes.com/video/opinion/100000003025809/a-threat-to-cambodias-sacred-forests.html>). Mam describes the depth and influence of the relationship she has built with this woman in the following statement detailing the ways she envisions collaboration:

And it’s really strange, there are times when I feel like I don’t even have to express anything to her in words, and she understands what I want and how I feel. And I never felt that before, you know, especially not with someone in Cambodia. So when I started filming her and her husband and her family, I felt because I became so connected to her and to them I

wasn't just filming them, I was actually experiencing this with them. And the story that was being told was not a story that I was telling, but a story that we were telling together. And that is such an incredible feeling when you can get to that place where it's a collaboration between you and your subject and not just you with the objective camera, documenting a story. (Sheldon & Ginsburg, *The camera doesn't even exist*, 2015)

Although Mam's reflection focuses on her work filming this family, the general charge of "telling a story" applies to our research as well. Her acknowledgement that collaborative storytelling exists outside of "having an objective" is a tenet called for amongst many researchers that do community, participatory, feminist research (Torre & Ayala, 2009; Rodriguez, 2009), but rarely do we hear such stories on how these relationships we build affect future research or inform our identities.

As the revelations I shared from my own experiences along with Elaine's reveal, as researchers and filmmakers we are faced with choices: choices about how we interact and build relationships with participants, choices about how we choose to represent them in our work, and choices about how long and how much we stay involved with a community after our work is completed. In line with Mam's observations, I feel it's important to articulate and make known our relationships to hold ourselves accountable for the work we do, but also to avoid superficial relationships. In other words, entering into a community and engaging in truly collaborative work is a difficult, complex, and messy endeavor. It is one that requires much of us personally, but if we are to embody the ideals we say we say we privilege, we must work to achieve this goal. Often, we fall short of our expectations, but we need to think about why that happens and how we can work to do better the next time we embark on a research project. Such reflection makes us more aware, empathetic and better researchers who produce reflexive, dialogic, work.

## CONCLUSION

The process of paying attention, of being mindful, of attending to the subtle, intuitive, not-so-obvious parts of research has the capacity to yield rich rewards. It allows scholars to observe and notice, to listen and hear voices often neglected or silenced, and notice more overtly their own responses to what they are seeing, reading, reflecting on, and encountering during their own research processes.

- Royster & Kirsch, p. 85

In the quote above, Royster and Kirsch explain the importance of instituting what they call “strategic contemplation”—a method scholars can apply to become more attune to the outward and inward journeys we embark on as feminist researchers. They describe the outward journey as the one we take, “in real time and space” (p. 85), the places we visit in fieldwork and the communities we enter into as researchers. However, less often interrogated but certainly not less important is the inward journey we pursue, the one that helps us understand the ways we make sense of our meaning-making processes, or the journey “focused on researchers noticing how they process, imagine, and work with materials; how creativity and imagination come into play; how a vicarious experience that results from critical imagination, meditation, introspection, and/or reflection gets mapped, perhaps simultaneously, as both an analytical one and a visceral one” (p. 85). As this chapter outlines, my own experience engaging with this method of strategic contemplation has meant pausing for critical self-reflection at each part of the research process from the inception of research questions to writing and distribution (Johnston makes a strong case for this type of “discomforting” self-assessment in her chapter as well). Moreover, that reflection has also included the voices of others I’ve collaborated with, and as we have come through this process together, we have come out with lasting friendships that will extend well beyond the life of a research project. The rich and lasting interactions we’ve have with the community storytellers continue to influence the life and shape of this project. In their chapter, “Listening to Research as a Feminist Ethos of Representation,” Lauren Rosenberg and Emma Howes describe the importance of allowing these relationships to linger and to shape the work we do in influential ways.

Nevertheless, as Gesa Kirsch (2005) has taught us, feminist researchers often interact with participants in ways that reflect “friendliness” and not necessarily “genuine friendship”. According to Kirsch, it’s important to make the distinction because in doing so we are better equipped to become aware of the nature of our interactions, “recognizing that they are shaped, like all human interactions, by dynamics of power, gender, generation, education, race, class, and many other factors that can contribute to feelings of misunderstanding, disappointment, and broken trust” (p. 2170). Similarly, in her work in indigenous communities, Angela Haas (2005, 2007) notes the importance of considering cultural ways of making meaning and listening to participants as we work with them, so that we might resist the prime narrative that often holds together our beliefs. Additionally, Brenda Brueggeman (1996) reminds us to be conscious and sympathetic to the silence of participants, to respect the distance and withdrawals they may make, and be sensitive to their needs over our own. Each of these women, point to the complexity of collaborative relationships; further, critical reflection and

strategic contemplation offer us methods to examine and become more attune to their evolving nature during our research engagement as well as after a project is completed.

As I have written elsewhere (Adams, 2015), through the course of our work in McDowell Sheldon and I have spoken about and interrogated our shortcomings—both in the context of the film itself and the research that developed from it. We talk about what we would do differently “next time,” and as the sections above demonstrate we are not afraid to admit or brush over our failures or the constraints of the work. Also, we both continue to be as actively involved with the community as we can—we both stay in touch with community members and assist them however and as much as we can given the scope of our current career paths (I have become an Assistant Professor at a small college in north-west Ohio and Sheldon continues to travel the world on assignment). Our own relationship keeps us close to the community as well as we work to inspire and invigorate each other as new developments occur.

Although Sheldon and I both deal with the constraint of being geographically far away from McDowell, a piece of us will always be there. Social media spaces and new technologies such as Google Hangout provide us with a means to stay relevant in each other’s and the storytellers’ lives. Because our work is linked in many ways, Sheldon is a media maker and although I also work to make media, my focus is to study it—we stay tied through professional and personal interests. For instance, we recently collaborated on a publication on civic media engagement (<http://civicmediaproject.org/works/civic-media-project/hollow>), and Sheldon regularly “speaks” with digital media courses I teach via video conferences.

Staying involved with the storytellers is a bit different, since our relationships with them are unique in their nature and capacity. I have come to form those relationships through Elaine, meaning it is because the storytellers trusted her first that they also trusted me. However, over time, through the course of the research and beyond, I have worked to stay involved with their lives, to build and sustain relationships. Important to make relevant is the impetus for those relationships. As I entered into the community, my intentions were framed with the research at forefront. In other words, I was focused on forming collaborative research relationships, engaging my participants in the work, by treating them as co-participants, allowing them to see interviews, coding schemes, and write-ups and prompting them for feedback at each step. But it was during the research that I noticed the nature of our relationships begin to shift from that of co-participants to friends. As a result, my feelings and thoughts about how to create and represent their story collaboratively in research shifted as well.

For instance, as I shared my research with the storytellers, they seemed unin-

terested in reading it, but when I called them on the phone to check in on their lives and see how they were doing, we often conversed at length about concepts I was articulating in my dissertation. These insights and the comfortable, caring tone of our conversations materialized, because the nature of our relationships had changed—we were friends, and we knew that our friendships would continue past the near future. I provide this example to illustrate the importance of recognizing and articulating a research stance (Grabill, 2012) and also the relevance of understanding the fluctuating nature of a stance given the ways we do or don't engage in relationships through the course of and after our research.

When I think about the ways the storytellers have enriched and added value to my life, I feel immensely grateful for their willingness to engage in this endeavor—to risk (again) the possibility of being misrepresented or being taken advantage of by an outsider. I realize now also that the work I put into building and sustaining these friendships is essential to creating ethical, collaborative work that privileges relationships over stories—over research. When we can see the act of sustaining these friendships not as an obligation, but as an opportunity for growth and reward (for our participants and ourselves), we are able to embody the values we privilege, and our work will serve as a testament to others of the value of research. In writing this chapter, I have reflected on the importance of critically revisiting our understanding of how relationships shift over time, and I am reminded of Ivy Schweitzer's (2006) notion of performing friendship, "Ideally, friends choose each other freely, respect each other's sovereignty, confirm each other's equality, learn together" (p. 290). It is through critical reflection of the nature of relationship building and the evolution of collaboration in feminist community work that we are able to learn from and with each other.

## REFERENCES

- Almjeld, J., & Blair, K. (2012). Multimodal methods for multimodal literacies: Establishing a technofeminist research identity. In K. Arola & A. Wysocki (Eds.), *Composing(media) = composing(embodiment)* (pp. 97-109). Logan, UT: Utah State University Press.
- Billings, D. B., Norman, G., & Ledford, K. (1999). *Confronting Appalachian stereotypes: Back talk from an American region*. Lexington: University Press of Kentucky.
- Blair, K. (2012). A complicated geometry: Triangulating feminism, activism, and technological literacy. In L. Nickoson & M. P. Sheridan (Eds.), *Writing studies research in practice: Methods and methodologies* (pp. 63-72). Carbondale, IL: Southern Illinois University Press.
- Bradner, A. (2013, January 7). America's favorite joke is anything but funny. *Salon*. Retrieved from [http://www.salon.com/2013/01/07/whats\\_so\\_funny\\_about\\_being\\_poor/](http://www.salon.com/2013/01/07/whats_so_funny_about_being_poor/)

- Brueggeman, B. J. (1996). Still-life: Representations and silences in the participant-observer role. In Mortensen, P., & Kirsch, G. (Eds.), *Ethics and representation in qualitative studies of literacy* (pp. 17-39). Urbana, IL: NCTE.
- Clark, A. M., & Hayward, N. (2013). *Talking Appalachian: Voice, identity, and community*. Lexington, KY: University Press of Kentucky.
- Chiseri-Strater, E. (1996). Turning in upon ourselves: Positionality, subjectivity, and reflexivity in case study and ethnographic research. In Mortensen, P., & Kirsch, G. (Eds.), *Ethics and representation in qualitative studies of literacy* (pp. 115-133). Urbana, IL: NCTE.
- Cushman, E. (1996). The rhetorician as an agent of social change. *College Composition and Communication*, 47(1), 7-28.
- Flower, L. (2008). *Community literacy and the rhetoric of public engagement*. Carbondale, IL: Southern Illinois University Press.
- Grabill, J. T. (2007). *Writing community change: Designing technologies for citizen action*. Cresskill, NJ: Hampton Press.
- Grabill, J. T. (2012). Community based research and the importance of a research stance. In L. Nickoson & M. P. Sheridan (Eds.), *Writing studies research in practice: Methods and methodologies* (pp. 210-219). Carbondale, IL: Southern Illinois University Press.
- Haas, A. (2005). Making online spaces more native to American Indians: A digital diversity recommendation. *Computers and Composition Online*. Retrieved from <http://casit.bgsu.edu/cconline/Haas/index.htm>
- Haas, A. (2007). Wampum as hypertext: An American Indian intellectual tradition of multimedia theory and practice. *Studies in American Indian Literatures*, 19(4), 77-100.
- Harding, S. (1987). *Feminism and methodology*. Bloomington, IN: Indiana University Press.
- Heath, S. (1983). *Ways with words: Language, life and work in communities and classrooms*. Cambridge, England: Cambridge University Press.
- Kirsch, G., Maor, F. S., Massey, L., Nickoson-Massey, L., & Sheridan-Rabideau, M. P. (Eds.). (2003). *Feminism and composition: A critical sourcebook*. Boston, MA: Bedford/St. Martin's.
- Kirsch, G. (2005). Friendship, friendliness, and feminist fieldwork. *Journal of Women and Society in Culture*, 30(4), 2163-2172.
- Kirsch, G., & Ritchie, J. (2003). Beyond the personal: Theorizing a politics of location in composition research. In Kirsch, G., Maor, F. S., Massey, L., Nickoson-Massey, L., & Sheridan-Rabideau, M. P. (Eds.), *Feminism and composition: A critical sourcebook* (pp. 140-159). New York, NY: Bedford/St. Martin's.
- McKee, H. A., & Porter, J. E. (2010). Rhetorica online: Feminist research in cyberspace. In Schell, E. E., & Rawson, K. (Eds.), *Rhetorica in motion: Feminist rhetorical methods & methodologies* (pp. 152-170). Pittsburgh, PA: University of Pittsburgh Press.
- McMillion, E. (2011). *Hollow: An interactive documentary proposal*. Boston, MA: Emerson College.

- McMillion, E. (Director). (2013). *Hollow: An interactive documentary* [interactive website]. Retrieved from <http://www.hollowdocumentary.com/>
- Mortenson, P., & Kirsch, G. (1996). *Ethics and representation in qualitative studies of literacy*. Urbana, IL: NCTE.
- Naples, N. A. (2003). *Feminism and method: Ethnography, discourse analysis, and activist research*. New York, NY: Routledge.
- Newkirk, T. (1996). Seduction and betrayal in qualitative research. In P. Mortensen & G. Kirsch (Eds.), *Ethics and representation in qualitative studies of literacy* (pp. 3-16). Urbana, IL: NCTE.
- Rodríguez, C. (2001). *Fissures in the mediascape: An international study of citizens' media*. Cresskill, NJ: Hampton Press.
- Royster, J., & Kirsch, G. (2012). *Feminist rhetorical practices: New horizons for rhetoric, composition, and literacy studies*. Carbondale, IL: Southern Illinois University Press.
- Schweitzer, I. (2006). For Gloria Anzaldúa: Collecting America, performing friendship. *PMLA*, 121(1), 285-291.
- Selfe, C. L. (2012). Narrative theory and stories that speak to us. In H. L. Ulman, S. L. DeWitt, & C. L. Selfe (Eds.), *Stories that speak to us*. Logan, UT: Computers and Composition Digital Press/Utah State University Press. Retrieved from <http://ccdigitalpress.org/stories>
- Sheldon, E., & Ginsburg, S. (2015, March 25). Hashtags don't make change. *She does* podcast. Retrieved from <http://www.shedoespodcast.com/listen/lina-srivastava>
- Sheldon, E., & Ginsburg, S. (2015, Sept. 9). The camera doesn't even exist. *She does* podcast (audio). Retrieved from <http://www.shedoespodcast.com/listen/18-the-camera-doesnt-even-exist-kalyanee-mam>
- Sheridan-Rabideau, M. P. (2008). *Girls, feminism, and grassroots literacies: Activism in the girlzone*. Albany, NY: State University of New York Press.
- Torre, M., & Ayala, J. (2009). Envisioning participatory action research in Entremundos. *Feminism & Psychology*, 19(3), 387-393.