

Louis-Claude Paquin

Professor in the School of Media
Université du Québec à Montréal



Cynthia Noury

PhD Candidate in Communication
Université du Québec à Montréal



Mine/His/Hers/Ours/Theirs/+/VoiceS

Reflecting on Polyvocal Research

Writing through Practice

17th Congress of Qualitative Inquiry
May 22, 2021



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under the terms of the Creative Commons 4.0 license: Attribution - No commercial use - No derivative.

The first polyvocal text to which I contributed in 2015 took the form of a dialogue in which I presented three aspects of research-creation, each intersected with a written and pictorial intervention by a research-creation practitioner.

This idea comes from an observation that Laurel Richardson had already made 25 years ago about the boring nature of qualitative research reports. This idea comes also from an interest in the performative turn in the social sciences and humanities, particularly the collage which allows, as Butler-Kisber wrote “ Novel juxtapositions and/or connections, and gaps or spaces, can reveal both the intended and the unintended. “ This idea ultimately comes from an ethic of integrity and equality toward those who participate in a writing project.

My polyvocal adventure continued with Cynthia Noury, who will present our third and most recent writing project on research-creation. Before doing so, I will present some considerations on the concept of "voice" in qualitative research writing as an a posteriori theorization.

The « Voice » Question

Voice has been an issue in the social sciences and humanities for more than half a century.

« [...] a range of approaches, including poststructuralism, feminism, and various strands of postmodernism, call attention to the many intrinsic tensions that exist between the voices of researchers and the voices emerging from the data. » (Given, 2008)

« [...] qualitative investigation demands explicit consideration of the power relationships that exist between researchers and their “ subjects.” » (Given, 2008)



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under the terms of the Creative Commons 4.0 license: Attribution - No commercial use - No derivative.

The Sage encyclopedia of qualitative research methods teaches us that as soon as qualitative research was the object of reflexivity, that is, at the turn of postpositivism, "voice" became an issue. Not only the voice of the researcher, but the voice of the people who were the object of the qualitative research and, eventually, the people who participate in the action research or intervention. The main issues were the expression of the researcher's subjectivity for one part and the power relation he/she has with the people who are the object of the research on the other.

In Former [(Post)Positivist] Eras

« [...] the “voice from nowhere / voice from everywhere” [...] the “god’s-eye view” of inquiry.» (Lincoln & Denzin, 2003)

« [...] the “pure presence” of representation.» (Lather, 2007)

- > Impersonal writing : “it is decided” or “the discovery was made.”

« Authors who avoid using the first-person pronoun in academic writing seem to believe that it interferes with the impression of objectivity and impersonality they seek to create. » (Given, 2008)

« [...] to write in the distanced and abstracted voice of the disembodied “I”.» (Lincoln, Lynham & Guba, 2011)



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under the terms of the Creative Commons 4.0 license: Attribution - No commercial use - No derivative.

The question of the voice did not even arise, it was the reign of the transcendence, the research was made by itself, as long as the researcher followed rigorously the protocol dictated by the experimental science, imported by the social and human sciences. On the one hand, the research data were quantities, free of the uncertainties linked to symbolic values, and when data were statements, the words that composed them were reduced to categories stemming from a meticulously constructed theoretical framework and were quantified. On the other hand, the results of the sophisticated statistical calculations were speaking by themselves, the researcher only had to write them down, any trace of enunciation having to be carefully concealed. This was the reign of objectivity and abstraction, and this reign continues to this day through the peer review panels that award grants and validate publications that are essential for the researcher's career progression.

Within the Interpretivist Paradigm

« [...] voice can speak the truth of consciousness and experience. »
(Jackson & Mazzei, 2009)

« Writing in the first-person voice involves using the first-person pronoun (I, we, me, us, my, our) to represent your ideas. » (Given, 2008)

« Voice has multiple dimensions: First, there is the voice of the author. Second, there is the presentation of the voices of one's respondents within the text. A third dimension appears when the self is the subject of the inquiry. » (Hertz, 1997)



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under the terms of the Creative Commons 4.0 license: Attribution - No commercial use - No derivative.

This paradigm rests largely on a conception of the knowledge resulting from phenomenology which comes initially for Husserl from the experience which is accessible by a return on oneself, following the epoche, the bracketing of the knowledge of science, then on the embodiment with Merleau-Ponty which grants a great importance to the perceptions, to the feelings and even to the emotions. This is how the "voice" arises, which is the expression of the person by herself, the "I" who does the research, who interprets the collected data. Interpretation is the recognition of the symbolic dimension and of the plurality and diversity of points of view on the world. Rosanna Hertz distinguishes three "voices": that of the researcher who does the ethnography, that of the answers he has collected from the respondents and finally that of the autoethnography where the two positions are combined within the same person.

The Impossible rendering of Other's Voice

« [...] individual voices being made explicit with someone (normally the researcher) interpreting from them an integrated collective account » (Bowden & Green, 2010)

« [...] can any researcher validly claim to have revealed the "true" voice of the researched anyway? In an absolute sense, it is not possible. The expression of voice is idiographic, that is, located in a given time and place. Hence, voice is both dynamic and subjective. What is accessed by the researcher is always a filtered voice. »
(Bowden & Green, 2010)



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under the terms of the Creative Commons 4.0 license: Attribution - No commercial use - No derivative.

John Bowden and Pamela Green remind us that it is illusory to think that a voice can render, reveal the "true voice" of other people, because their voices are both irreducibly singular and irremediably "situated" as Donna Haraway has so well shown. The researcher can only interpret them, filter them through his own subjectivity.

Give Voice To

«[...] to people who are marginalized, disadvantaged, excluded, or vulnerable » (Schwandt & Gates, 2018)

« [...] to those who have been silenced by dominant discourses » (Leavy, 2014)

« [...] having readers “hear” their informants — permitting readers to hear the exact words (and, occasionally, the paralinguistic cues, the lapses, pauses, stops, starts, and reformulations) of the informants. » (Lincoln, Lynham & Guba, 2011)



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under the terms of the Creative Commons 4.0 license: Attribution - No commercial use - No derivative.

Critical approaches, partly from cultural studies, feminist, queer, colonial, etc. aim at empowering marginalized, excluded or vulnerable people by giving them a voice instead of the researcher speaking for them. There is a renunciation of the researcher's power and the privilege associated with it that is necessary in order not to perpetuate domination. Thus the researcher renounces to correct, to smooth, to make acceptable to the norms of the academy the voice of the persons objects of the research, by including them as it is. This is the beginning of polyvocality.

If the World is messy

« If the world is complex and messy, then at least some of the time we're going to have to give up on simplicities. [...] if we want to think about the messes of reality at all then we're going to have to teach ourselves to think, to practice, to relate, and to know in new ways. » (Law, 2004)

« The need, then, is for heterogeneity and variation. » (Law, 2004)

« Along with this crisis of representation [...], qualitative researchers have recognized the dangerous assumptions in trying to represent a single truth seemingly articulated by a single voice and have therefore pluralized voice, intending to highlight the polyvocal and multiple nature of voice within contexts that are themselves messy and constrained.» (Jackson & Mazzei, 2009)



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under the terms of the Creative Commons 4.0 license: Attribution - No commercial use - No derivative.

Faced with the realization that the world is complex and messy, John Law advocates a change in qualitative research practice. Alecia Jackson and Lisa Mazzei, who have written extensively on voice, recognize the powerlessness of a single voice, even the best trained, the most skilled and knowledgeable, to capture the complexity of a phenomena, it needs the plurality and diversity of voices.

Polyvocality

« Such ways of writing can create spaces for many and varied voices to rub up against each other in interaction and juxtaposition as they whiz around, by and through each other. These texts then become living and moving, changeable, experimental creatures. » (Kohn, 2000)

« [...] polyvocality does not only have to mean resorting to different individual or group perspectives, but can also be applied to make sense of the multiple voices that speak through any individual's lived experience. » (Saukko, 2010)

« [...] creating open texts that include many voices, views, languages in use and thus denying a final authorial resolution. The possibility is that the relative indeterminacy of [such a] text allows a spectrum of actualizations. » (Byrne, 2017)



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under the terms of the Creative Commons 4.0 license: Attribution - No commercial use - No derivative.

Polyvocal writing requires an adapted semiotic where each voice is characterized by a singular typography and a particular layout on the page.

Polyvocal writing is a writing of becoming, a writing that happens, insofar as the voices listen to each other, answer each other, relaunch each other, rocket and bounce, pile up and overlap, polyvocal writing is an experience of life together.

The polyvocal writing can be the fact of only one person. I give two cases of figure. The first one is when the voices cohabit in the same space-time and are those of different personae, for example the voice of the emotions felt, the voice of the child in us and the voice that writes his thesis, which allows differentiated writing: embodied for one, creative for the other and academic for the last. A second case is when the voices belong to different times, for example an initial voice that formulates its thesis project, a second voice that writes its thesis and a last voice a few years later that revises certain aspects put forward during the writing in view of what happened in the field and the reflexivity that one is then able to deploy.

In short, polyvocal writing produces open texts, without resolution and whose indeterminacy allows a plurality of interpretations.

An Example of Polyvocal Writing

– (Re)Visiting Our Previous Contributions for Research-Creation [as Practice] — A Performative and Polyvocal Writing Project –

(Noury & Paquin, 2020)



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under Creative Commons 4.0 license terms: Attribution - Noncommercial use - No derivative.

Louis-Claude Paquin and myself (Cynthia Noury) have been doing research collaboratively for many years trying to better understand and document the practice of research-creation in the academia. The article we are using as an example for this presentation is entitled “(Re)Visiting Our Previous Contributions for Research-Creation [as Practice] — A Performative and Polyvocal Writing Project.” The prepublished version was made available online (lcpaquin.com) in the fall 2020.

Article Overview

(Re)Visiting Our Previous Contributions for Research-Creation [as Practice]
Noury and Paquin, 2020

(Re)Visiting Our Previous Contributions for Research-Creation [as Practice] — A Performative and Polyvocal Writing Project

Prepublication version — Fall 2020

Authors

Cynthia Noury — École des médias, Université du Québec à Montréal (UQAM)
Louis-Claude Paquin — École des médias, Université du Québec à Montréal (UQAM)

The project: Revisiting our recent French language contributions to research-creation in order to reach English readers. **The process:** Re/Writing on/as research with a play on polyvocality. **The outcome:** Yet unknown, unfolding by iterations from writing this paragraph to the last, while leaving traces of several of the states and layered voices that were part of this performative journey.

This is where we I start.

INTRODUCTION Louis-Claude Paquin has been a professor at the *École des médias de Université du Québec à Montréal (UQAM)* for 25 years. I (Cynthia Noury) am a communication research-creation doctoral candidate there and he happens to be my research supervisor. Over the last few years, we have been collaborating on many research projects trying to better understand the forms research-creation can take, both theoretically and practically. More importantly, we have been experimenting with ways of articulating research and creation at the heart, as well as at the borders, of “R-C.” Through this article, we will revisit our previous contributions in order to outline a vision in the making of research-creation [as practice] and hopefully push it further as part of a multilayered/polyvocal writing as research collaboration (see [POLYVOCAL WRITING]).¹

CN My first draft will be submitted to Louis-Claude to add up to with only one constraint: keeping it shortish. We’ll bulk it up from there, as layered traces of this process and its temporality will be were left for you to read. We could have chosen other/better strategies for this polyvocal writing project, but this was a practical one as Louis-Claude was busy with other commitments at the time and I felt somewhat more comfortable tackling the bulk of translations awaiting us. Here I started my journey starting at the blank screen before me in all its possibilities, writing from and through theory, but also about the process itself.

[...A few weeks later into collaborative writing...]

LCP What a good idea to reiterate through writing our common, intersecting and singular reflections on research-creation! It’s also enjoyable to get back on the track of polyvocal performativity, which we have put in practice in previous publications.

I was first surprised at the form you gave to the paragraphs of the text: first a framed title and then a square block of text. A protocol. In doing so, you left out propositional writing which is the norm in qualitative research for a cut-out writing, possibly disjointed, which allows you to avoid reconciling divergences. It’s very poststructuralist. I like it.

¹ Accordingly, this article will revisit and translate ideas and segments presented in previous French contributions (both common and individual), with reference to the original publications or works in progress.

5

LCP:



Louis-Claude Paquin is a professor at École des médias de l’Université du Québec à Montréal (UQAM) and a founding member of Hexagram, an international research-creation network in media arts, design, technology and digital culture. After having long taught and studied theories and intensive multimedia creative practices, he teaches epistemology and the methodology of research-creation. His recent work focuses on the cartography of the literature on research-creation, as well as on the singular research-creation practices of Hexagram members. He is currently preparing a book entitled “Face de la recherche-creation par cycles heuristiques,” as well as working on performative research and its declinations. Many of his contributions are available online under a Creative Commons license (cqpauin.com).

CN:



At the time of writing this article, Cynthia Noury is pursuing a research-creation doctorate in communication (UQAM) dedicated to media street interviewing. She explores the issues related to this practice from both a theoretical and a creative perspective, notably through a series of experimental radio performances. She co-hosts the RED podcast on research-creation (red.hexagram.ca) and has collaborated in several international projects and research groups on this practice, including the development of a Toolkit for promoting responsible conduct of research in research-creation. She is also a lecturer at UQAM’s École des médias and a Hexagram Network member.

Both pictures come from Olivier Gélius Richard’s research-creation project *Photo(s) d’idéologie* (2017).

(Re)Visiting Our Previous Contributions for Research-Creation [as Practice]
Noury and Paquin, 2020

CN Writing this paragraph made me realize that we had inadvertently used the “what is” formula to describe research-creation in this text and others previously. How can we go beyond this kind of automatism and work with this paradox, productively? In this instance, I chose to reuse it voluntarily, marking all occurrences in dark green and, eventually, playing with them.

Cartography Part 1

CARTOGRAPHIC FRAMEWORK We thus adopted an inverse epistemic posture, inspired by poststructuralism, and chose to display the diversity of theoretical perspectives on research-creation on the same plane, presenting them as a “cartography” to preserve their singularity (Paquin et Noury, 2018a). After “mining” into a large body of texts looking for different occurrences (e.g., research-creation, artistic research), we selected relevant excerpts, gathering them around clusters of issues emerging from the literature, our own backgrounds and personalities as “cartographers” knowledgeably influencing this process. We allowed various maps to emerge from the data we had in front of us, organizing multiple, and sometimes conflicting, theoretical visions of research-creation rather than constraining them (see *Figure 1* as an example). Thus, “living and thinking as a cartographer require[d] us to renounce the categories of essence in order to promote an analysis that is sensitive to both the immanence and contingency of reality” (Sibertin-Blanc, 2010, p. 229).²



Figure 1. Map of French language research-creation literature produced in March 2018 as part of the “Research-Creation Cartography” project.

² Our translation, the original citation is: “[...] vivre et penser en cartographe impose de renoncer aux catégories de l’essence, pour promouvoir une analyse sensible à la fois à l’immanence et à la contingence du réel” (Sibertin-Blanc, 2010, p. 229).

11

LCP: In my teaching with postgraduate students, I use heuristic map exercises recurrently, giving way to a great variety of results.



Kesso Salmer (2015)



Margarita Medina Fernández (2016)



Florence Vicker (2017)

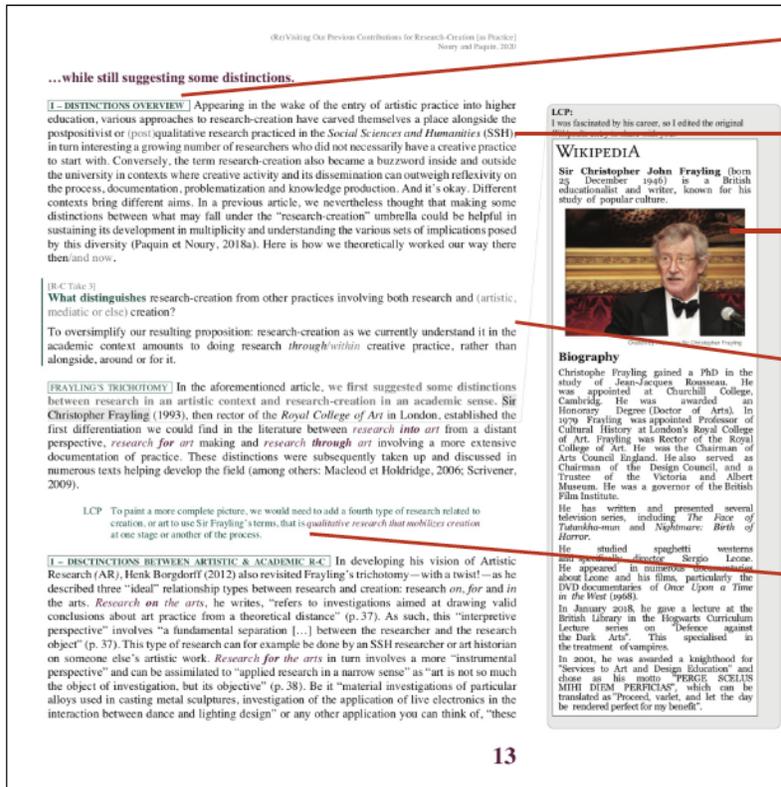


This presentation by Louis-Claude Paquin and Cynthia Noury is made available under Creative Commons 4.0 license terms: Attribution - Noncommercial use - No derivative.

Having both published on research-creation for over five years already—mostly in French—we decided to write an English article providing an overview of our work. I took charge of writing the first draft of the text after we loosely discussed what we wanted to include in it. As I was already used to performative research and writing, I naturally included traces of the research and writing process within the article. I first wrote the main body of the text in a standard paragraph form, but then started opening up spaces for reactions and dialogues, directly asking questions to Louis-Claude.

When he got back to me, he had used Word’s comment function filling up the margins of the pages with complementary information, examples from students illustrating what we were talking about, images, etc. From there, the text evolved and became this nice experimental polyvocal “monster” or “creature” that Louis-Claude referred to earlier on. It is now a 57-page text, that we think is really interesting... but quite hard to publish—as you could guess—because it goes outside every possible guideline you could imagine.

Some Notable Features



Section tags

Regular paragraphs

Margins used as a space to provide examples

"Takes on R-C" progressively complexifying the main concept developed in the text

Dialogues between the authors



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under Creative Commons 4.0 license terms: Attribution - Noncommercial use - No derivative.

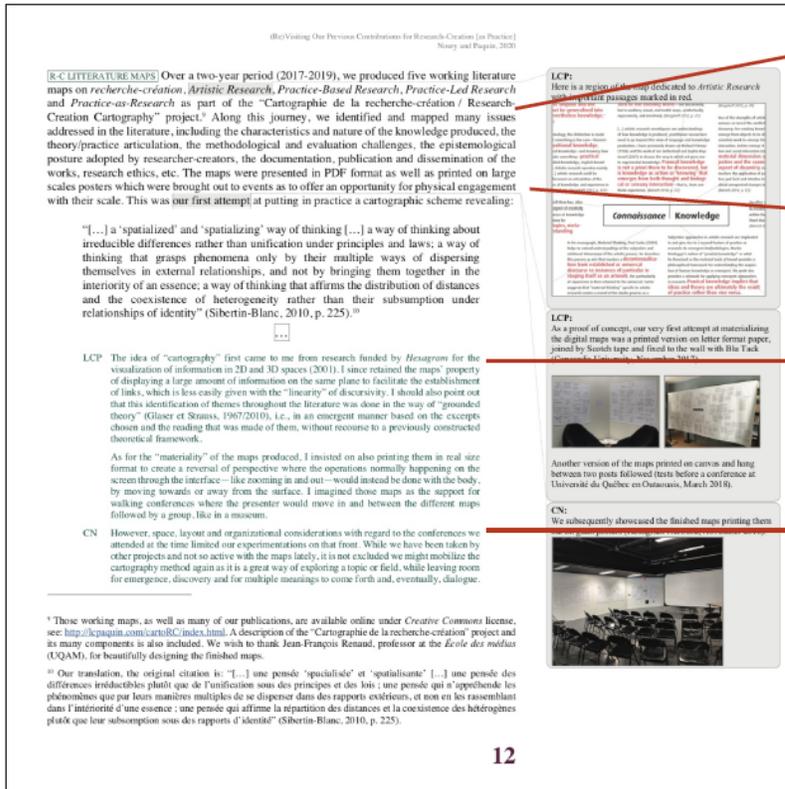
Here is a caption of page 13 in order to illustrate some notable and unusual features of the article. First, you notice a Wikipedia entry in the margin that Louis-Claude recreated to present an interesting author with regards to our work. It also acts as a sort of allusion to what people would spontaneously do in the course of reading an article that is Googling multiple elements to find out more. The right margin is also used as a space to provide examples and open up the reflection throughout the article.

As in regular articles, we have subtitles, but we also have section tags for each paragraph for easier thematic navigation.

In this paper, we are trying to better understand and explain research-creation without defining it. This goal is part of our larger research endeavour to understand research-creation in its complexity—that is as a set of diverse singular practices—rather than trying to encompass it in a single and limiting definition. As such, what we did in the text was to provide successive “takes” on research-creation to show how our understanding of it progressed throughout our reflexive journey. In the end we provided a “final” take on research-creation that is still very open and by no means a definition.

In green, we also have some dialogues that ended up getting inserted in the text. In these, we discuss about the writing and research process, sometimes disagree about things between ourselves or with the authors, ask for clarifications, raise questions or limitations, etc.

Polyvocal Layers I



1) Plural voices from our previous writing

2) Plural voices from the authors cited

3) Louis-Claude's voice in dialogues

4) Cynthia's voice in dialogues



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under Creative Commons 4.0 license terms: Attribution - Noncommercial use - No derivative.

Even though our reflection on polyvocality took more theoretical dept afterwards, we were already thinking about the different voices at play as we were writing. We outlined seven voices in the text at the time of writing:

- 1) We have the plural voices from our previous writing in French that we are sometimes translating, quoting and adapting.
- 2) We have the plural voices from the many authors cited.
- 3) We have Louis-Claude's voice in the dialogues.
- 4) We have my voice in the dialogues.

We also have our distinct voices that are kind of melting in the main paragraphs as readers can't really distinguish who has written what.

Polyvocal Layers II

enough distance about one's action to reflect on them and relate them to a larger context. This brings parallels with Donald Schön's (1982/1994) reflective practitioner model, as well as with methods such as auto-ethnography (Arnold, 2012; Borgdorff, H., 2013; Farber, L., 2010; Stock, 2013) (Paquin et Noury, 2020, pp. 111-113). While previous sections of the text mentioned some of the many writing strategies mobilized in SSH (see [CREATIVE WRITING IN SSH](#)) that can also be applied to writing a practice narrative, let us allude to a few more interesting avenues.

WRITING AS RESEARCH We are among those who consider writing to be one of the privileged places of reflexivity and knowledge discovery, especially when it comes to research-creation practice narratives. As mentioned previously (see [WRITING AS A METHOD OF INQUIRY](#)), Laurel Richardson (1994) is credited with attributing a more important role to writing than simply transcribing research results in order to disseminate them. For her, writing is a way of doing research: writing is research. In the case of research-creation, the use of writing by the researcher-creator leads to cognitive changes—a shift from the inside out—through the explicit recall of embodied and emotional experiences, as well as decisions made intuitively in response to unforeseen situations in the creative process. Writing down and reworking these experiences, decisions and other highlights allows one to take a critical distance, to confront them with the theoretical and practical knowledge framing the project and to produce new understandings and know-how, both in relation to the creative process and its outcome. In addition, comparing the current writing with previous ones allows the researcher-creator to identify patterns, recurrences, crisis, or even ruptures in the creative process and media artifacts produced that may not have been apparent before (Paquin et Noury, 2020, p. 129). While writing as research can be mobilized as part of a research-creation process, many other strategies exist for writing about and through practice.

[Blank space resulting from layout considerations, left for you to fill with your own writing experiments...]

40

LCP:
Translated example of my own research through creative writing (Paquin, 2020):

That morning, June the 10th 2019, on the eve of a long-awaited sabbatical year, enjoying a short stay in Montreal, we sat on a terrace on the first floor of a small house with a foreground view of the port and in the distance, the blue Aegean Sea. Absent of getting up, I let myself go where my Pilot Varioflight Point fountain pen, Retractable Collection, matte black, medium point, my ink cartridges and my Apica notebook made in Japan would, my handwriting was fluid.

Desire to write
Anxiety to write
Give oneself time to write
Giving me time to write
Grip my thoughts, formulate them
Form the letters, form the words
Tying the thought to my hand
Reassembling the thought in my hand
Writing while looking away at the horizon line of the sea
The horizon as a becoming appearing further, without really knowing where
Delight to write, sometimes
Heartache to write, often
Decide to write
Let it come and write
Feeding the writing
Desire to write, write my desire
Anxiety to write, write my anxiety
Writing to become, writing my future
Getting distracted, looking for distraction
Having the project to write, writing to have a project
Projecting to write, projecting myself into writing
Write to record, recording by writing
Engage the letters, to train myself, to transform myself
Let what comes, let what becomes, becoming
I'm writing overlooking the harbor, the fishermen's boats are protected by the seawall.
Most of the time, I write overlooking the world, protected by rationality...
Another paradox
To be able to write my paradoxes, to get out of the protection of the harbor wall, to face the waves, the surf, the crises, the bad weather, the storms
Write to make a trace, a path, a furrow...
Writing while crisis-crossing, while wandering to avoid the headland and the high waves that pour over us, that upset us, that overturn us...
Writing so I don't capsize, get bogged, ligherly, or fall apart.
Writing like a Greek fisherman who goes far away on his frail boat, scraping the bottom of the sea
Writing like a Greek fisherman who at night goes on a sea of oil with a light to attract big fish with cunning and guile
Use subterfuge to capture hints to make concepts...
Let me be surprised by the writing, surprise the writing
Stop writing, go for a walk, and come back to write.
Writing, writing, writing
Write again.

5) Researchers-creators cited as examples

6) Aporias

7) Opening potential dialogical spaces with the readers



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under Creative Commons 4.0 license terms: Attribution - Noncommercial use - No derivative.

5) In the margins, we also have the many voices of the researcher-creators that are cited as examples. Whenever we were citing other people's work, we were always trying to stick to the words they used to describe their own practice. We had previously done a massive survey with researcher-creators from the Hexagram research-creation network in Montréal, so we had data about more than 150 people to work with.

6) In the margins, we also have comment boxes that we called "aporias" at the time of writing. These are spaces to open up the reflection to themes that were not central to the text, but that were of interest to Louis-Claude or myself.

7) Eventually, we even opened up potential dialogical spaces with the readers. In the example on this page, we had just discussed "writing as research" so we used a blank space to create a box for readers to participate in a writing exercise. We ended up doing that a couple of times throughout the text. At one point, we even invite readers to fill an interactive form about their research-creation practice and return it to us by email. We haven't received any feedback yet, but hope people are still filling it for themselves.

Why did we adopt polyvocal writing?

- ...To open up our own thinking.
- ...To dialogue among ourselves and with the authors.
- ...To illustrate and exemplify.
- ...To diverge and digress.
- ...To let our theoretical influences permeate our writing.
- ...To perform research (in the open).
- ...To make the research process and its temporality visible.
- ...To speak and let others speak in their own words.
- ...To share and undermine our authority as writers.
- ...To experiment, think and do research differently.
- ...To open up new interpretation and meanings for readers.
- ...To **HAVE FUN!** (Because research should be.)



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under Creative Commons 4.0 license terms: Attribution - Noncommercial use - No derivative.

So, finally, why did we adopt polyvocal writing? You can see a long list of reasons on the slide. We knew some of those things before starting the project, while others were figured out during the process.

First, we adopted polyvocality to open up our own way of thinking and writing. To dialogue among ourselves and with the authors. To illustrate and exemplify. To diverge and digress beyond what it is easy to fit in a nice little formatted paragraph. To let our theoretical influences permeate our writing. To perform research in the open, making the research process and its temporality visible. As such, in our dialogues, we even reflect on things we once wrote and don't agree with so much anymore. We think it's especially interesting to include that. You know, sometimes you publish a text and a few years later you think: Wow, did I really write that? Well, those performative texts allow for spaces that make visible the changing, evolving and sometimes conflicting reality of research.

We also adopted polyvocality to "speak" and let others "speak" in their own words. As such, we had everyone approving their quotes used in the text. We also did this to share and undermine our authority as writers. To experiment, think and do research differently and most importantly to open up new interpretation and meanings for readers. As mentioned earlier, there is no final resolution in this article and we leave space for people to agree or disagree with us, add their own ideas to ours, raise more questions, etc.

References

- Bowden, J. & Green, P. (2010). The Voice of the Researched in qualitative research in Higgs, J., Cherry, N., Macklin, R. et Ajjawi, R.. *Researching practice : a discourse on qualitative methodologies*. Rotterdam; Boston : Sense.
- Byrne, G. (2017). Narrative inquiry and the problem of representation: 'giving voice', making meaning. *International Journal of Research & Method in Education*, 40(1), 36-52
- Given, L.M. (2008). *The Sage encyclopedia of qualitative research methods*. Los Angeles, Calif. : Sage Publications.
- Hertz, R. (1997). *Reflexivity and voice*. London : SAGE.
- Jackson, A.Y. & Mazzei, L.A. (2009). *Voice in qualitative inquiry : challenging conventional, interpretive, and critical conceptions in qualitative research*. London; New York : Routledge.
- Kohn, N. (2000). The Screenplay as Postmodern Literary Exemplar: Authorial Distraction, Disappearance, Dissolution. *Qualitative Inquiry*, 6(4), 489-510
- Lather, P. (2007). *Getting lost feminist efforts toward a double(d) science*. Albany : State University of New York Press.
- Law, J. (2004). *After method : Mess in social science research*. London; New York : Routledge.
- Lincoln, Y.S. & Denzin, N.K. (2003). Turning points in qualitative research : Tying knots in a handkerchief. Walnut Creek, Calif. : AltaMira Press.
- Leavy, P. (2014). *The Oxford Handbook of Qualitative Research*. Oxford : Oxford University Press.
- Saukko, P. (2010). *Doing research in cultural studies : an introduction to classical and new methodological approaches*. London : SAGE.
- Schwandt, T & Gates, E. (2018). Case Study Methodology in Denzin, N.K. and Lincoln, Y.S. *The SAGE Handbook of Qualitative Research*. (5e éd.). Los Angeles : Sage.



This presentation by Louis-Claude Paquin and Cynthia Noury is made available under the terms of the Creative Commons 4.0 license: Attribution - No commercial use - No derivative.