"Promoting participation through visual narrative inquiry to recreate teacher learning-practice"

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Abstract

This paper focuses on the progress of a current participatory action-research project which aims to analyse the use of visual narrative research in the continuing education of teachers to promote collaboration between different agents and help rethink the actions that commit universities to educational and social transformation. A mixed group of professionals, made up of teachers from different schools, advisors from Cantabria's teacher training centre and teachers and students from the University of Cantabria, took part in this research. We carried out a training process focused on producing and analysing different narratives in order to recreate educational practice, accompanied by a shared desire to transform it. The meta-narrative of the training action, implemented through a visual narrative methodology, has allowed us to identify the findings and limitations of the process, as well as its repercussions on the professional development of the participants.

Introduction

The participatory action research project in which we are now immersed began during the 2017-2018 academic year with the creation of a scenario for promoting teacher professional development in Cantabria, a region located on the northern coast of Spain.

Our research group has promoted various projects in the field of continuous teacher training in order to foster collaboration between different agents and contribute to rethinking the actions that commit universities to educational and social transformation. The projects developed, framed within the broad approach of participatory inquiry from a critical perspective, seek the democratisation of knowledge and the incorporation of emerging methodologies to guarantee full participation in the training experiences in which we are involved (Fernández-Díaz *et al.* 2019). In this regard, we follow in the footsteps of the contributions made by studies carried out in the Spanish educational context (Hernández and Sancho 2020), based on a complex perspective on teaching-learning practices (Strom and

Viesca, 2021) which highlight the urgent need to look for other ways of approaching the improvement of teaching practice.

Our current educational practice, subject to the swings and roundabouts of numerous educational reforms, takes place under a global umbrella that is not free from volatility, uncertainty and complexity (Stein 2021). Curriculum development policies continue to feed the cogs of school machinery, generating fragmented and short-term curricular texts that turn teachers into "programmers" in which it is difficult for them to facilitate the experience of community-based transformation.

Faced with the proliferation of managerial institutional thinking and culture, in which an externally legitimised system promotes standardised tasks, performance rankings and excessive regulation of the teaching role, there is an urgent need to promote the emergence of other visions of the world-system based on diversity and the appreciation of different forms of knowledge and ways of constructing reality. We need to support practices of re-existence that allow progress towards the construction of an "other" educational reality, embracing the epistemological sovereignty of students and teachers. Furthermore, we need disruptive teaching in order to "focus on gaps in reality, observe from multiple angles, and place ourselves in spaces of insurgent creativity and possibility" (Walsh 2019).

Taking into account previous considerations with regard to the context in which our work is developing, we will now explore a unique training action established with the collaboration of various advisors from Cantabria's teacher training centre. The actions designed in this collaborative scenario were focused on using different narratives to foster the establishment of links between the participants and promote inquiry into invisible daily life, problematising and recreating our experience in the classroom. At the same time, we began to reflect on the strategies promoted to enhance the professional development of the participants, analysing our findings and difficulties within the context of a Participatory Action Research (PAR) process, the meta-narrative of which will be addressed in this paper.

Provoking and accompanying the desire to transform educational practice

The use of visual narrative in continuous teacher training constitutes a tool to increase the transformation of participatory culture in schools, as well as to document and understand the innovation experiences and professional development of its protagonists.

We began from a conception of innovation as a possibility or opportunity to ask ourselves about learning transits, taking into account the polyhedral gestures, multiplicity of languages and baggage linked to the apprehension of the educational act in the current context

of hybridisation and versatility in which we live (Aberasturi-Apraiz *et al*. 2020; Lamieux 2021). It is a shared intellectual experience that allows inventing, discovering and weaving the teaching profession itself, feeding the transformation of practice and meanings that are being built around it.

It is necessary to opt for a critical and emancipatory paradigm capable of guaranteeing the transformation of the subjectivities that arise from the encounters and displacements generated, to the extent that they succeed in affecting those who participate (Hernández and Sancho 2020; Colmenares 2021). The transformation of teaching must be embedded in training processes that guarantee real, situated, polyhedral and interconnected learning, based on a complex framework as an ethical imperative (Strom and Viesca, 2021). Faced with the trend of unconnected short courses, there is increasing recognition of the need to promote experiences that avoid the reproduction of externally pre-established schemes in order to establish links and decision making based on the recognition of the unique identities and different needs of the participants. Thus, teachers become the true protagonists of the transformation process along a journey in which different visions converge. They mediate the evolution of inquiry and contribute to making the learning situation more complex in terms of improvement, thus enabling the incorporation of what is emerging (Atkinson 2017).

In this resignification of training processes as scenarios in continuous, situated and diffractive wandering, we have adopted a disruptive vision from which it is possible to develop and support transformation processes in the school environment. It is a vision of professional development in continuous decolonising transition, which continually requires repositioning contexts, knowledge and languages, as mediators to be able to understand reality as a democratic and inclusive practice (Escobar 2016).

In order to confront linear, progressive and economistic rationality, we propose seeking counter-hegemonic alternatives by recreating educational opportunities in multiple scenarios to forge a *relational knowledge of reality*. That is, situated thinking capable of avoiding classical teaching formats centred on the selection of contents and themes, with the aim of integrating different ways of learning and the knowledge that emerges from social interactions in a specific scenario of action.

Relational knowledge integrates qualitative, celebratory, affective and ritual relationships. It involves rethinking the diversity of relationships (*principle of correspondence*), the questioning of non-contradiction (*principle of complementarity*) and the mutual conditioning of actions (*principle of reciprocity*).

Therefore, instead of approaching the design of the training action like the laborious creation of a puzzle with a predefined presentation, we suggest divergently tracing an investigative path with the aim of mobilising different cognitive resources. Different languages and formats are required to respond to a multiplicity of situations, singular needs and forms of representation in order to achieve an expansive communicative rationality free of impositions (Ferrada, 2020).

Narrative visual inquiry as an emancipatory process

In order to prioritise the relational and inter-contextual nature of the participatory process and systematise reflection on curricular innovation and professional development, it is necessary to experiment with different languages and formats. This not only strengthens the establishment of horizontal relationships, but also facilitates free expression and breaks the dominance of written language in the generation of knowledge. In this regard, it is possible to clarify the relevance of the interactions that convey the construction of meanings, avoiding a stereotyped application of methods and critical thinking generated from a hegemonic logic (Deleuze and Guattari 2005).

Based on the above, we advocate the incorporation of professional growth processes through the contextualised historical, social and cultural deconstruction of our practices and thinking (McArdle 2015), turning research into a moral and political practice of reflection in relation to the transits of our own teaching identity and its repercussions on the various environments in which we interact. Ultimately, we are what we narrate (Clandinin and Conelly 2004), therefore we intend to look in-depth at the meaning of our ways of being and doing while reconstructing ourselves by collaboratively investigating the transformation process itself. This involves amplifying and diversifying conventional forms of inquiry, in order to create new meanings and relationships (Pink 2009).

Specifically, visual narrative allows us to enhance reflection on the improvement of participatory culture in the university context and actions aimed at transmitting the response to situations of social injustice. As an emerging emancipatory methodology, visual narrative contributes to unmasking the conditions of the university context by enabling the integration of absent voices and recognising different knowledge and interpretations (Crimmins 2017).

In this disruptive methodological approach, we regard the use of cartographies as a situated practice around which an intersubjective space can be developed with divergent languages that encourage the intersection of learning experiences while allowing the production and collection of information in research processes (Aberasturi-Apraiz *et al*. 2019).

Cartographies constitute a substantial tool for arbitrating improvements in cycles of reflection in the research process by allowing us to clarify resonances, stagnations and dilemmas, since the perception of knowledge as wandering through fields of intertextual subjectivites forces us to permanently relocate ourselves (Rogof 2006). Together with the clarification of power relationships, they enhance awareness of our own identity as well as reflection on the meaning of our actions and the discourses that underlie them (Braidotti 2018).

Taking into account the transformative power of different narratives in the recreation of school experiences, we recognise the need to look in-depth at the tools that allow us to move from reflection on the reconstruction of our work towards the search for diffractive inquiry (Onsès 2019), in order to incorporate the disruptions, displacements, silences and fictions in the process. In this visual inquiring wandering we are committed to, we also consider ourselves learners, problematising the disruptions that we provoke and share in order to promote the democratisation of knowledge (Santos 2018).

The implementation of projects that encourage the meeting of teachers from different contexts provides the opportunity to experience participatory relationships that are different to conventional ones, since the participation of other groups allows us to question ourselves and our own university teaching practice. It is a challenging adventure which aims to give an emancipatory meaning to our teaching work, demanding a participatory commitment that contributes to re-territorialising the shaping of an ecology of knowledge based on mutual care and growth, generating other narratives (Rivas-Flores 2020).

Methodology

A mixed group of professionals made up of teachers from different schools, advisors from the University of Cantabria's teacher training centre and teachers and students from the University of Cantabria took part in this research.

Through the design of a PAR, we propose interweaving professional transformation through the collective and critical analysis of teaching practices, while generating knowledge in the course of the actions developed. In this participatory and democratic way, open to the involvement of diverse actors, we aim to work towards a scenario for rethinking school experience through an analysis focused on highlighting power relations and enabling social transformation, seeking co-learning in the process.

As a methodology focused on educational and social change, PAR is characterised as a process that is built on and for practice, with the aim of improving it through its transformation,

while at the same time seeking to understand it, requiring the participation of the subjects involved. Although PAR was initially designed as a spiral of cycles of intervention and reflection aimed at implementing a critical and systematic analysis of the situations under study and improvement, the incorporation of emerging emancipatory methodologies is currently proliferating as a result of the participatory convergence between different approaches, groups and collectives. In this context, we continue to rethink design as a framework to develop the integration of experiential, contextual and relational knowledge by proposing alternatives to the instrumentalised use of reflection on action. Likewise, the co-creation of the meta-story in the research process is being promoted in order to identify the episodes through which the exchange of knowledge between participants takes place, as well as the generation of communicative scenarios in which significant findings and dilemmas are publicly shared (Jorgenson and Stephens 2022).

Within this broader PAR programme, we carried out a training process over the course of two academic years, focused on producing and analysing different narratives in order to recreate critical incidents and voice our concerns around teaching. We also wanted to enable the crossing of different professional trajectories and different educational contexts and stages (shown in figure 1).

In short, we tried to implement transformation by seeking new forms of knowledge production and reflection conveyed through visual narrative. We aimed to provoke the genesis and consolidation of a scenario for sharing reflection on our responsibility in our teaching work. In this regard, we sought to rethink our commitment to the community environment along a path open to possibilities, in which different ways of narrating educational experience converge, mediating the establishment of relationships and the meanings generated through our practice. We also encouraged reflection on the strategies developed in order to enhance the professional development of the participants through the analysis the findings and difficulties of the research process itself.

Different techniques were used for the production and collection of data. Observations of the context, field diaries and discussion groups enabled us to contemplate the realisation of various narrative productions, allowing for a multiplicity of formats and expressive variants that facilitate the inclusion of the actors in their different forms of representation and make hidden daily life visible. In this diversification of codes and formats we contemplated the implementation of specific techniques to generate visual narratives and organise data collection with regard to these using a variety of methods such as cartographies, micro-stories and dialogues stimulated by audio-visual means (Nind and Lewthwaite 2017). Thus, the evidence

obtained avoids creating a merely conventional register circumscribed to the transcripts and annotations. It becomes a compendium of acts providing transgressive data (Pierre 2013) involving fiction, dreams, memories and body and artistic expression, even allowing the rethinking of the role of gaps and silences in the development of research (Mazzei 2003).

With regard to the analysis of information, we set out to move from a mere deconstruction of meanings to a search for meanings based on the data obtained. Consequently, it presented our investigation with new possibilities and lines of flight, enabling us to consider them in relation to theory in order to generate new thinking on the recreation of educational experiences, thus transgressing the possibilities of interpretation (Hernández and Sancho 2020). To this end, a reflection process was carried out on the dimensions that arose from the implementation of the collaboration process (Coker 2021). We attempted to integrate dilemmas and respond to issues and questions that had emerged from the analysis of voices from the participating classrooms. The initial research questions are highlighted below:

- How do we consolidate a work context to document practice using different languages and formats, polyphonically accommodating unique visions and generating relational and experiential knowledge?
- What strategies promote the establishment of horizontal relationships between the participants and the production of the meta-narrative with regard to the improvement of the training process and professional development? What role does visual narrative inquiry play in the reconstruction of innovation experiences?

[Place Figure 1 here]

Findings

The training process was designed collaboratively by combining monthly face-to-face meetings with individual research work conducted in the participating classrooms. The face-to-face sessions, preceded by a documentation process to provoke resonances and distancing, encouraged experimentation by combining different narratives. This organisational modality strengthened the interconnection between different classrooms and educational stages and accommodated the learning generated in informal contexts, polyphonically integrating the feelings of the teachers, students and the other participants.

Through the production of different narratives, we established the necessary links to share interests and concerns about the transformation of practice, recreating curricular visions,

models of participation, relationships and knowledge. Throughout the process we questioned our teaching role, the responsibility and place we occupy in the micro-worlds we inhabit, marked by the teaching profession. Primarily, we facilitated spaces for participatory convergence between initial and continuous teacher training, enabling a crossroads between teachers with different trajectories, a confluence of possibilities for free expression to mobilise curricular transformation based on inquiry and estrangement.

In the following section we will look in-depth at the reflection on our use of visual narrative in the communicative spaces in which we shared our trajectory. This has made our own group learning story more complex. Taking into account our questions outlined previously, we have based our work on the collective resignification of experiences using narrative techniques.

Recognising ourselves cartographically in the eyes of others

In the initial induction sessions, we established links and group bonding, allowing for individual interests and questions. Thus, we began to chart a course exploring the use of different languages for sharing experiences, debating ideas, rethinking our classroom and recognising our responsibility and enthusiasm for teaching.

Through the creation of different cartographies, we set out to investigate the possibility of promoting the transformation of teaching practice, documenting experiences throughout the training process. We began the visual narrative practice with the objective of being able to weave and make our trajectory visible, seeking confluence and disagreements, encouraging the intersection of classroom narratives with the evolution of a formative history of this incipient community. We tried to generate communicative spaces to engage in dialogue (Dogan *et al*. 2019, Admiraal 2021) on the initial cartographies, seeking attentive listening to confront meanings and provoke resonances and disruptions. Together with physical movement and the inter-gestural flow of the different realities inherent in the creative process of the visual narrative, the vibrations caused by mental movement began to be felt, which made us disrupt initial positions and exchange roles, surprising us.

[Place Figure 2 here]

Once our initial roadmap had been visually outlined, we decided to take a closer look and investigate ways of doing and assessing what was present and absent in our educational daily life. To this end, each participant had to provide the story of an event related to assessment; an

episode that had left a lasting impression (either because they had experienced it first-hand as a teacher, mother, colleague, student or because even though they had not been the protagonist it had significantly affected them), in order to tell it using different languages (epistolary, musical, audio-visual, pictorial, photographic, craftwork, etc.).

From this multifaceted approach, we opened our box of school experience to resignify the episode and try to include other views, from other places and educational agents. Images, poetry, coins, written texts and specific education legislation were some of the devices employed to recall feelings of disbelief, anger or frustration. The stories contained individual episodes of mothers who had suffered the consequences of assessment through their children's school experiences, questionable teaching practices indirectly revealed in professional trajectories or episodes from their own school history.

As illustrated in Figure 2, these individual stories, reread together, became part of the group's collective visual narrative. The main concerns and stagnations, that is, forgotten places, disagreements and resistance, all of which emerged from the conversations about the representations generated in the initial cartographies, were outlined by eliciting images. In this way we related to our own education experience, collectively going over the marks left by our time at school in the context of the questions initially raised. Together with the denunciation of the impediments inherent in institutionalised school grammar, the ideals of transformation and adventure and the desire to embark on a journey fraught with uncertainty, but aided by mutual support and listening, were germinated.

From that moment on we tried to find openings. We discussed how to design assessment systems which we believed to be fairer and we considered how decisions on methodology and assessment can help or hinder each subject establish its role both in school and in the world, thus enabling or restricting spaces for the creation of freedom. We embarked on the arduous task of interdependently repositioning this particular curricular element in order to try to instigate changes that would have a positive impact on the ways of doing and learning in the classroom. In this regard, we searched for loopholes from which to understand the curriculum as a complex and ductile concept.

By looking through these holes, we can identify the need to promote a more democratic management of our classrooms in such a way that independence and experimentation are enhanced, thus promoting inclusive coordinates that transgress the learning journey, as illustrated in Figure 3. We recognised that it was complex for us to weave networks of relationships in the classroom that allow all students to be present, to be close to each subject and make them feel close, supported and valued, thereby creating a classroom climate that

would truly allow us to build a group in which all members perceive the responsibility of our collective growth. Thus, despite the barriers, shortcomings and limitations that surround our task we recognise the possibilities, opportunities and responsibilities that are required to help regain the pleasure and relevance of learning beyond qualifications and decontextualised and compartmentalised content, highlighting opportunities to experience the curriculum as episodes capable of enabling the transformation of the subjects and their realities, placing the protagonists in the curricular narrative itself.

[Place Figure 3 here]

Provoking an intersection of subjectivities in intra-community action

One of the visually significant episodes was constructed from the recreation of dilemmas and concerns that are present in our classrooms and educational environments in order to generate a narrative about our classroom life.

We became aware that one of the first problematic situations was precisely how to undertake the creation of the narrative. Beyond the language used to narrate, this task confronted us with situations a priori alien to daily life which nevertheless allowed us to realise that perspective, format, content and depth of field are essential to be able to address the problems we resolve in our classrooms on a daily basis. We also recognised the importance of listening to other voices in order to understand the needs of others and share both difficulties and peculiarities, thereby making the stories more complex. Thus, we realised that behind the apparent insubstantiality of many activities that our students carry out daily in the classroom, a complex web of knowledge is hidden through which multiple realities with varying scope are represented.

We adopted a double challenge in this process, training our gaze beforehand to be able to appropriate a modus operandi in the production of the narrative, self-analysing our reality in order to subsequently allow our dilemmas to unfold in the collective plot of the training group narrative. Opening our classrooms and being able to enter others means carrying out an exercise full of curiosity in which, almost unconsciously, we try to look for features, elements, roots, etc. that allow us to identify ourselves with others in order to overcome isolation and loneliness.

To undertake this opening and collective visual narration we decided to carry out a polyphonic story, generating a type of *'Frankenstein' classroom*, one made up of fragments of our realities, a classroom of classrooms. In this way, we managed to navigate unfolding individual dilemmas in search of collective dreams of improvement. We felt the need to

transform what is so typical for us in our daily work, in our own classrooms, our second home, to reorder spaces and routines with the purpose of generating new experiences and continuing to shape our unique gaze. In this awareness of certain aspects of our educational reality we attempted to rebuild pedagogic spaces that define us and look for new places to increase the opportunities for participation and the free expression of our students by encouraging the mixing of ages and renaming hidden and/or invisible spaces. However, we also recognised the need to rethink how to allocate school time in a different, riskier, less accommodating way. We were aware that the students with whom we live need their time, which does not always coincide with ours.

[Place Figure 4 here]

Another episode belonging to this chapter of visual narratives, the result of the emergence of originally unrelated narratives, began to take shape with regard to the intersection of parallel stories staged in training scenarios which are usually disconnected, more specifically, those related to initial and continuous teacher training. One of our main concerns, as teachers and facilitators of the training process, was the need to enhance the participation of our university students as co-producers of the collective visual narrative, provoking twists and turns capable of producing echoes and interweaving dissonant perceptions in this particular web of stories. Thus we identified the need to to introduce new questions to be able to address, complexify and deepen our initial dilemmas as well as encourage the need to transform and reinvent ourselves in company (Hernández and Sancho 2020).

During this process of searching for a crossroads, at one of the morning sessions held at the university, we had the opportunity to propose the idea of constructing a brief narrative to our university students, who had recently returned from their teaching practice, to enable them to relive some of the significant experiences that had occurred during this period, with the aim of recovering them and sharing them with the participants involved in the process. We made a special effort to show them the coordinates of the map, illustrating the unique crossroads in which we found ourselves. We tried to make them understand the relevance of building bridges between initial and continuous teacher training. We explained the teaching concerns that lead us to explore and locate these cracks in the university scenario, crossing spatial-temporal boundaries that straitjacket the activities that are usually generated in these settings, expanding, looking for other audiences to rewrite ourselves from other unforeseen places which allow room for strangeness, surprise and uncertaint.

Our students welcomed this invitation with enthusiasm, captivated by the idea of forming part of other learning stories, integrating their contributions to chart new routes and enable different learning paths. They diligently occupied different spaces, making great efforts to find the traces that the visual narratives carried out during the course of our subjects had left on the walls of the university classroom. Narratives which, in turn, allowed us to identify a process of questioning with regard to professional identity, that is, the type of teacher we want to become as well as the curricular discourses from which we speak.

On the other hand, the cartographies still present in the university classrooms facilitated the remembering and rereading of previous chapters, learning on which to launch ourselves to build this peculiar posthumous story. Fascinated by the idea that their stories could travel, the students wanted their voices to reach out and turn the posthumous stories into parallel stories, thereby extending the territory. They created stories which were both situated and thought from the teacher's perspective, understanding the difficulties that bombard us daily, that is, isolation and loneliness. Somehow, they managed to move asynchronously to form part of the learning story of the course, abandoning the usual role of a university student and the disconnection between theory and practice which is naturalised daily in this educational context (Fernández-Díaz *et al.* 2018).

We agreed that their stories could converge in the group narrative and we looked for ways to make these parallel stories emerge to make the main plot more complex. We addressed our concerns and experiences and began new chapters to be able to generate the polyphonic story we dreamed of. Although we were already accustomed to the possibility of non-prescribed events in our context, we considered the convenience of visually analysing the route in order to be able to weave the story of the course and analyse the continuities and displacements.

It was after this tracing that, gradually, the dimensions and themes around which to focus the resurgent narratives began to emerge. The visual rereading (Figure 5) allowed us to look deeper into ways of listening to students, incorporating their stories and putting their interests and concerns at the centre of curricular development processes. We were able to resituate some experiences in the practicum described in their narratives, and even invented new learning itineraries, imagining divergent outcomes, burying superfluous disagreements; in short, dreaming up other narratives with which to illustrate divergent ways of knowing.

[Place Figure 5 here]

Visually interwoven participatory scaffolding

Finally, we will analyse the value of the visual narrative with regards to the exchange of trajectories and concerns between the participants from the different phases of the training process.

The deconstruction of the visual narratives generated during the initial training period had allowed us to assess the routes taken and identify from where they were being constructed. It made the transformations of the shared classroom narratives visible and enabled us to map the tracing of group knowledge, which began to manifest itself experientially and relationally. At the beginning of the following period we submerged ourselves in a new meeting in which the participants were given the task of rereading and unveiling the training episodes from the previous year, trying to turn absences into presences, taking care and meticulously provoking so that "what was not yet" could emerge (Santos 2018).

To a certain extent, we managed to relive the anecdotes from the previous year to be able to dream, comparing them with the new members' own school and professional trajectory with the aim of being able to co-construct a new intersubjective space by analysing the difficulties and achievements of the training process.

Thus the gaps, disagreements and questions began to emerge. Numerous concerns surfaced, mapping a new and exciting route, for which we would need new times and spaces in order to continue transforming ourselves. Using the cartographies as mediators, we became aware of the need to provoke new versions in order to understand and transgress the way in which processes of change are managed.

In this regard, being able to trace and distort realities from other places, deciphering the educational legacy of the course through the corporeity represented in the images, allowed us to feed back into the process at the same time as enabling visually interwoven participatory scaffolding. The investigative atmosphere was contaminated by doubts, fears and swirling contradictions between our ideas and actions, giving rise to a new visual representation of educational daily life which allowed us to discuss not only the responsibility of our teaching role but also the power we exercise over our students.

This renewed biographical community, characterised by its openness, capacity for adaptation and script jumps in order to integrate different rhythms, now strives to confront and accommodate the contributions of those who join. It aims to revive, intermingle and advance the unique and subversive adventure which has begun. We are becoming aware of the transformation of the process on this new journey. We have discussed the tides faced, the ballast thrown, and the provisions incorporated, such as the need to overcome the isolation that the walls of school operation insist on perpetuating. We have attempted to ensure the collective co-

creation of the stories by fostering an ecology of knowledge or the urgency of addressing loneliness in these digitally mediated times. In this way, we are transitioning towards the reconceptualisation of the curriculum, recognising the need to play a leading role in its rewriting have and distancing ourselves from the bureaucratic conception that relegates our role as teachers to medieval copyists, consumers of touristic guides externally prepared in order to experience the curriculum as a vehicle for the reconstruction of identities and learning open to what is possible.

Throughout this journey, we have managed to clarify the multiplicity of languages and narrative modalities we have been exploring, as well as the strategies that have enabled different interpretations and the incorporation of new abilities for negotiating and integrating different voices. We have consolidated links and relationships from which to generate knowledge and be excited about the potential for transformation. From a dual purpose we managed to deconstruct the meaning, forms and facilitation strategies inherent in this unique process of collective narration: becoming aware of how collective visual narratives are broken down and analysed to make our own classroom micro-stories more complex, while enhancing our understanding of the processes of personal and professional change.

In short, we recognise the role that each one of us plays in constructing narratives on the reality we inhabit and the way in which we develop different stories about the same fact or event. This has allowed us to recognise our agency to transform and change those things that are not working or that do not work in the direction that we want. An overview of the training process is shown in Figure 6.

[Place Figure 6 here]

Discussion

The results allow us to identify progress in the process of visual inquiry in terms of the improvement of teaching practice and professional development. It displays relational and experiential knowledge about the possibilities and limitations we face in order to continue moving forward. Throughout a long journey, shared rereading of the visual narratives has enabled us to question ourselves by continually challenging ourselves in this thinking-doing in order to polyphonically apprehend our practice in a situated way. The meta-narrative of the training process accounts for professional growth in which it is possible to unravel face-to-face and virtual intersubjective spaces where we intentionally seek to reconstruct meanings about

the improvement of teaching practice, unmasking both the spatial and temporal conditioning factors that regulate them and hidden structural discourses (Walsh 2019).

By freeing ourselves from the constraints of conventional training models, we managed to find an opportunity to narrate individually and collectively in curricular development, with the objective of challenging the macro-dynamics that shape the maintenance of a performative accountability that constrains the ways of being, doing and evaluating current educational practice (Säfström and Månsson, 2021). In this scenario we were able to identify the value of visual narrative in the genesis and consolidation of the collaborative work environment, as well as the displacements generated by the interconnection of classrooms and educational contexts, thus we were able to expand the original participatory and training objectives.

Firstly, we set out to interweave the use of visual narratives by generating a unique environment in which to contrast our objectives, share experiences and connect different work environments with the aim of provoking the desire to transform teaching practice by investigating what is silenced on a daily basis. The creation of a collective cartographic scenario has allowed us to embrace singularities by reinterpreting learning situations from our academic imagination. We have confronted the legacy of our passage through school from different angles and sought, through the incorporation of an emerging investigative methodology, a symbiosis of languages and narratives with the objective of generating alternatives for promoting transformation from a critical and emancipatory vision (Sartorello 2016).

In this time of visually narrated recognition, it has been possible to cultivate the genesis of a space of reciprocity and mutual accompaniment in order to transfer our research to the use of the visual narrative as a disruptive training practice. We have been able to establish links and allow space for uncertainty, prompted by the recognition of different discourses resulting from our professional trajectories and the socio-political context in which they have been constructed. The open communicative space thus devised as a setting where the participation process can prevail, has allowed us to adapt our teaching practice and the inquiry process around this, focusing on the training process (Hawkins 2015).

To some extent, the community acceptance of expressive singularity meant delving into our own school histories. We encouraged the emergence of resonances and dissonances in order to identify common themes and concerns in order to continue diffracting, and diversifying ways of doing and representing, thereby contributing to uprooting hegemonic and reductionist curricular discourses. Likewise, the collaborative visual recreation of the individual narratives has highlighted buried pedagogic moments or unresolved conflicts and also naturalised contradictions and practices. This is a turning point in the transition towards curricular

experiences that include the protagonists in their design and documentation of the experience and also involve a diversification of training scenarios and contexts (Hardy *et al*. 2018).

Secondly, the progress of the results obtained helps shed light on the displacements and lines of flight of the process (Strom and Viesca 2020). The deconstruction of the visual narrative has enabled us to look deeper into the cracks that challenged us to transform ourselves in the "thinking-feeling" inter and intra in order to be able to generate knowledge polyphonically for the purpose of the disruptive proposals we undertook. One of these movements is related to the emancipatory keys that define the characteristics of our work environment, such as the multiplicity of languages and formats used to encourage free expression and discussion on the dilemmas that were emerging. An environment characterised by a plurality of singularities, our own generational differences and group experiences, while subverted by the confluence of materials, bodies and ideas.

In this regard, the configuration of space and time was mediated by the diverse narrative techniques that underwent staging, giving it a continuous mental and physical sway, a transit of approaches and distancing through which we learned to visually recreate curricular development as a participatory and emancipatory practice. In addition to diversifying contexts, agents and tools, we need to enable the flow of meanings by connecting group experiences and personal histories with learning situations in the current hybrid scenarios in which they take place, focusing on the influence of objects, infrastructures, technologies and languages that sustain situations of injustice and inequality (Lemieux 2021).

We also found evidence of progress in both sequences of the action-research developed given that it not only manages to transform collective discussion about the school experience and how it is understood, but also promotes the research role of the teachers involved. As we have shown when analysing the use of visual narrative, rereading one's own trajectory and teaching concerns from the collective gaze allows us to amplify reflection on practice, become involved in documenting the pedagogic experience and transgress interpretations of what is happening, highlighting possibilities and limits.

Finally, participatory scaffolding pursued with the objective of promoting an equalisation of roles and ensuring the assumption of mutual responsibility in collaboration with the co-participants particularly stands out among the different strategies used to promote professional development. It has enabled non-academic participants to work as co-researchers in the process and generated the necessary links to form a community of inquiry in which it is the participants who shape the evolution of the research process. Even this participation has managed to acquire a nuance of democratic and expanded growth, given that the collaboration

between different educational contexts has been enhanced, like a set of molars with unforeseen consequences (Lather 2016). The crossing of stories between classrooms has proliferated to such an extent that the scenario of initial teacher training has been clearly affected by this situated thinking which is embodied and stored in the memory of school experience.

In short, this research has made it possible to account for the transformations of the protagonists of the experience and those who indirectly participated in it, resignifying personal stories in a context of collaborative work, seeking "a different political relationship between the researcher and the researched, subverting traditional hierarchies according to other positions in relation to the truth, information, data or category" (Rivas 2020, p.19). The experience has also allowed us to visually retrace the genesis of a conversation through which experiences are interpreted and distortions are provoked along a journey during which we continue to identify possible voids and silences for arbitrating improvement.

Conclusion and practical implications

The research we have carried out has allowed us to identify the findings and limitations of the training process, as well as its repercussions on the professional development of the participants. Fundamentally, we have managed to generate a work environment in which practice can be documented using different languages and formats. We have been able to demystify the barriers to transformation and free ourselves from the very constraints of other conventional training schemes in order to share our versions of the learning process and resignify different training experiences.

Likewise, our work has encouraged encounters between different educational stages and fostered horizontal relationships between the participants. Through the use of different techniques it has enabled the exchange of experiences, narrating the concerns and critical incidents that allow us to diffract and, in short, move between the cracks to grow formatively. The flow of knowledge inherent to the enrichment of the participants' profiles and forms of expression has strengthened the transgressive effect of the interconnection between training backgrounds and pursued complementarity and intersubjective reciprocity. By rethinking links, space and time, we have moved from facilitating the design of a mere training action to establishing a participatory scaffolding focused on the construction of knowledge from experiences in a relational and thinking-feeling way. In this regard we have made progress towards devising a new feeling of community belonging which is woven through feelings, knowledge and action (Colmenares 2021).

Designing scenarios that escape the excessive regulation of the teaching role today is a complex task (Bengtsson and Mickwitz 2021). We have aimed to commit ourselves to the redefinition of the ways of knowing, in a context in which it is possible to be and act as producers of pedagogic knowledge, problematising experience, recreated through new ways of naming, understanding and assessing it. We have horizontally situated and deconstructed the experiences (Szelei *et al.* 2020) and sought to transform borrowed writing, which has been officially institutionalised and circumscribed to planning and aseptic curricular description, into other texts in which teachers can be recognised as author and participant. Thus, professional trajectories are rebuilt interpretively, allowing us to gain awareness of the experiences while reflectively reworking and repositioning ourselves in relation to them.

Finally, our work highlights the need to incorporate techniques to promote new innovative participatory methodology. It explores the incorporation of different languages to encourage the real participation of the members involved in the research process, and identifies difficulties and possibilities for future research. In this regard, we intend to continue deconstructing visual narratives in order to optimise the visibility of the experiential fabric, to explain the intra-actions that have been generated in communicative spaces through the shared rereading of the visual narratives and the different techniques used. Furthermore, it remains to be clarified how to make this momentary "radical happiness" sustainable in order to continue raising the possibility of challenging the hegemonic and official versions of teaching practice and thus increase the production of parallel emancipatory narratives in new educational encounters (McFadden and Smeaton 2017).

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