Art/Research International
A Transdisciplinary Journal

From Threads to Frames
Animating an Immigrant Senior's COVID-19 Pandemic Experience

Annie Hung, Ching-Chiu Lin et Joan Zhang

Citer cet article

Résumé de l'article

Senior immigrants hold a wealth of experience and knowledge often unrecognized due to language and cultural barriers. This article promotes a collaborative approach within arts-based research (ABR) that flattens conventional hierarchies, creating a space where voices of participants and researchers are valued and heard. By embracing translation as both a method and metaphor in the co-creative research process, this article amplifies a senior immigrant's unique response to the COVID-19 pandemic through her creative making. In this collaborative model, ABR actively involves a senior as co-researcher, building research on her local knowledge and insights. Our approach invites a reconsideration of social support strategies for immigrant seniors, advancing public discourse about their role and resilience within the arts education community.

FROM THREADS TO FRAMES:
ANIMATING AN IMMIGRANT SENIOR'S COVID-19 PANDEMIC EXPERIENCE

Annie Hung
Simon Fraser University
annie_hung@sfu.ca

Ching-Chiu Lin
Simon Fraser University
ching-chiu_lin@sfu.ca

Joan Zhang
Retired Senior

Annie Hung is a multi-disciplinary artist, teacher, and researcher currently completing her PhD in Art Education at Simon Fraser University. Focused on the intersection between identity and relationality, she is committed to exploring complex social topics in an artful, accessible way.

Ching-Chiu Lin is an assistant professor in the Faculty of Education at Simon Fraser University. Her primary areas of expertise include arts-based educational research, digital storytelling, community arts education, and visual research methodologies. Her research is invested in ways of envisioning community as the space of knowledge production where artful social innovations and pedagogical relations can be re-imagined.

Joan Zhang is a Chinese immigrant senior living in British Columbia, Canada. She enjoys knitting as a form of creative engagement.

Abstract: Senior immigrants hold a wealth of experience and knowledge often unrecognized due to language and cultural barriers. This article promotes a collaborative approach within arts-based research (ABR) that flattens conventional hierarchies, creating a space where voices of participants and researchers are valued and heard. By embracing translation as both a method and metaphor in the co-creative research process, this article amplifies a senior immigrant's unique response to the COVID-19 pandemic through her creative making. In this collaborative model, ABR actively involves a senior as co-researcher, building research on her local knowledge and insights. Our approach invites a reconsideration of social support strategies for immigrant seniors, advancing public discourse about their role and resilience within the arts education community.

Keywords: arts-based research; creative making; COVID-19; translation; community arts education; immigrant senior

I am always hopeful that I can transmute and translate memories into stories, not necessarily stories that are coherent or entertaining or true, but stories that help me and others grow in wisdom and wellness. (Carl Leggo, 2015, p. 253)

The Arts-Based Research Approach to Immigrant Senior Stories in the Pandemic Era

Researchers working with underrepresented peoples have highlighted the need for research design that includes greater involvement from participants, to help bridge potential language barriers and power inequities between participants and researchers (Liebenberg, 2009; Pittman et al., 2021). Responding to this call, our article presents a research project that utilized arts-based research (ABR) to examine the COVID-19 pandemic experiences of immigrant seniors. This exploration is centred around Joan, a Chinese immigrant senior living in Canada, with our research culminating in the creation of the animation *Knitting Life* (https://youtu.be/ReLjag-pC-I) (Hung & Lin, 2023b).

Central to this discourse is our utilization of an ABR methodology, which we employed to produce an animated narrative for our case study, featuring Joan, whose story of resilience is channelled through her knitting practice. In this article, we draw from the selected research activities of *Storied Lives*, a research project funded by the Social Science and Humanities Research Council of Canada (SSHRC). While these research findings have been disseminated across multiple publications and include case studies in addition to Joan's (see Hung & Lin, 2023a; Lin et al., 2023), the focus here is our implementation of ABR methodology, which draws on storytelling, animation, and narrative methods (Davidson & Davidson, 2018), not as tools for participant use but as a scholarly form of inquiry. From this perspective, the ABR methodology envisions the community as an arena for generating knowledge, where personal and collective subjectivities are constructed and interpreted. Such a perspective enables an intricate examination of the lived experiences, unfolding events, and the web of relationships within the social milieu of the immigrant seniors we study.

Following the introduction, this article unfolds to explore the multifaceted layers of translation within ABR. We begin by analyzing how ABR serves as both a method and medium for storytelling, with a focus on the co-creative process that captures collaborative authorship and the interplay of transcreation. Next, we engage with translation as an act of creative inquiry, examining linguistic challenges in conveying Jone's story from Mandarin to English, the depth of cultural translation in presenting her narrative, and the artistic translation that transforms her knitting practice into a digital animation. The article culminates in a reflection on *Knitting Life*, viewing the project as an artistic invitation to re-envision creativity and well-being in senior years, and highlighting the significant contributions seniors make to our society, particularly in marginalized groups.

Voice Unveiled:
The Role of ABR in Narrating Immigrant Experiences

Immigrant voices and experiences can be inaccessible or hindered by language barriers. While translators are often enlisted to bridge this gap, immigrants' narratives can be compromised, becoming lost in translation. The crucial questions that arise are: who articulates the stories of immigrants, and by what means are these narratives constructed? It is here that ABR methods play a pivotal role, not for the immigrant seniors themselves but for us as researchers in facilitating and capturing their stories. Through our application of ABR, we actively involved participants, promoting reflection, and enabling them to express their lived experiences. This methodological approach is especially relevant in our work with immigrant seniors, who confront both personal and societal obstacles (Cerceo et al., 2022). To be explicit, we implemented ABR to engage with and represent a senior's story; the senior did not undertake ABR independently. At the same time, we consider that ABR places knowledge creation in the hands of both researchers and participants, where making art becomes part of both knowledge creation and knowledge dissemination (Baker & Lin, 2022; Daichendt, 2012). We believe that such unique features of ABR have the potential to challenge how researchers navigate relationships with participants and how we navigate our own position as researchers in this relationship—serving as both the research method and creative research output to represent participants' experiences.

Collaborative Authorship:
Valuing a Senior Immigrant's Knowledge and Story in ABR

The rich knowledge seniors hold, which might otherwise be forgotten, positions them as natural collaborators with those working alongside them (Davenport et al., 2020). Recognizing this, we positioned ABR to not only document their stories but to involve them actively as co-creators in the research journey. As a methodology, ABR allowed us to examine perceptions of, and facilitate self-expression with, socially marginalized community members, enabling them to tell their stories (Hutcheson, 2016). Through the co-creative process made possible with ABR, we invited immigrant seniors to be active co-researchers in research development and to facilitate framing the research based on seniors/participants' local knowledge and perspectives. For example, as well as interviewing Joan to learn her story, we stayed in contact throughout the one-and-one-half year project, inviting her creative opinions to inform our output and to co-author this article. This collaborative authorship reflects the guiding principles of our research. By focusing on Joan's unique story, we intend to avoid the assumption that our video represents all non-English speaking immigrant seniors' experiences during the pandemic while still opening up a conversation about the topic.

Translating Experience: Co-creating Narrative in ABR

Though we first viewed our role as researchers through the lens of translation, we soon learned that our work is a form of *transcreation* in the sense that our artistic co-creation is built upon traversing and negotiating multiple layers of translation. This journey led us to understand that transcreation involves a reimagining of content, a regeneration of ideas in a different yet familiar form. Each layer of translation we navigated required careful interpretation and sensitive adaptation, allowing us to not just convey but also to enrich the original narrative, infusing it with new insights and dimensions. Through this, our role transformed from mere translators to co-creators, crafting an evolved story that reflects a confluence of an emerging narrative that honours diverse experiences and voices. As we shifted from translation to transcreation, we became active participants in an artistic process. In the field of translation, many scholars speak to the tension between faithfulness to a literal text and freedom to creatively re-interpret and represent a story with nuance (Benjamin, 1996/2004; Gaballo, 2012; Grossman, 2010). In retelling stories, translators come to play a significant role in how a story is perceived, making them storytellers in their own right (Benjamin, 1996/2004; Grossman, 2010). For *Knitting Life*, the interaction between two storytellers (storyteller and translator) resulted in an emerging working relationship that was collaborative and negotiated. We found that the combination of language, visual, and cultural transcreation invited us to notice our positionality as researchers, who are ourselves immigrants. Thus, transcreation serves as a way to consider the relationality between researchers and participants in ABR and to facilitate a more co-creative process. In being aware of our role in conveying a participant's story, we moved into the territory of transcreation by considering how best to share the story with those who hold different positionalities (Gaballo, 2012). By telling a story together with immigrant seniors, we aim to use our voices as researchers to help participants uplift their own.

Created by Annie, an animator and illustrator, *Knitting Life* is an animated video about Joan Zhang, a Canadian immigrant who knitted throughout the pandemic (https://youtu.be/ReLjag-pC-I). This animated story presents Joan's experience of social connectedness through knitting during the pandemic. An immigrant from China, Joan preferred to communicate in Mandarin, her primary language, rather than in English. As such, the interview and continual text communication throughout the project were conducted in Mandarin. This meant the process of making this video involved a good deal of translation between Mandarin and English by Annie to achieve accuracy and clarity for research dissemination.

In general, when individuals think about translation, typically, it is about the translation of languages: we interpret one language and reinterpret it into another; however, translation is not bound only to language. For example, a researcher might translate data into insights. In digital art, to translate is to transform an image and, in doing so, end up with a new image.

The crucial element of translation seems to be the pre-existence of something and the act of transforming it into something else: recognizable but undeniably new. Grossman (2010) and Benjamin (1996/2004) argue that, while translation is often overlooked as a form in and of itself, it is not merely a tool but also a creative means that holds the capacity for originality and expression. Their understanding of translation, far from being a passive act, is a dynamic creative force that embodies both fidelity to the source and the emergence of something distinct and original. This line of thinking informed Annie's approach as artistic translator. Instead of placing herself in the role of an expert, she instead approached knowledge as interactive and collaborative. While her role involved shaping how Joan's story would be presented, Joan's knowledge was also integral to the shape our animation would take. This decentralization connects to our core reason for translating: to make accessible something previously inaccessible to certain audiences. Sharing Joan's practice in this way, we created entry points that allow the public to have greater ease of access to her story and others like it. Using the approach of collaborative authorship, we created room for voices outside of our own to tell the story.

Translation as Creative Inquiry

Bridging this concept with research, we discovered that the challenges of translation do not just allow for but actively foster creative exploration and innovative thinking. Inspired by Indigenous scholar Vicki Kelly (2015), Annie conceptualized the artistic process in four steps: to see, to know, to shape, and to show. In this framework, Kelly (2015) has described how portrait artists attempt to see and know the essence of a person; through their medium, they attempt to shape and show what they see and know. In other words, the artists translate their understanding of the person into a visual form. In a similar vein, *Knitting Life* shares Joan's experience of artmaking during the pandemic but also seeks to represent abstract qualities beyond the technical details of her story. This creative trajectory involved both seeing and understanding Joan's story, then shaping and ultimately revealing that understanding through our chosen artistic medium. This involved considering the context around Joan's experience as well as Annie's positionality as a researcher with a shared experience of immigrating to Canada. With that in mind, Annie embraced the role of cultural translator to honour the rich history ingrained in Joan's narrative. Much like a portrait artist captures the essence of their subject, Annie aimed to distill the subtleties of Joan's personal stories. She reinterpreted these details into an animated video, which not only illustrated Joan's story but also reflected Joan's own artistry in knitting. In this creative process, Annie's expertise as an illustrator merged with Joan's knitting practice, creating a visual dialogue between their respective forms of expression.

Grossman (2010) underscored the importance of considering the original author's style and cadence when translating. In alignment with this perspective, our use of ABR required a balance: we aimed to innovatively express our findings while remaining faithful to the source's inherent style. Indeed, a common critique of ABR, noted by Bishop (2006), is

that its evaluation is based primarily on its research value, occasionally overshadowing artistic merit. By honouring the artistry inherent in the sources we engaged with, we challenged the established hierarchy that often separates researchers from the non-professional artists with whom we collaborate. For this reason, Annie knew very early in her ideation process that she wanted to reference Joan's knitting practice in the animation style of the video. This animation not only tells Joan's story but also echoes her knitting practice. Thus, the animation's style was conceptualized as an extension of her craft, intertwining her artistic expression with Annie's scholarly interpretation. Moreover, translating the artist's craft and style in this case required utilizing a fundamental characteristic of animation: its unique relation to time.

Animation requires a story to unfold frame by frame, moment by moment, refusing to be understood in just one glance. From the perspective of an animator, charged with the task of drawing every image, time slows down even further. Just as animation takes shape frame-by-frame, knitting is the accumulation of loop after loop of yarn, a single thread creating a new form. This methodical layering in both crafts is a meditative devotion to precision and patience. The artist, whether with yarn or pixels, weaves a narrative that grows with each motion, stitch-by-stitch, frame-by-frame, merging form and story into a cohesive whole. To incorporate the knitting practice into the animation, Annie imagined a thread of yarn continually coming together to form images as a visual through-line. Continually having the image in motion, forming and unforming and reforming into new images, simulates knitting as a form that takes repetitive motion over time to create its final product. This line of movement captures the essence of knitting while taking advantage of animation's qualities of unfolding the story frame by frame.

In addition to the ways in which knitting and animation allow us to consider the passage of time, Annie wanted to foreground what made Joan's practice unique—constantly asking herself, "How could I translate Joan's practice into a very different visual form without having my sensibilities overtake hers?" Creating a shared voice also meant creating a shared aesthetic voice, so it was important that the visual style drew from Joan's work for inspiration. From the beginning of storyboarding to drawing the frames for the final animation, Annie made sure to reference Jone's work continually (see Figure 1). Annie's intention to preserve the authenticity of Joan's knitting in the animation was akin to a translator seeking to honour the source material's spirit. This fidelity of translation—capturing the essence of Joan's practice while adapting it into a new medium—echoes the theoretical understanding of translation as both a faithful interpretation and a creative reinterpretation.

Figure 1
Photos of Joan's knitting alongside a still from Knitting Life
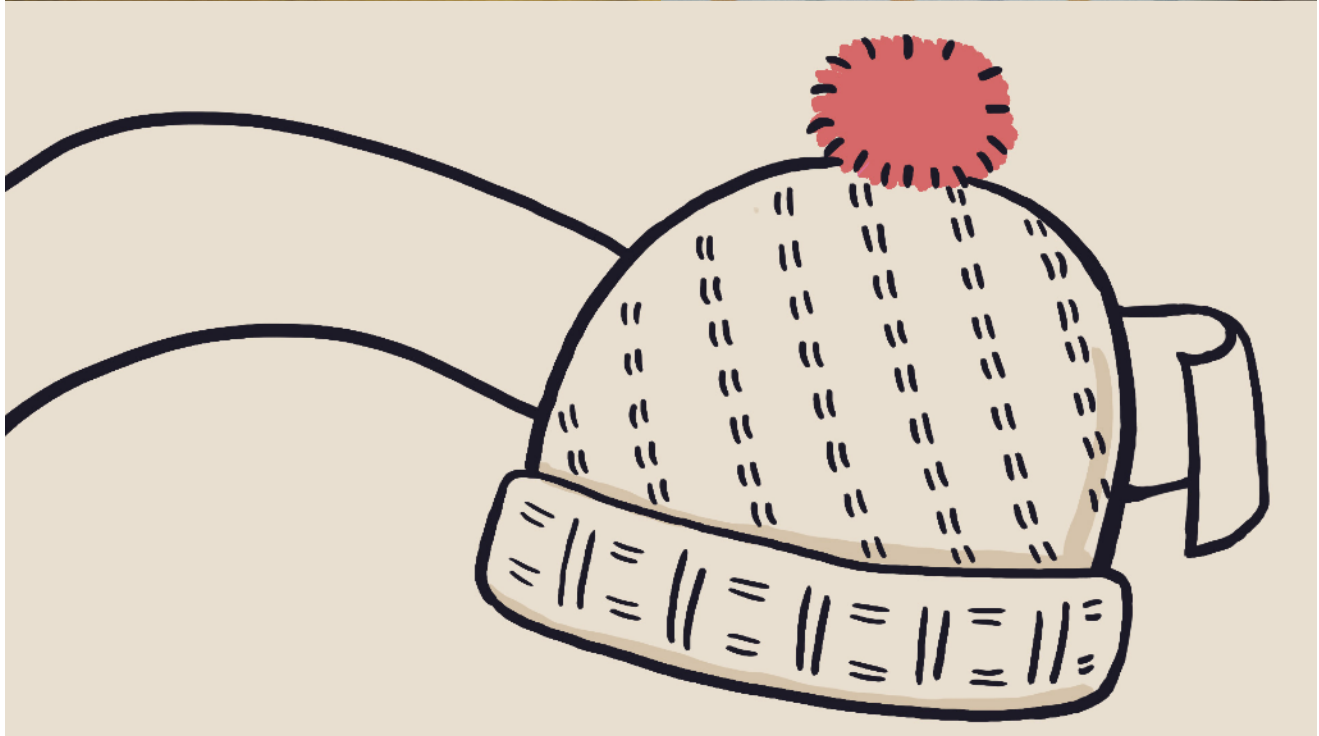
In this way, translation is a method of creative inquiry and vice versa. The process of translating requires a willingness to see things from a different perspective in order to creatively interpret the source material. This creative interpretation then generates new knowledge, with the resulting reinterpretation and presentation of new knowledge becoming the outcome of this translation. If translation is both interpretation and reinterpretation (Benjamin, 1996/2004; Deane-Cox, 2014; Grossman, 2010), in this framework, the interpretation is equivalent to the *seeing* and the *knowing*, and the reinterpretation is the *shaping* and the *showing* (Kelly, 2015). In considering translation as a form of creative inquiry, we recognize it as a two-part process: interpretation equates to observing and understanding, while reinterpretation is the act of transforming and presenting anew. This duality suggests that translation, like creative inquiry, involves an iterative cycle of comprehension and innovation. It is in this iterative process that new meanings are crafted and understood, much like in artistic creation, where the initial concept undergoes a change to become a piece of art that speaks both to its origin and to new contexts. Moving forward in our discussion, we will explore the three pivotal elements of the animation-making process: the intricacies of language translation, the nuances of cultural translation, and the creativity inherent in artistic translation. Each of these facets played a vital role in shaping the narrative and visual expression of the animated story.

Language Translation

At its core, translating between languages is a means of communicating something that would otherwise be inaccessible to those who do not understand the other language. It slows the communication process down and encourages us to consciously ask, "What is being communicated to me?" and "How will I then communicate that to someone else?"

For this animation, the first step in attempting to answer these two questions was coming up with a script. Joan's interview had been conducted in Mandarin, with an English transcript written up afterwards, and notes taken in English to organize the information. The research team decided to write the script in Mandarin first, since it is Joan's primary language and it was important to us that she gave voice to her own story. Once Joan provided feedback, approved the script, and recorded her audio narrative, a team member translated Joan's narration into English. Since Mandarin was chosen to prioritize Joan's voice, we wanted to avoid the pitfall of viewing the English captions as less creatively important. To this end, we worked simultaneously with the Mandarin and English materials throughout our creation process, referring to the Mandarin interview, English notes, both scripts, the Mandarin audio, photographs from Joan, and our storyboard. The different languages became more enmeshed in Annie's mind and less like individual voices, all clamoring for attention. In the process of co-drafting, where two versions of the same text are simultaneously developed in different languages, the focus is less on each language; rather, understanding the cultural filter of the other text allows each text to be elevated

(Gaballo, 2012). Similarly, by immersing herself in this framework of transcreation, Annie was able to absorb what Joan was communicating and focus on how meaning could be elevated.

Figure 2
Still from Knitting Life
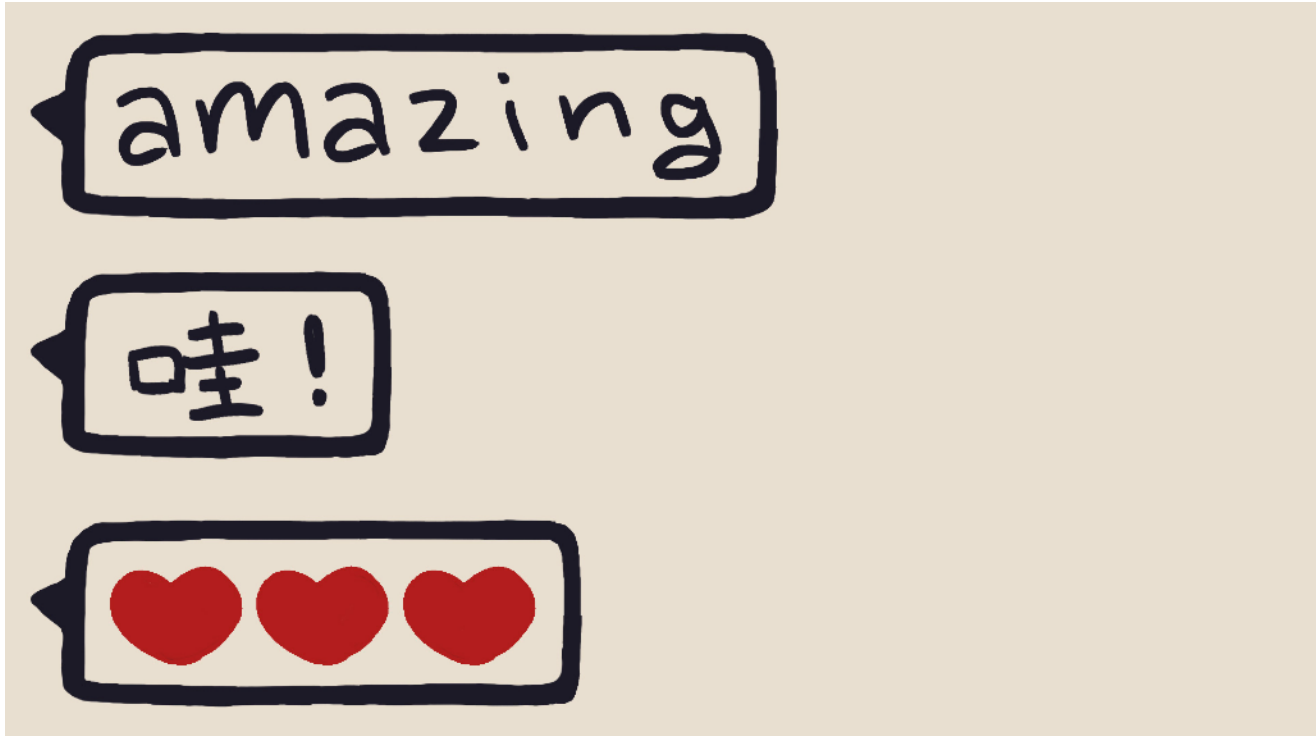
This multilingual way of working is evident in a still image (Figure 2) taken from the video, where visual symbols, English, and Mandarin coexist on the screen. As a crucial entry point into this multilingual work, Annie carefully considered the visual language of the animation by focusing on the strength of visual metaphor: that is, its openness to interpretation, conveying meaning regardless of which language a viewer understands. An instance of this consideration occurs when Joan's voice and the captions speak of her support network during the pandemic; the image of computers, laptops, and phones visually represent her support network as a general metaphor, as well as indicating more specifically how these connections were maintained (Figure 3). The contextual reading of these visual languages together creates a richer meaning than what could be achieved individually.

Figure 3
Still from Knitting Life
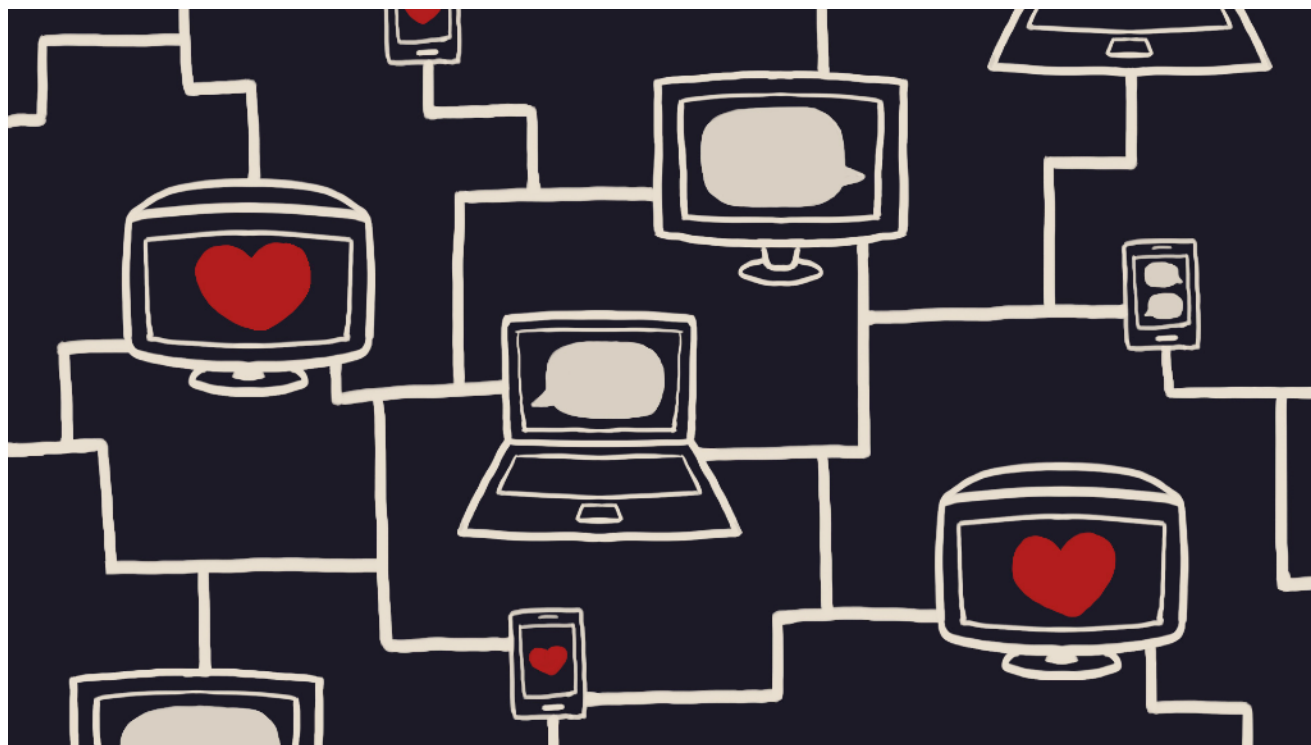
Aware of how readings of the video would differ based on the languages a viewer understands, we chose to view this condition as a unique way of meaning-making through visual communication rather than as a limitation. For example, in one scene in the video, Joan says in Mandarin, "Perhaps, this is the positive that the pandemic brings." Although this is a relatively direct translation, Annie thought it fell short of the sentiment conveyed. Taking Benjamin's (1996/2004) suggestion that translation relies on a balance of fidelity and freedom, Annie changed the English caption to "Perhaps, this is the silver lining." While this translation is less literal, it works as a more faithful translation of the essence of the meaning that Joan expressed. In attempting to convey a similar message with different languages, it became obvious that interchangeability of languages is unattainable. Furthermore, it clarified that objectivity in transcreation is not the focus; rather, the aim is to bridge the gap between Joan's cultural understanding, our own understanding, and the audience's. This draws attention to the distinction between what we wish to communicate and the practical means of trying to communicate our message. Working multilingually alongside Joan was a way for Annie as a researcher/artist to create a space for collaboration where meaning is more abundant and layered—and, hopefully, move these meanings into a more accessible light. Thus, incorporating translation as a part of ABR offers a way to navigate the gaps in

understanding, opening room for ambiguity and centering subjective interpretations of the world (Cerceo et al., 2022).

Cultural Translation

Transcreation aims to address the unspoken histories and contexts that underlie our stories (Gaballo, 2012). It draws on the historical context and lived experiences that inform the original source, and seeks to include our understandings of these contexts in the new represented form. In doing so, we are invited to ask—"How can I extend my own understandings to create more space in my collaborations for other perspectives?"

Creating Joan's story relied not just on the careful consideration of language but also on collaborative authorship. Calling on the metaphor used earlier of bridging the gap among different perspectives, we imagine collaborative authorship as a bridge-building endeavour. Every aspect of the bridge must be considered equally significant, with a solid foundation built on each end, so that anyone can cross from one side to another. For this bridge to be soundly built, we must consider and be open to what lies on the other side.

Trying to represent Joan's story was a process of being open to learning and allowing Joan's knowledge to emerge in this co-creation. Being open to learning in this context meant being open to working alongside the participant to disrupt the hierarchical relationship between researchers and participants (Wildemeersch, 2019). Joan generously shared information about herself and her life, but the process was not just a one-sided translation of data into story; it was a mutual and collaborative learning experience. We checked with one another to ensure we understood each other correctly. Annie regularly played back the audio as she animated, becoming deeply familiar with Joan's voice, which became the reference and framework for the video. Similarly, when detailing her translation process, Grossman (2010) described a repetitive process by which she familiarized herself with the original text, "until the Spanish patterns have been internalized and I can start to hear in my mind's ear the rhythms of a preliminary English version" (p. 166). Akin to what Grossman described, Annie found that by continually referencing Joan's audio, she began to internalize the distinct qualities of Joan's voice, which became a metaphor for her positionality. As Annie drew, her own voice intersected with Joan's to create a unique voice of shared understanding. As Annie reflected,

> *In consciously interacting with Joan's voice, I was also made more aware of my own positionality through understanding our shared and differing experiences. We had both immigrated to Canada from cultures that highly valued family, albeit at drastically different parts of our lives and in different generations. As a result, family and connection emerged as one of the themes of the video.*

With specific examples of Joan's connections mentioned throughout the narrative, Annie included visuals that speak to her culture as well as ones that are more cross-cultural and general, from Bibles to hands reaching to join together (see Figure 4).

**Figure 4**
Stills from Knitting Life

As Joan briefly talked about her transition to life in Canada in the video, Annie found herself drawing from her own immigration story to consider how she could infuse the visual narrative with layers of cultural richness in her creation process. Annie reflected,

As far as the facts of the matter are concerned, Joan moved from one country to another; although that is the objective data, her story is grounded in lived experience. To make the geographical information easy to understand, I wanted to draw a simplified map of her travels from China to the US and then to Canada. I also saw the chance to visually represent the great distance Joan had traveled. The Pacific Ocean between China and the US became negative space, with the edges of China and the US barely contained in the frame (see Figure 5). *The negative space illustrated not just the geographical distance travelled but the great leap Joan took moving from her old life in China to her new life across the ocean.*

Figure 5
Stills from Knitting Life
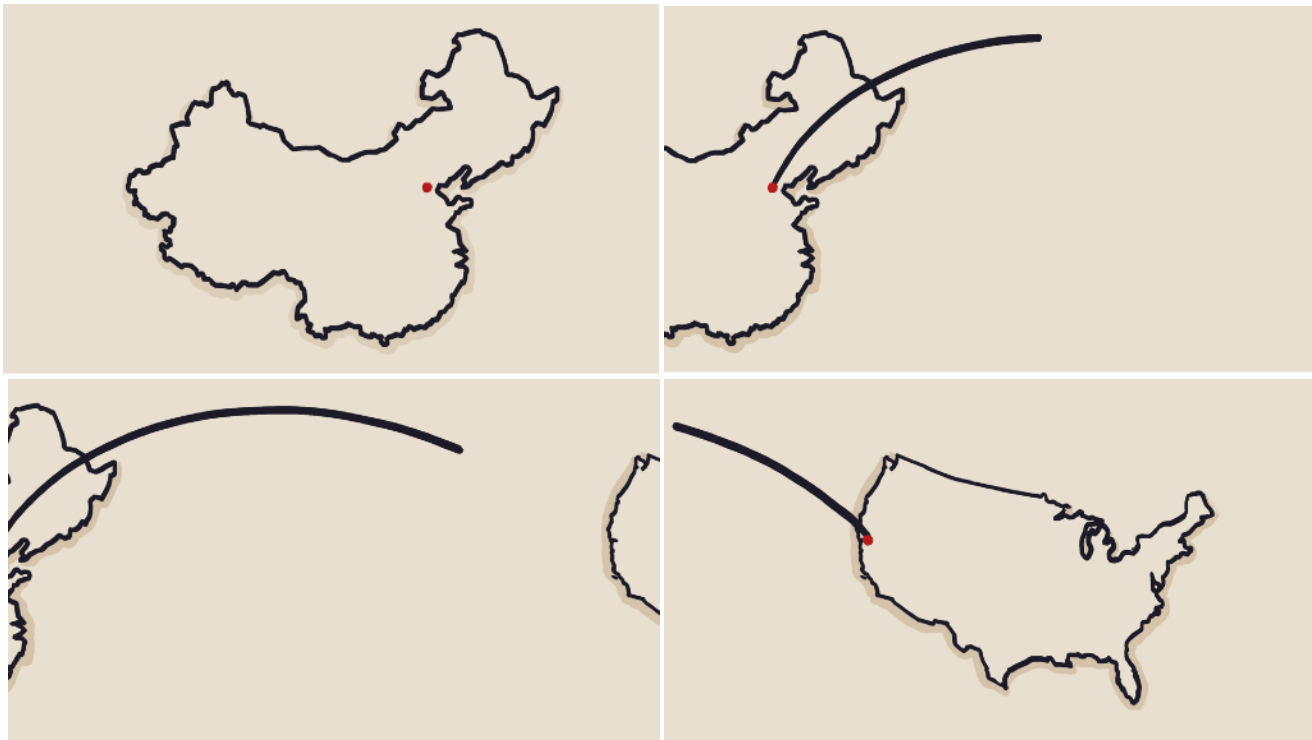
Annie's unique positionality allowed her to step more easily into the liminal space of collaborative authorship, where there is a temporary blurring of boundaries between self and other through the act of this dialogue (Bishop, 2006). But in this collaboration, it was important that, while honouring our commonalities as Mandarin-speaking East Asians—such as our cuisine, distinct family values, and intergenerational ways of living—we did not focus only on them. This collaborative authorship necessitated a mutual exchange beyond relying on a researcher's similar lived experiences (Bishop, 2006). Looking past our commonalities, we sought also to understand our differences, and then come to an understanding of them.

For example, through Joan's interview, it was clear that her faith was a prominent part of her life. Though Annie was not religious, through Joan she came to understand how faith gave her access to deeper connections and gratitude. To represent this aspect, Annie depicted two hands pressed palm to palm to symbolize Joan's gratitude, faith, and culture (see Figure 6): a gesture Annie has performed before to communicate gratitude to elders, which provided an entry point for understanding. In this liminal space, where Annie was not overly concerned with centring her own identity and experiences, she instead focused on listening empathetically to understand Joan's cultural experiences. To expand the collaborative liminal space, Annie had to let go of the reins, allowing Joan's voice to enmesh with hers and emerge through the animation. Our differences became an opening to create a new common understanding.

Figure 6
Still from Knitting Life

This blurring between voices means that it is not always readily apparent to a viewer whose ideas they are seeing in the animation; indeed, in most cases that would be impossible to untangle. Yet this shared voice is a strength of collaborative authorship through ABR. Similar to how community-engaged art processes evolve as participants engage with one another and build on each other's ideas and creation, ABR invites participants and researchers to explore the artful potential of a co-creation process that an individual cannot achieve alone (Hutcheson, 2016). The liminal nature of translation expands this space of co-creation, allowing further collaboration and conversation. Returning to the bridge-building metaphor, this interweaving allows the strength of each side to support and enhance the other, creating something that could not exist on one side alone.

Artistic Translation

As previously mentioned, artistic translation is the process of taking another artist's work and presenting it in a new artistic form. Annie completed her Bachelor of Fine Arts in illustration in 2018 and has worked as an artist since then. While Joan has not received formal art training, instead learning to knit through online video tutorials, it was important to frame her artistic practice seriously in the animation.

At the height of the pandemic, we reached out to Joan to understand how she was managing the lockdown at home with just her husband while her family was unable to visit. In response, she sent us a photograph (see Figure 7) with a message explaining that there were too many plushies to share just one by one. Upon seeing the photograph of her drawer brimming with knitted plushies, we felt that each stitch was not only an act of creativity but also Joan's way of finding solace and joy during the solitude imposed by the COVID-19 lockdown. Instead of showing the full drawer from the beginning after all the hard work had already happened, Annie chose to show how the drawer would have been filled up one by one, and, through that, represent Joan's commitment, passion, and desire for creative connection (Figure 8).

Figure 7
Photo of Joan's knitting

Figure 8
Stills from Knitting Life
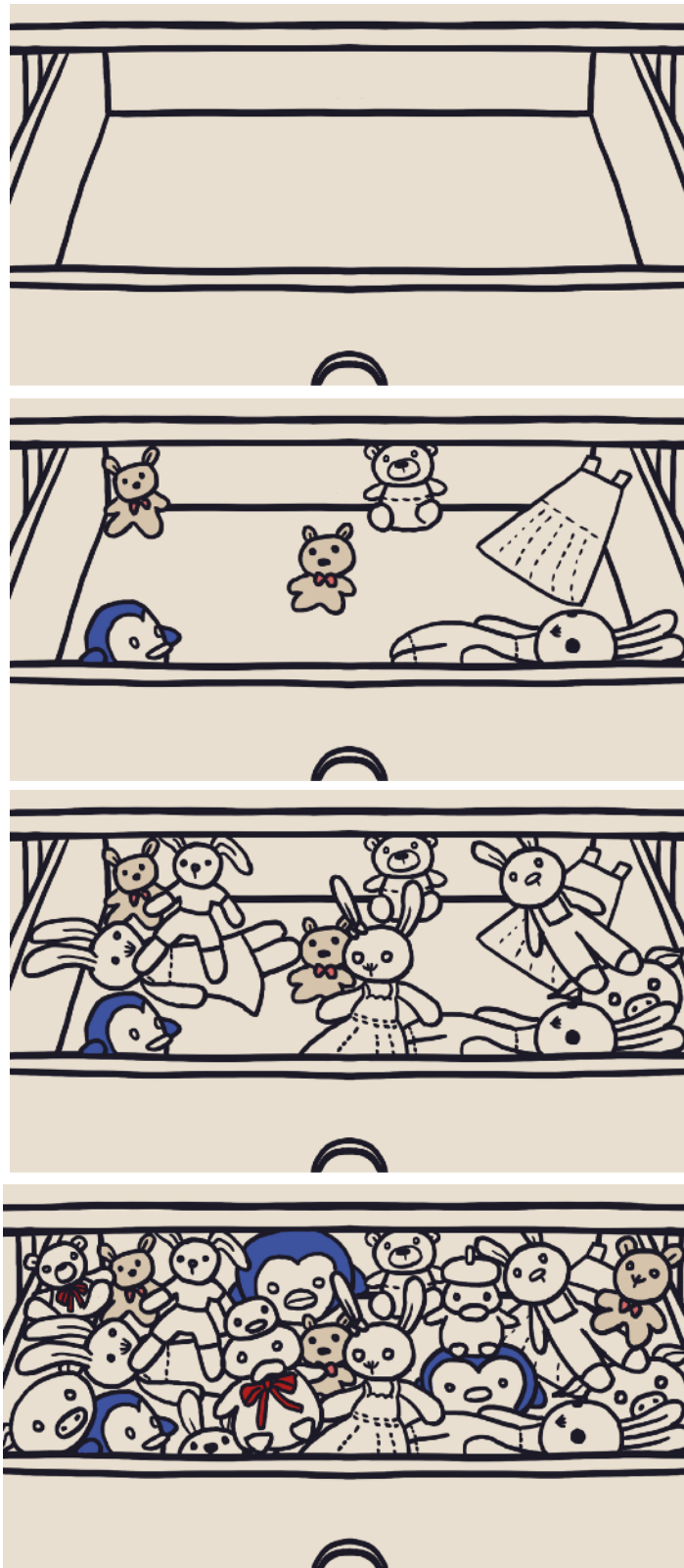
Another aspect of Joan's practice became clear through our conversations. That is, artistic practices can often be isolating when you create alone in a room, but Joan spoke of her knitting group and how, even during the pandemic, they shared messages full of knowledge and support. This instance demonstrates the potential of ABR in examining Joan's knitting practice, highlighting its pedagogical possibilities to catalyze social engagement through mutual exchanges of ideas and knowledge. Such interactive exploration is particularly advantageous for socially marginalized communities, fostering inclusivity and collective learning (Davenport, 2020; Manohar & Ruhle, 2021). Extending beyond her immediate circle, Joan's craft has been a way to reach other communities through her volunteer work, where she knitted hats and scarves for transients and face masks for frontline workers—enabling her to both receive and spread support. Her knitting practice is one of abundance and connection as well as lifelong learning and social engagement, with which ABR is especially attuned. To represent this social aspect of Joan's work, the abstract concepts of connection and dedication embedded in her practice were translated into visual metaphor (see Figure 9). Through this ABR process, the wisdom and knowledge of Joan's practice was able to emerge in the animation.

Figure 9
Still from Knitting Life

Final Remarks: Reimaging Resilience through Knitting Life

The animated video *Knitting Life* seeks not only to reveal the unique role of creative making as a way of coping with and navigating the COVID-19 pandemic but also to invite the public to re-view their perceptions of seniors through a creative-practice lens. This animated narrative offers a window into the world of senior citizens like Joan, whose engagement with artmaking emerges not merely as a pastime but as a performative act of living and coping and giving amidst uncertainty. As a qualitative and interpretive methodology that accounts for multiple perspectives, translation—as exemplified in the *Knitting Life* video—can be an effective method of building on ABR's collaborative and dialogical process, celebrating the plurality of voices and perspectives, and sparking dialogue on aging and artistry.

Creating *Knitting Life* has been an inclusive endeavour of mutual respect and understanding between the researchers and the participant. This partnership in storytelling moves beyond presenting a particular experience during the crisis; it underscores the interconnectedness of learning and growing together, traversing the intricacies of translation to reveal a shared human condition. *Knitting Life* also represents the value of wisdom within socially marginalized communities. Through ABR, portraying community members' artistic engagement and lived experience during crises is a form of social practice in which the artistic endeavours and narratives of community members during crises transcend individual expression to embody a collective knowledge creation. By sharing this animated narrative, ABR enhances public engagement with issues of senior well-being and invites dialogue around our collective understanding of age, creativity, and resilience.

Acknowledgements

REFERENCES

Baker, S., & Lin, C. (2022). Spreadable action: Mapping connections between the arts and action research through two arts-based research exhibitions about immigrant seniors' lived experiences through the pandemic. *Canadian Journal of Action Research, 22*(3), 9–31. https://journals.nipissingu.ca/index.php/cjar/article/view/584

Benjamin, W. (2004). The task of a translator. In M. Bullock & M. W. Jennings (Eds.), *Walter Benjamin: Selected writings: Vol. 1* (pp. 253–263). Belknap Press/Harvard University Press. (Originally published in 1996)

Bishop, C. (2006). The social turn: Collaboration and its discontents. *Artforum International*, *44*(6), 178–183. https://vdocuments.net/claire-bishop-social-turn.html?page=1

Cerceo, E., Zimmerman, M., & DeLisser, H. M. (2022). Diversity, equity, and inclusion: Moving from performance to transformation through the arts and humanities. *Journal of General Internal Medicine*, *37*, 944–946. https://doi.org/10.1007/s11606-021-07225-2

Daichendt, G. J. (2012). *Artist scholar: Reflections on writing and research.* Intellect.

Davenport, M., Lawton, P. H., & Manifold, M. (2020). Art education for older adults: Rationale, issues and strategies. *International Journal of Lifelong Learning in Art Education*, *3*, 54–68. https://doi.org/10.25889/6je7-jd90

Davidson, S. F., & Davidson, R. (2018). *Potlatch as pedagogy: Learning through ceremony*. Portage & Main Press.

Deane-Cox, S. (2014). *Retranslation: Translation, literature and reinterpretation*. Bloomsbury Academic.

Gaballo, V. (2012). Exploring the boundaries of transcreation in specialized translation. *ESP Across Cultures*, *9*, 95–113.

Grossman, E. (2010). *Why translation matters*. Yale University Press.

Hung, A. & Lin, C. (2023a). Animated video-making: A collaborative approach to researching inclusion and support for immigrant seniors. *Research in Arts and Education*, *2023*(3), 79–88. https://doi.org/10.54916/rae.130334

Hung, A. & Lin, C. (2023b). *Knitting Life–Storied Lives: Joan*. [Video]. YouTube. https://youtu.be/ReLjag-pC-I

Hutcheson, M. (2016). *Framing community: A community-engaged art workbook*. Ontario Arts Council. https://www.arts.on.ca/oac/media/oac/Publications/Framing-Community-A-Community-Engaged-Art-Workbook.pdf?ext=.pdf

Kelly, V. (2015). To see, to know, to shape, to show. In S. Walsh & B. Bickel (Eds.), *Arts-based and contemplative practices in research and teaching: Honoring presence* (pp. 46–65). Routledge/Taylor & Francis Group.

Leggo, C. (2015). Loving language: a poet's vocation and vision. In S. Walsh & B. Bickel (Eds.), *Arts-based and contemplative practices in research and teaching: Honoring presence* (pp. 141–168). Routledge/Taylor & Francis Group.

Liebenberg, L. (2009). The visual image as discussion point: Increasing validity in boundary crossing research. *Qualitative Research, 9*(4), 441–467.

Lin, C., Li, N., & Lee, E. (2023). Exploring the intersections of immigrant seniors' digital literacies and social connectedness: A Canadian study. *Frontiers in Education, 8*. https://doi.org/10.3389/feduc.2023.1250240

Manohar, S., & Ruhle, J. K. (2021). Intergenerational and intragenerational connections within a university art museum program for people with dementia. *International Journal of Lifelong Learning in Art Education*, *4*(Article 11). https://doi.org/10.25889/307w-0x42

Pittman, J., Severino, L., DeCarlo-Tecce, M. J., & Kiosoglous, C. (2021). An action research case study: Digital equity and educational inclusion during an emergent COVID-19 divide. *Journal for Multicultural Education, 15*(1), 68-84. https://doi.org/10.1108/JME-09-2020-0099

Wildemeersch, D. (2019). What can we learn from art practices? Exploring new perspectives on critical engagement with plurality and difference in community art education. *The International Journal of Art & Design Education*, *38*(1), 168–181. https://doi.org/10.1111/jade.12168