Dear Tim,

This letter is confirmation that your manuscript, "Multiple Voices in Health, Sport, Recreation and Physical Education Research: Revealing Unfamiliar Spaces in a Polyvocal Review of Qualitative Research Genre " has been accepted for publication in Quest and will appear in the May, 2008 issue of the journal. Thanks so much for your interest in Quest.

We very much look forward to publishing your excellent manuscript.

Sincerely,

David K. Wiggins, Editor, Quest

To Cite

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Multiple Voices in Health, Sport, Recreation and Physical Education Research: Revealing Unfamiliar Spaces in a Polyvocal Review of Qualitative Research Genres

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**Multiple Voices in Health, Sport, Recreation and Physical Education Research:
Revealing Unfamiliar Spaces in a Polyvocal Review of Qualitative Research Genres**

Abstract

The purpose of this paper is to outline the potential genres of qualitative research that can be used to research the domains of health, sport, recreation and physical education. Drawing on Denzin and Lincoln (2000) and Sparkes (2002a), and connecting to the work of six researchers, this paper will present five genres of qualitative research that are increasingly informing our understandings in the social sciences and starting to influence research in health, sport, recreation and physical education. The five genres considered in this paper are confessional tales, autoethnography, poetic representations, ethnodrama and fictional representations. These genres will be presented in contrast to the more dominant scientific and realist accounts of research. Drawing on selected exemplars from health, sport and physical education, this paper will present a synthesis of how each genre can be understood, developed, judged and used within what has been described as a polyvocal research community (Sparkes 1991).

Introduction

Within health, sport, recreation and physical education research there is a dominant scientific perspective claiming ownership of the "important knowledge." This perspective presumes the authority over understanding a healthy lifestyle as related to physical activity, offering solutions to concerns about the physical inactivity epidemic. This scientific perspective has done much to contribute to the professional status of related fields in health, sport, recreation and physical education, but we believe that this perspective only speaks to a limited community; on its own the scientific does not communicate the understanding that allows policy makers to understand the effects of their policies on individuals, and does not allow alternative perspectives to be heard and acted upon.

For this paper we understand health as a resource for living, with physical activity as only one health practise within a complex system of human existence. A healthy lifestyle develops from the intersection of social, emotional, cognitive, moral, spiritual, as well as physical domains. Being physical means more than being mechanically active, it involves an embodied, visceral engagement in and with the world and with others. To more fully understand a healthy lifestyle we have collectively considered alternatives in how we represent our research. In particular, we ask in this paper how the voices of diverse populations who physically engage in the world in very different ways can be heard, realized and acted upon. As Sparkes (1991) challenged, in this paper we want to broaden the paradigmatic stances available to researchers in health, recreation, physical education and sport, and thereby contribute to a "polyvocality" research community offering "new forms of interpretation and insight" (p. 127). To this end the paper combines many voices in a community of scholars exploring how, through different research genres, we can find ways to represent the multiple voices in research informing our understanding of a healthy lifestyle.

As Denzin (1997) notes, in qualitative research "a text must do more then awaken moral sensibilities. It must move the other and the self to action… (allow) a radical democratic project that intends humane transformations in the public sphere" (p. xxi). In the social sciences, paradigm wars have caused an upheaval that promotes the use of qualitative data in researching social reality, and bringing into sharp consideration how research is to be put into written forms and communicated (Denzin & Lincoln, 2000; Sparkes, 2002a). However, it is our observation that research discourses surrounding health, sport, recreation and physical education cling to scientific tales (positivistic) and realist tales (descriptive). These research discourses have focused on understanding an external reality that is out there to be discovered, developing a theory that explains social reality, predicting the way people will behave in social settings and offering the authoritative descriptive interpretation of social realities. These forms of research have done much to build a knowledge base, but this external-realist, outsider-looking-in perspective, creates a separation between the researcher and those being studied, a potentially exploitive relationship that silences many voices. Such a perspective limits the capacity of researchers to come to know the phenomena we research, to connect with the reality of the participants, to appreciate how we can best assist in improving the human condition in which the participants are engaged.

Post-modern critique in the social sciences

Post-modern perspectives in the social sciences in recent years have foregrounded issues of representation, legitimation and praxis that have critiqued this external-realist view of social reality (Sparkes 1995; Lincoln & Denzin, 2000). The issue of representation is focused on the ability to represent the experience of the "other," the voice of the other, as well as the author's

voice. In particular, this issue challenges how the writing form, the literary mode of expression, creates a cultural portrait of the people and social setting being examined. In legitimation, the issue is authority of the text, the claim that any text makes to be accurate, true, and complete as knowledge about a phenomenon. In particular, this issue questions the relationship of how the researcher reveals the research inquiry to the reader and makes claims to its authenticity and value. The matter of praxis refers to reflection on action, to the "so what" of the research process, which contests the purpose of research studies. In other words did the research improve or contribute in a positive way to our understanding and subsequent action in the social reality being studied?

Denzin and Lincoln (2000) describe shifts in the history of qualitative research, moving from the image of "objective" accounts in the post war period drawing on quantitative rigors, to a blurring of boundaries between humanities and social sciences and more recently, a crisis of representation leading to concerns with legitimation and praxis. As researchers critique the notion of being able to directly capture lived experience, they question the traditions of validity, generalizability and reliability used to justify research findings; they are increasingly concerning themselves with the need for research to affect change in the world (praxis). Looking back at the 1990s, Sparkes (2002a) comments, "writers struggled with different ways to represent the 'others,'" (p. 5) and as Denzin and Lincoln (2000) indicated, researchers have tried to write research where "the search for grand narratives is being replaced by more local, small-scale theories fitted to specific problems and particular situations" (p. 17). This is not to dismiss the search for grand narratives, but rather it is critical that participants in research become more connected with the findings of research, become more aware of how "small-scale theories" can inter-act, inform and even change grand narratives.

Agreeing with Gergen and Gergen (2002), we advocate that the way qualitative researchers reveal "the results of the inquiry" and initiate a relationship with those who are exposed to the "findings" is a critical part of how qualitative research can inform and transform the human condition within a democratic project for social justice. In this paper we will introduce and briefly analyze alternative genres of qualitative research - confessional tales, autoethnography, poetic representations, ethnodrama and fictional representations, offering exemplars and suggestions on how these genres could be used to hear more voices, broaden are understanding of social reality and make accessible to more people our research on health, sport, recreation and physical education.

Method of analyzing genres

A genre is understood as a style or form of representing research data. In this way we consider quantitative scientific writing a genre as well as the realist qualitative research report.

Throughout this paper we use the word genre to capture how data collected through multiple methods (i.e., survey, participant observation, interviewing, journaling, document analysis, recording images) and then analyzed (i.e., statistical manipulation, memoing, coding, constant comparison, thematically arranged) can be represented in numerous ways in order to advance the value of the research agenda.

Each genre will be analyzed based on ontological perspective, epistemological insights, methodology, format of genre and interest of genre (Sparkes,1991, 1992, 2002). Ontological understanding refers to "how we know" something (i.e. social reality), our basic assumptions about the nature of existence, that is, whether reality is external to the individual (external-realist) or the product of individual consciousness (internal-idealist, relativistic). Epistemology refers to assumptions made about the nature of knowledge, the claims we make about truth(s)

and how we come to know (acquired or personally experienced). For example, in a scientific tale the researcher believes the world is out there to be discovered, an objective reality that can be measured with an appropriate instrument, the instrument corresponding to an aspect of social reality being considered. In a realist tale a researcher is more concerned with how her subjectivities can become aware of the social reality through an interactive process. In this way the researcher-as-instrument seeks an authoritative account of the social world that creates a coherence that can be confirmed by those within the reality researched.

Ontological and epistemological assumptions lead to how methodology is understood and research expressed within a research genre. As Sparkes (1991) explains, a more deterministic view would imply that people are "products of their environment…A more voluntaristic view posits that people are more in control of their lives and are actively involved in creating their environment" (p. 13).

Using a deterministic view, a scientific tale focuses methodology on a nomothetic process (theory development), producing theories to predict and therefore have some control over social reality, which tends to create a more technical focus to research. The scientific tale offers a standardized form to represent findings and generally parodies the style of the physical sciences, using tables, findings, and hypotheses to present what has been found. Cheyne and Tarulli (1998) argue that writing a scientific tale is a form of idealized narrative fabula (i.e., structured frame or ancient story) telling a compelling drama of hypothesis exposed to the ordeal of a scientific test. This approach creates very persuasive accounts; however it can only offer a view of the social world that the instrument can measure, with the researcher distant from the reality researched. In the social sciences Gergen and Gergen (2002) voice serious concerns regarding how scientific tales represents the "subjects" of the study. As they state, "We see ways in which the traditional treatment of research "subjects" was inclined to be alienating, demeaning, and exploitive. We challenge the traditional subject/object dichotomy, and the stance of the researcher as a neutral and dispassionate observer of an alterior world" (p. 13). Such a challenge resists the belief of a subjective and objective reality, arguing against a neutral position, arguing that social reality is based on the person's construction, on the researcher's beliefs.

Using a more voluntaristic view, the writer of a realist tale offers an ideographic (relating to concrete experience), hermeneutical (interpretative) or dialectical (resolved by weighing contradictory accounts) account of social reality. The realist tale has no fixed format but offers a descriptive narrative with extensive, closely edited quotes from participants. This genre seeks to create a practical account of a social reality so that a reader can understand and interpret the social reality being examined. In a sense, the interest of a realist tale is to create a practical map or travel guide to a social reality representing the voice of the participants within the frame of reference of the research study. Realist tales have offered useful accounts of social reality that have informed decision making and helped participants understand the complexity of their social reality. However, realist tales offer an author-evacuated text, a sort of authoritative account representing the voice of "others" (Sparkes, 2002a). It becomes problematic to claim that this account represents an external truth for the social reality; however, it can represent an author's perspective of the situation that is useful to help explain and open to examination the dynamics of a social reality.

As a response to scientific and realist tales we will now offer alternative ways of representing qualitative data, other ways of telling about the same phenomenon that reveal new spaces to inform the research agenda, new spaces to communicate research with diverse audiences. We will conclude the paper by arranged the research genres in ontological progression from

measuring an external reality (scientific) to more open understanding of representing a plausible reality (verisimilitude).

Alternative Genre Analysis

To create a sense of multiple voices we will present each genre through one researcher's voice then conclude the paper with collaborative remarks from the whole group summarized in an overview table of the genres. Each genre will be described using the following categories:

1. What is valued in the research genre (ontological concerns)
2. Key assumptions about research in genre (epistemological claims)
3. The process of creating and judging genre (methodology, format of genre and interest)
4. Conclusions about how this genre can be used in health, sport, recreation and physical education

Through the description, researchers will highlight exemplars from their fields of interest and offer their personal insights on how this genre could inform their research agendas. The paper will conclude with recommendations for how genres can help the domain of sport, health, physical activity and physical education move forward, allow marginalized voices to be heard and to create spaces where research can reach a wider more diverse audience.

Confessional Tales

Our confessional tale author is concerned with the contradictions and power balances that exist in research that examines males' understandings of masculinities and health (Madill and Hopper 2007). The confessional genre offered her a reflexive stance to examine her position within her research project as a female: (1) interviewing and interpreting males; (2) succeeding in male privileged sports; and (3) aware of power imbalances by gender and conscious of oppression of males by their masculine identity.

What is Valued in Confessional Tales

Only in recent years have confessional tales been used academically as a complementary genre (Sparkes, 2002a). Linked with realist tales or ethnographic reports, confessional tales deal with the ethical and methodological issues that conflict with the researcher's values during the research process (Sparkes, 2002a; Miller, Creswell, & Olander, 1998). Since qualitative research is about "process, rather than product and outcomes, and multiple realities rather than one" (Kluge, 2001, p.330), the confessional tale is a natural option to document the researcher's reflexive examination of the research experience.

Key Assumptions about Research in Confessional Tales

This genre is created through reflexivity from dialectical conversations, writings, or thoughts, either individually or with another person. In this way the researcher can address how "knowing the self and knowing about subject are intertwined" (Kluge, 2001, p.329) as part of the research process. The most effective elements of this reflexivity are included in the final product. As Kluge (2001) explains, what is being represented in confessional tales is the researcher's personal account of the reflexive process that they experienced in the beginning (with choosing the topic, framing the study, identifying a methodology, recruiting participants), during (with collecting and recording data, and analyzing and interpreting data, verifying the interpretations), and at the end of the process (with writing the results).

Researchers use confessional tales to explore and expose the problems about the ethical and methodological complexities involved in researching. These admissions benefit both the reader and the researcher, offering a complementary coherence to the research findings. The researcher needs to be reflexive about how they are central to the research process, how they influence it and how they are influenced by it (Humberstone, 1997). The author's reflexivity will enable

readers to "make a more informed interpretation of the findings" (Humberstone, 1997, p.199), and will teach the reader more hidden aspects about the research process (Humberstone, 1997; Kluge, 2001).

The Process of Creating and Judging a Confessional Tale

The confessional tale is a place for the author to position herself as only one voice in a "multiply voiced discussion rather than as the neutral narrator" (Jones, 1992, p.21). Researching from a feminist, critical, post-modern, or poststructuralist perspective often demands that reflexivity be utilized in order to acknowledge the researcher's presence, to enable multiple voices (Sparkes, 1998) and multiple realities to be heard (Kluge, 2001) and to critique the power balances (Young, 2002). Often the researchers use ethnography or interviews as their methods; but as noted by Humberstone (1997) and Sparkes (1998), these complex interpersonal relationships are what become questionable and controversial for the researcher.

(By way of example the Author has used a different font to highlight her confessional reflections during a recent research project). Understanding this genre has already helped me realize what that nagging lingering feeling was that emerged after writing up my interviews last summer: that I had not been completely honest with my audience; I was affecting the final outcome of my research and the research was also shaping me.

The validity in this genre is based on personal authority of the researcher's rationale and emotional struggle to reveal meaning, as participants' voices are included alongside her voice. In Sparkes (1998) the subject of the study, Jessica, and author Sparkes were both participant and researcher; they shared their individual insights and experiences of the research process. Confessional tales are persuasive in the obvious time and effort that the researcher puts into the research development. The confessional tales allow for the contradictions, mistakes, and unexpected findings to be known, exposing the researcher's concerns as sense of honesty about the work. In using confessional tales the researcher admits her responsibility to share her trials, confusions, and problems with a wider audience. As noted by Boman and Jevne (2000), "by reporting only where things went right, the learning that comes from making mistakes remains private" (p. 547). However, researchers using this genre will want to avoid being too reflexive or lengthy which tends to make the confessional tale appear therapeutic rather than insightful.

Confessional tales can be integrated into the research work as a section in the methodology discussion, as a chapter on its own, as an addendum at the beginning or end of the work, or woven in throughout the work, in italics, where the information could be more effective. The writing style is unique to the author's individual voice and personality. For example, in Josephine Young's (2002) article, her asides are more conversational in tone than the rest of the article. Similarly, Sparkes (1998) includes the personal reflections of his participant in letter format. Often the author's voice is blunt which helps reveal the honest insights not present in other genres.

After understanding the purpose of Confessional Tales and rereading articles that use asides, I now find the articles easier to read and relate, and I realize how confessions are an important dimension to understanding the topic and the process of the research.

Confessional Tales in health, sport, recreation and physical education

This genre can help researchers be reflexive and critical toward both the process and the products of the research. The confessional tale starts to address the myths surrounding the narrow belief of scientific credibility in sport and health that silences the individual voice, values only what the researcher values. By recognizing the variety of needs and understandings in health and physical activity, the more complex issues and needs embedded in "the social,

political and historical contingencies of the work" (Brackenridge 1999, p. 400) can be uncovered and dealt with, rather than assuming that what is best for most people is good for all and is best determined by a 'neutral' researcher. The intent of this genre is to offer an insightful account of the research process, one that would inform future researchers.

My attitude about Confessional Tales has changed dramatically since I first read about the genre, and now I am relieved and excited about using this genre to cultivate my research, to examine my gendered assumptions, to uncover for within myself the dominance of masculinity within sport and health.

Ethnodrama Tale

Our confessional tale author is concerned with language and literacy. Her research interests are in the area of health literacy and English as Second Language (ESL) students. Her research is focused on examining ways to access health information for ESL speaking immigrant and refugee women (Nimmon 2007).

What is Valued in Ethnodrama

Ethnodrama is probably best explained by its purpose for personal and social transformation and the form of representation it embodies. Encompassing postmodern values, the genre of ethnodrama creates a space where multiple perspectives are activated and where truth becomes multi-dimensional and transitory. In ethnodrama, the drama is continuously re-written after each performance based on feedback from audiences. This genre of research aims to be catalytic for concientization (Freire, 2003). It encourages the audience, participants and researcher to think critically about their world, to "step back" creating the capacity to break with immersion in the habitual, in the everyday. Reality is in praxis (reflection on action) and ethnodrama is a way of acting on the world in order to change it (Denzin and Lincoln 2000).

Key Assumptions about Research in Ethnodrama

The ethnodramatic researcher believes that we claim knowledge in a subjective, interpretive, and interactive way. For example, in the act of creating a play out of data from an interview, there is reaffirmation in the interactional nature of the interview. Furthermore, there is an interactive nature to the genre itself, that is, through the transformative and catalytic inner dialoguing that exists between the audience, the participants and the researcher (the latter two are usually part of the cast). The ethnodramatic researcher also believes that we come to know knowledge in a realist way because the genre itself "attracts those with a predominantly realist perspective" (Sparkes, 2002a, p. 133). According to Sparkes (2002a), this means that ethnodrama has advantages over purely textual reports in terms of validity because it remains true to lived reality. In fact, as Conrad (2004) puts it, "what better way to study lived experience than to re-enact it" (p. 3).

The Process for Creating and Judging an Ethnodrama

An ethnodrama is created by analyzing data from interviews, observations, participant observations and diaries, then transforming it into theatrical scripts and performance pieces. Some researchers draw on the works of philosophers and scholars and include those perspectives in their pieces. Other researchers have revamped their play based on the feedback they got from audiences. For example, Goldstein (2001) noted that she has given a number of different performances to different audiences because the feedback from all of them informed the ongoing writing of the play. It is important to note that an ethnodrama cannot be produced without the help of a theatrical expert. Gray (2000) warns that it is critical to acknowledge not just a lack of training in theatre, but the skill sets that others have spent years crafting. When an ethnodrama is well crafted, it reminds us that truth is interpretive and subjective because it does not permit the static representation of subjects often seen in other forms of research. Truth is portrayed within

the dynamic characters in the play and is determined differently by each member of the audience. In this way an ethnodramatic researcher adheres to the belief that truth is subjective, always in negotiation between people and their perspectives.

Like all genres, ethnodrama comes with its set of limitations. The extent of its limitations depends on each person's perspective and world-view. Ethnodramatic research aims to emancipate the world and the researcher, so its paradigm will conflict with other world-views focused on representing an objective reality. An ethnodrama persuades the audience to have empathy for the characters and to think critically about the situation represented. For example, after viewing Gray's (2000) play some audience members commented, "they had never considered what it would be like for ill people to receive mountains of unsolicited advice from friends and family on beating cancer" (p. 387). Ethnodrama is meant to stir the audience emotionally, so that there will be compassion, empathy and new understandings for the characters' lives and also to prompt critical thinking about the social and lived realities presented. Being able to think critically and have empathy for individual and social realities helps "develop consciousness and mobilization for action" in audience members (Conrad, 2004, p. 4). This connects to Freire's (2003) belief that for a human being to become fully human they need to be able to think critically about reality because reality has a fluid nature and is constantly in transition. Social transformation and emancipation is the ultimate goal of an ethnodrama; so if this transformation occurs in audience members then the research is considered a success, a form of catalytic validity (Lather 1991).

Ethnodrama in health, sport, recreation and physical education

Ethnodrama could have a great pedagogical impact on health and physical activity communities. Sparkes (2002a) notes how it is surprising that scholars in sport and physical activity have made little use of this genre. He believes that ethnodrama permits a more embodied way of knowing for both the researcher and the audience and that it "would seem particularly attractive to fields like sport and physical activity where the body is taken to be central, but for the most part has been curiously missing, absent, or invisible" (p. 146). Sparkes (2002a) suggests that transforming data into ethnographic drama is a "way to extend our understanding of bodies beyond abstract theorizing, by including not just the bodies of our research participants, but also our own bodies as researchers-performers-audience" (p. 142). Furthermore, Goldstein (2001) believes that her play about racism in schools engaged teachers in critical analysis and practice. She notes that "meaningful school change requires teachers' participation" (p. 296), thus her ethnodrama spoke to teachers rather than at them. With my own research, which investigated the health experiences of ESL speaking immigrant and refugee women, an ethnodrama became a powerful way for others to hear voices within Canada that are often silenced (Nimmon 2007). It is clear that ethnodrama has the potential to impact many layers of health and physical activity communities; this ranges from teachers to students and from society to the individual. Ethnodrama works at two levels, (1) in the creation of the ethnodrama with the participants as they learn to communicate the meaning of the their experiences, and (2) in the performance of ethnodrama to an audience that responds to the play and ideally after the performance can further inter-act with the performers to examine the issues presented. Video documentaries such a *Hoop Dreams* connect to ethnodrama at one level, however they still offer a perspective limited to the view of the camera, the perspective created by the director.

Autoethnographical tales

Our autoethnographic author is an assistant professor within a physical education teacher education program. His area of interest is teacher education and the preparation of physical

educators. He has worked with autobiographical techniques related to life history approaches in his dissertation and published works (Hopper 1997; Hopper 1999; Hopper 2001). To date his work has focused on pre-service teachers examining their beliefs about teaching from biographical backdrop of their experiences of being taught.

What is Valued in Autoethnographical Tales?

Autoethnography has a long history within literary criticism but in more recent times it is gaining acceptance in mainstream social science and has also been called a narrative of self (Sparkes 2002). Drawing on Ellis and Brochner (2000) autoethnography is understood to mean a "genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural….Autoethnographers vary in their emphasis on the research process (graphy), on culture (ethnos), and on self (auto)" (pp. 739-740).

Autoethnography offers highly personalized and revealing texts in which authors tell stories about their own lived experience. By placing the self as the other in the text, the autoethnographer offers their personal perspective, their emotional and embodied experience as an account of a social phenomenon. They are not concerned with an objective truth, but rather with the truth of the experience for them as they experienced it through their body. Autoethnographic texts invite a poststructuralist notion of meaning, stressing the co-construction of meaning between the text and the reader. Reading an autoethnography text is an active process where the reader is asked to make meaning of the story, to put something of themselves into the text, to identify with the author's account, as Sparkes (2002) describes "to allow another person's world of experience to inspire critical reflection on one's own" (p. 97).

Key Assumptions about Research in Autoethnography

In autoethnography the authors are concerned with self-evolving narratives of lived experience from their emotional memories and their forming life story. The key belief is that emotional and participatory experiences are dimensions of knowing that are critical for understanding social reality; these experiences are often absent in more traditional logico-scientific modes of thought which imply a universal, passive, unengaged reader. In contrast, autoethnography assumes an active reader who, through the text, bears witness to the lived experience of the author. Readers construct meaning from their own perspective as they are invited to witness the author's account. For example, Frank (1995) writing about recovering from cancer, speaks to the notion of being present in the testimony of his story, experiencing the pain and turmoil, and through reading, being obliged to think and act differently. In writing autoethnography authors are also obliged to re-live their own experiences in light of new understandings. Sparkes (2002) explains how his own autoethnographies forced him to ask many difficult questions about his sporting injuries, "In what ways have I colluded with various forms of hegemonic masculinity and how has this adversely shaped not only my own life experiences but also the experiences of those I connected to?" (p. 59). As he writes about his own struggle with spinal surgery brought about from competitive sport he wonders how his own life and the lives of other men are constructing a specific kind of male at the expense of their bodies and their families.

The Process for Creating and Judging an Autoethnography

The methodology in an autoethnography offers a process of self-interrogation within a social context. It involves comparisons between one memory and another, the author's recollection and the memories of others; together these memories create multiple narratives. Journaling is often used to record personal thoughts and feelings as the person lives through an experience and connects past memories to the evolving lived experience. The writing of this genre focuses on

'our' story rather than 'their' story, on a first person account moving through experience of the particular rather than a third person account moving to general conclusions.

For Ellis (1999) autoethnography is a systematic sociological introspection and emotional recall to try and understand the experiences she has lived through. These experiences are then written in a variety of literary genres such as short stories, poetry, fiction, novels, photographic essays, personal essays, journals, fragmented and layered writing and social science prose. Within an autoethnographic piece the author tries to use dramatic recall, strong metaphors, vivid characters, unusual phrasings, and tries to hold back interpretation to invite the reader to relive the author's emotion. The writer focuses on telling a story, revealing to the reader personal thoughts and feelings as events occur, a sense of looking out from a body within a certain lived experience. For example, Tsang (2000) tells the story of being a member of the Canadian National Rowing Team that won a silver medal in the Women's Eight at the 1996 Summer Olympics. She uses multiple autobiographical stories (experimental voice, reflexive voice, academic voice, feminist voice) to highlight the various identities she inhabits as part of her ongoing construction dependant on time, context and interaction with others. She starts a story in one voice then shifts to another, critiquing the previous voice as she shifts perspectives allowing the reader to experience her dilemmas, and her conflicts as a woman, an academic, and a heterosexual Chinese-Anglo feminist. One of her stories called "Hairy legs" captures the pressures to conform when her teammates prompt her to shave her legs before the Olympics. Under the public gaze her legs are threatening; surrounded by homophobia in sport she feels the need to sacrifice for the team, to conform to the pressure to conform to North American standards of beauty and feminine female athletes. Her stories highlight Foucault's (1977) notion of the panopticism (gaze of authority), gendered identities, race and belonging, and women in elite sport, all from multiple insider perspectives. In telling the autoethnography, the author examines her own sense of self; she feels the label of "small" but as she leaves the rowing scene she starts "to grow taller" (p. 57).

Autoethnography in health, sport, recreation and physical education

Critiques of this genre are "grounded in a deep mistrust of the worth of self…minimizing the self, viewing it as a contaminant, transcending it, denying it, protecting its vulnerability" (Sparkes, 2002a, p. 91). Autoethnography can be accused of being self-indulgent, focusing on self-pity and over-dramatizing the ordinary to get published. However, as the examples above show, an autoethnography "is filled with the voices of other people…worlds which we create/inhabit…not completely private" (Sparkes, 2002a, p. 92). In writing individual experiences we write social experience in ways that challenge disembodied ways of knowing and enhance empathetic forms of understanding...seeing "actual worlds" more clearly.

As I reflect on my own work using personal construct psychology (Hopper 1996; Hopper 2001) and drawing on life history approaches to physical education teacher education (Sparkes 1994; Curtner-Smith 2001) I reflect on the absence of my voice in the texts created. In a sense I have helped students create autoethnographies of a sort to navigate the narratives that frame their understanding of teaching/coaching in physical education and sport, but I am absent in my accounts as if somehow distant, not a part of the same story of being a physical education teacher. In doing research with students who are very much like me, sport successful and physically able, I become aware of the same social constructions of masculinity and privilege that infuse my own sense of teaching in Physical Education (Hopper and Sanford 2005). As a teacher educator I need to unpack my own autoethnography as I critique the dominant "boys' physical culture" in physical education (Brown, 1999), the masculine elite sports, the sense of

marginalization of physical education in schools and lack of credibility of physical education within a competitive academic culture. I need to locate myself in the same struggle that I research.

Poetic Representation

Our poetic representation author is interested in the area of Aboriginal health and physical activity behaviors. His research focuses on the physical activity motivations of a population of First Nation adults. He is very interested in applying alternative qualitative genres in First Nation research as they may be an effective means of passing on First Nation knowledge in ways that are in line with First Nation world views. He believes that poetic representation can help to address the methodological and ethical issues that are inherent in First Nation research initiatives.

What is Valued in Poetic Representation

Traditional methods of qualitative research emphasize the researcher as an objective tool for gathering data. In contrast, postmodernists suggest that researchers are gatherers, organizers, interpreters, analyzers and writers of data (Woods, 1999). Richardson (1992) explains that poetic representation explicitly emphasizes the data gathering process as an interactional event characterized by an exchange of dialogue. She notes that poetry reveals a voice that is both the researcher's and the participant's. As Sparkes et al., (2003) indicate, "the orchestration of the participant's words in poetic form is a constant reminder to both the reader and the researcher of this constructedness" (p. 170). The interaction of the interviewer and interviewee is thus inherent in poetic representation. Furthermore, poetic representation represents more authentically the ways in which people speak. As Richardson (1992) writes, "When people talk, whether as conversants, storytellers, informants, or interviewees, their speech is closer to poetry than it is to sociological prose" (p. 25). People use pauses, metaphors and alliterations; they speak in rhythms and employ slang. The way in which poetry is written engages the reader because the reader also speaks in rhythm. It engages the reader's body as well as the mind (Richardson, 2000). Langer (1953) writes that regarding poetry, "The poet's business is to create the appearance of 'experiences,' the semblance of events lived and felt, and to organize them so they constitute a purely and completely experienced reality, a piece of *virtual life*" (p. 212). In this context, not only can the reader relate cognitively, but also emotionally, creating a deeper meaning.

Poetic representation induces reflexive thought by asking the reader to reflect on the state of knowledge and how that knowledge came into being (Sparkes, 2002a). The researcher must address how the participant's phrases will be put together, what poetic devices are to be used, and what constitutes knowledge. It is a continual questioning of the nature of the data and how best to communicate knowledge in poetic form. This means that as Langer (1953) writes readers of poetry must ask "what has the poet made, and how did he [sic] make it?" (p. 211). The reader must not only question claims of knowledge but question how that knowledge came into being. Further, through an impressionistic account, poetic representations draw readers into interpretative labours whereby they question how this knowledge relates to experiences in their own lives.

Key Assumptions about Research in Poetic Representation

The underlying assumptions of poetic representations are those of postmodernism. First, there is no one way to represent text. Writers employ similar techniques, but the desired effect for the authors, that is, the meanings and emotions to be conveyed, are meant to be different. Second, the purpose of all research is to convey knowledge in a way that meaningfully reflects the lived experience. Finally, postmodernism asserts that what we can know can only be partial

as life is too complex to expound a singular truth (Woods, 1999). As such, the dynamics of the lived experience, the dynamics of meanings and emotions, require methods that capture this dynamism and poetic representation affords just that.

Process of Creating and Judging a Poetic Representation

The methods of gathering data for creating poetic representations are not unlike those of traditional qualitative research. The information is coded, sorted, grouped into themes and analyzed for content (Sparkes et al., 2003). It is only when it is time to represent the text that the researcher strays from the linear narrative characteristic of much traditional qualitative research. The poetic form, through the use of spaces, word emphasis, positioning on the page, line breaks, metaphor and imagery, creates a structure that engages the reader in the text in a way that is different from more formal academic writing of data findings. The measure of the poetic representation is not so much that it represents an external world, but more that it resonates with the participants in a way that re-orients, focuses, and energizes participants in a similar way to ethnodrama to increase 'conscientization' of the reader, but more from the felt experience of engaging actively with the text as they read and make sense using their own related experiences.

Poetic Representation in Aboriginal health, sport, recreation and physical education

Aboriginal cultures have traditionally relied on oral history to communicate beliefs, values and lessons. For a people who rely on the spoken word, poetic representation would be a practical way of representing and communicating how health is framed in Aboriginal ways of knowing and lived experiences. As Lincoln (1999) notes, several Aboriginal authors conceptualize the speech patterns of their ancestors as rhythmic and songlike. This type of speech lends itself to poetic representation. As Cole (2002) writes in his poetic representation of Aboriginal methodology:

the practice of academically certified punctuation distances me

from my sense of space time and natural speech patterns including translated ones

separating me from my connection with the earth and its natural rhythms

the a priori presumption being that the written word is of paramount worth

the assumption being that the mechanisms of codification

and transliteration of our rhythms periods commas semicolons

have anything (whatsoever) to do with our paralinguistic choreographies

to thus delegate the orality of my nation and its transcription to a place removed

from equal symbolic even orthographic consideration

is to put us in our place illiterates illegitimates iterati (p. 455)

If researchers must record and communicate Aboriginal knowledge and lived experiences as they relate to health, they must do so in ways that best represent Aboriginal culture, beliefs and ways of knowing the world. If researchers interested in Aboriginal health continue to write using traditional qualitative means, documentation of the Aboriginal lived experience will continue to be a one-sided, ultimately white Anglo-Canadian biased narrative that will lessen the opportunities for Aboriginal people's voices to be authentically heard.

Fictional representations genre

Our two authors for this genre are recreational health educators. One author's current area of interest is service learning as a form of health promotion in both the corporate and academic setting. The other author's research interests are in the area of fitness leadership, personal training and management for over 16 years with a focus on exercise adherence. Her research interests include leadership theory as it relates to adherence to group fitness programming and physical activity promotion.

What is Valued in Fictional Representations

Fictional representation is a form of storytelling used in the social sciences to convey truths and meaning in research. Alternative forms of representation in qualitative research have begun to permeate the 'scientific membrane' challenging what is the meaning of 'truth'. Emerging from this alternative methodology has been the quest for a greater understanding of the lived experience of diverse populations in sport, physical education or physical exercise for health.

Fictional representation embraces a relativistic ontology in which there exists "multiple, socially constructed realities ungoverned by any natural laws" (Guba & Lincoln, 1989, p. 84). The reality created in a story is a subjective one and the reader determines the meaning of a story. Ultimately, a shared subjectivity results between the construction of the author and the interpretation of the reader (Sparkes, 2002a). Knowledge is uncovered through the recalled experiences, emotions, and feelings of the individual living through an experience. Claims to knowledge in this genre are based upon experiences and, although they may not be generalizable, may represent similar experiences for the reader. For the reader the story speaks to truth, creates a verisimilitude for the phenomenon examined.

Social scientists have embraced fictional representation in part because of the inability of traditional representational forms to fully express and address issues faced by researchers (Banks & Banks, 1998; Sparkes, 1997; Tierney, 1993). Numerous researchers in the social sciences have come to the realization that when "factual representation obscures possible alternative interpretations, the explicit use of fiction might be appropriate and evocative" (Frank, 2000, p. 482). Fictional representation may also bring the researcher and reader closer to the true texture of the lived experience or a more meaningful portrayal than in conventional texts (Banks & Banks 1998). This in turn can give researchers the ability to "affect readers at an immediate and emotional level" and allow audiences to understand the research topic more fully (Frank, 2000 p. 483).

Key Assumptions about Research in Fictional Representations

Researchers using fictional representation are not bounded by the structures imposed by traditional forms of reporting and are free to choose the format of their story. There are two types of fictional representation used by researchers: creative non-fiction and creative fiction. Although they may both employ the same literary techniques and rhetorical strategies, they are distinctly different in that non-fiction is grounded in the researcher being present for the experiences being addressed; the findings cohere to actually experienced events. In creative non-fiction texts the researcher draws from "being there" in the social reality being represented. In this form "factual evidence is being shaped and dramatized using fiction techniques to provide a forceful, coherent rendering of events that appeals to aesthetic criteria" (Sparkes, 2002a, p. 156). Creative fiction differs from creative non-fiction in that "any appeal to 'reality' is limited to the sense that things like these happened to people like these, not in the sense of this being a documentary with a few literary touches around" (Sparkes, 2001a, p. 159). Creative fiction offers an authentic tale, not a representation of actual events. These two forms may also be blended to create a text combining both forms.

Fictional representation challenges the traditional perspective of truth and as Banks and Banks (1998) comment, "facts don't always tell the truth, or a truth worth worrying about, and the truth in a good story – its resonance with our felt experience…sometimes must use imaginary facts" (p. 11). Fictional representation therefore strives for verisimilitude, a truth that has practical meaning and relevance, one that captures an experience in a way that might shed new understanding for the reader. Tierney (1993) remarks that what might be more important in

evaluating this type of research is "what is learned from the story", or, "are the characters believable" and "is the situation plausible?" (p. 303).

The Process of Creating and Judging a Fictional Representation

The process of creating a fictional representation, as suggested by Watson (2003), may include a review of the literature as a base from which to start. The process incorporates a layering of literature and theory coupled with the presentation of the lived experience through the telling of a fictional story as it is represented in the data. For example, Sparkes (1997) created a fictional tale describing the experiences of a homosexual, male physical educator to communicate homophobic issues in sport and physical education to pre-service physical educators. He noted a complete lack of representation of this issue in the physical education literature.

The methods used for data collection may include interviews, group observations, literature and video. Ultimately, ethnographers have an array of choices based upon the purpose of their studies. If, like Sparkes (1997), the purpose is to represent or speak for a group of people that may not have the opportunity to speak for themselves data may come from personal imagination than from actual interview data. Conversely, the researcher may recall and report his personal experiences taking the form of autoethnography. .

At present there are "few standards of adequacy in fiction" in social science research and therefore, unlike traditional forms of representation there is the potential for poor writing to circulate (Banks & Banks, 1998, p. 22). Standards must continue to evolve, working with the literary community, for fictional representation to gain ground in the academic community. Fictional forms are meant to allow "researchers to reach an audience at a more visceral, emotional level that induces experiential learning, a learning that engages and sparks action (Banks & Banks, 1998, p. 12). Therefore, in judging the utility of a text, a researcher must engage their audience and ask: does this text provoke a visceral or emotional response, does the meaning conveyed resonate with the reader and were they catalyzed into action? Was the text truly communicative?

There will be ongoing "tensions between the positivist tradition and anti-positivist innovations " (Banks & Banks, 1989, p. 14) resulting from the opposing belief systems and the power structures in academia favoring traditional forms of reporting. However, if the goal of research in health, sport, recreation and physical education is to better understand and improve upon the human condition, fictional representation provides another tool with which a researcher can evoke meaning that is helpful. Non-fiction texts may be more acceptable in an academic community because they assumed the researcher has at least been present for the events in question and therefore followed formal research protocols. Ultimately, there may not be a way to judge or evaluate this form of representation due to its subjectivity. Based upon the literature mentioned, evaluation may be achieved through the critiques of those represented in the story or those individuals that represent the marginalized or silenced group within the story (Sparkes, 1997, Innanen, 1999, Watson, 2003).

Fictional Representations in health, sport, recreation and physical education

Ethnographic fiction offers a sense of anonymity and relieves the threat of exposing the individual. In addition, it offers an efficient way of accumulating years of data collection into one fictional representation. It also offers voice to those who cannot speak, whether through marginalisation or fear. Conversely, however, Watson (2003) points out the challenges that come with choosing this alternative form of representation relating to "methodological integrity and theoretical consistency" (p. 10). However, rather than attempting to convince readers of the truth

of their account drawing on traditional and increasingly challenged authorities and criteria, creative ethnographers settle less for representing reality to more of "evoking" shared understanding of a postmodern culture.

Fictional representation is currently absent from the corporate service learning literature. Creative non-fiction texts provide a new window through which researchers can understand the service learning experience and reveal meaning that resonates with readers. These texts may help convince companies of the benefits of using service learning as a form of health promotion for job satisfaction, for developing healthy communities and genuine altruistic connection to people.

The application of ethnographic fiction in the study of exercise and health psychology offers many opportunities to both the researcher and the community. Targeting those who work as personal trainers, fitness leaders and managers of fitness facilities through ethnographic fictional tales of the lived experiences of obese or disenfranchised exercisers can promote positive changes within the culture of fitness and exercise. Changes relating to fitness programming, center layout (privacy and adaptation) and other instructional approaches could possibly enhance the feeling of acceptance and inclusion leading to higher rates of participation among the sedentary and overweight populations.

One of the greatest challenges to ethnographic fiction, especially within the study of exercise science and health promotion research, is the domination of the traditional methods of inquiry, knowledge and truth. If policy change is the intent, ethnographic fiction may not have the influence that statistics-based research has, the latter at present being the language of policy. However, the right story that allows policy makers to "step into others reality", that speaks to a more enabling meaning of statistic-based research can lead to ultimate goal of research, a positive change in the human condition.

Conclusion

The matrix in Figure 1 offers an overview of the genres in relation to scientific and realist tales summarizing key points from the analysis of each genre. As can be seen, each genre offers a different value system in relation to how research should be judged, offering a variety of implicit assumptions about what is valued knowledge and how knowledge should be understood. The role of the researcher in each of these genres shifts from total absence to participant or co-creator with reader, or simply informed story-teller. Methodologically, each genre reflects the ontological stance and epistemological understanding allowing previously unexamined perspectives on research to be considered. Perspectives such as, the messiness of process, the multiple constructions of meaning, the personal insights, the ways of coming to know another person's experience or even how other people feel within a social reality, all become possible within these research genres. Each genre from scientific to creative ethnography offers research accounts that allow readers to better make meaning of the human condition as the horizons of understanding are broadened with greater depth in insights. Inevitably, the true value of the generalized scientific findings comes from knowing the specific in more personal and intimate ways that inspire action to improve the human condition. Two examples of each genre are listed for the reader's reference. Scientific and realist genres are common in academic journals, however it is more challenging to find good examples of the alternative genres in the journals related to the health, sport, recreation and physical education domains.

INSERT FIGURE 1 ABOUT HERE

This paper presents a challenge to researchers in health, sport, recreation and physical education to consider how they present their findings, how they represent social reality, how they communicate to a broader audience, and how they represent the voices and physical realities of others. In this paper we have examined how to go beyond simply reporting research findings, to consider how we can represent our findings in ways that speak to the goals of the study. The genres discussed in this paper consider how the voices of the participants and researcher can make a difference in the context of the research study as we collectively try to realize healthy active lifestyles for a community and its members.

Postmodernists have questioned numerous issues regarding the nature of research and our ways of knowing. As Richardson (2000) claims, "The core of postmodernism is the doubt that any method or theory, discourse or genre, tradition or novelty, has a universal and general claim as the 'right' or the privileged form of authoritative knowledge" (p. 8). The way in which researchers represent text is a means of conveying different truths, of conveying knowledge that is considered relativist rather than universal, a way of representing multiple voices. We need a genuine openness in research communities to create polyvocal exchanges that challenge the dominant, promote collaboration and offer spaces to gain insights on viewpoints different from ours as researchers. As Sparkes (1991) states, "power relations are interwoven into discourses, and a polyvocal community is in a continual state of flux as emerging voices challenge those that dominate" (p. 126). It is our hope that a broader realm of research genres that include traditional and alternative will create challenges to how researchers collect, represent and share data, creating spaces to hear, see, experience and know more about the challenges to living a physically healthy lifestyle. Readers of research need to value and promote alternative forms of research that will have more of an impact on improving the human condition as we develop a broader and deeper understanding of a healthy society. As researchers we need to consider what combinations of genres might better serve the community being researched and inform those in positions to affect change? New writing practices that communicate more effectively with a wider community will create spaces for silenced voices to be heard, for research to more effectively meet the needs of the local and global. It is our hope that the next wave of scholarly writers in health, sport, recreation and physical education will be encouraged to take up this challenge.

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Genre - what valued and implicit assumptions			What genre looks like and how judged			Examples of genre
Genre	**Ontology**	**Epistemology**	**Methodology**	**Format** *"Research as…"*	**Interest of Genre**	
Scientific Tale	External-realist Reality out-there to find	Objectivist Correspondence with reality.	Experimental Instrument to measure and predict	Set structure. Fabula story. *"Measure and compare"*	Prediction and control (technical)	*(Faulkner & Reeves 2000; Martin, Kulinna et al. 2001)*
Realist Tale	Internal-idealist Reality constructed inside person	Subjectivist, interactive Coherence	Researcher-as-instrument. Systematic analysis of perceptions.	Extensive, closely edited quotes. *"Map view"*	Descriptive understanding & interpretation (Practical)	*(Sparkes 1998; Brooker, Kirk et al. 2000)*
Confessional Tale	Researcher's reflexive study on research process	Process and self exposed. Complementary coherence.	Unpack method and ethical issues. Researcher's Participants' voices	Addendum or "as aside" *"Struggle and personal anxiety"*	Problematize and demystify Messiness. (Insightful)	*(Humberstone 1997; Young 2002)*
Ethnodrama	Realist tale negotiated with audience Intersubjective	Subjective interpretive and interactive Catalytic	Data translated into script. Reaction of audience to script.	Performance of lived reality. Empathy. *"Virtual reality"*	Social change. Silenced realities. (Lived understanding)	*(Brown 1998; Nimmon 2007)*
Auto-ethnography	Poststructuralist Text/reader Internal-relative	Memory tied to emotion. Embodied attunement	Systematic socio-logical introspection Through author's experience and feel.	First person insights. *"Vicarious experience."*	Evoking understanding intimate other (Personal)	*(Tsang 2000; Sparkes 2002)*
Poetic Representations	Emotionally reflexive Internal-idealist	Subjectivistic-interactional Reader/text Impressionistic	Participative with audience meaning co-created. Poetry using metaphor, etc.	Expressive art Literary skills and devices. *"Aesthetic feel"*	Embodied and visual. Represents how we speak (Emotional)	*(Sparkes, Nilges et al. 2003; Madill and Hopper 2007)*
Fictional Representations	Verisimilitude "rings true" Internal-idealist Relativistic	Cohere. Shared subjectivity. Based on events	'Being there.' Created based on lived experience	Provoke visceral response Story telling *"Stepping into other's reality"*	Catalytic empathy Larger audience appeal. (Communicative)	*(Brown 1998; Denison 1999)*
		Authentic story to resonate with reader.	Author creates a plausible fiction via multiple sources			*(Sparkes 1997; Wood 2000)*

Figure 1 Summary of research genres