consumption, valuing, and dissemination of their works of art; and, how through this process, issues of gender equity and social justice emerge in our learning, teaching, and practice of art.

We begin this process by introducing the eight participants and invite readers to click on each name for a brief account of the nature-nurture influences in their art practice: arts-researcher Dorothy, also a teacher in university and community education; baker Maureen, also a peace activist and anti-logging environmentalist; painter-collagist Marla, also an advocate for women artists; and flamenco dancer Thérèse, also a practitioner of the healing arts. We include the responses of the other artist-participants—poet-videographer John, also a pediatrician and art-medicine pioneer; photographer Anita, also a teacher and arts-based researcher; baker-mosaic artist Stephanie, also a fierce advocate for parents and children; and poet-writer Chris, also a community activist—to underscore how the relational, including power relations, infuses art practice and artists’ gatherings. In this essay, we represent in more depth three research participants—Maureen, Marla, and Thérèse—who serve to illustrate the strong connections between visual culture, gender, and popular education. The responding participants also shed light on the aspects of visual culture and gender situated in this unique grouping at one time and one place on the west coast of Canada.

In Tofino as in all 15 whistlestops, our first criterion for selection of participants was to create a gathering representative of diverse art forms. The process often began with just one person we knew—Anita and Chris have been friends since grade 8—with the remaining participants often emerging as serendipity rather than a planned choice. Anita, as our Vancouver Island point person, put out an invitation for volunteers through the arts groups in Tofino. John, as Dorothy’s partner and travelling companion from east to west coast, volunteered as videographer for all the whistlestops, including Tofino (see Figure 1).

3. The text in purple bold font are hyperlinks to video clips, images, or other external sites.

**Introduction to the Dialogical Intermedia Study**

The overall research project focuses on the art of women popular educators—needlecraft, visual arts, music, popular theatre, and writing, especially autobiography—in the context of the women’s movement. We conducted 15 whistlestops across Canada to assess the convergence of art, feminism, and popular education in historical and contemporary contexts. In the Tofino Whistlestop, we share moments that demonstrate arts research in action through the participatory and creative expression of women. As you watch the videos embedded in this essay and its setting...