

International Creative Research Methods Conference – 11-12 September 2023
[NB: sessions numbered 1 are on day 1, sessions numbered 2 are on day 2.
For session timings please see the conference schedule.]

Day 1: Monday 11 September

Keynote: Pam Burnard

Performing a Rebel Yell: Doing Rebellious Research In and Beyond the Academy

The capacity to write rebelliously, in artistic and scientific registers and voices, tempos and volumes, is boundaryless. As writers, whether within or beyond academia, we simultaneously perform and materialize We-ness and I-ness. For us all, all academic writing is/should be a conscious strategy to push boundaries, to disrupt, to rupture conventions. In this talk I will share insights from a recently published book on how we can articulate new concepts for thinking differently, for generating new theories differently, and presenting new methods of writing differently. I will share ways of giving 'permission' to depart radically in academic writing and creative research practice – particularly for doctoral and higher degree research students, community and arts organisation workers, and those who work as supervisors and advisors and higher research degree educators. The claim here is that rebellious departures and performances in academic research and writing are the future of academia.

Session 1A

A Collaborative Intersectional and Intergenerational Approach to Archival Story Telling

Pauline Rutter

I am an interdisciplinary cultural producer and researcher based in West Sussex with a background in fine art, education, sustainability, and activism which is inspired by my commitment to equity, social, and environmental justice, and futures. In recent years my practice has been focused through creative writing within the 'We See You Now project' (<https://www.southdowns.gov.uk/culture-heritage/we-see-you-now/>), and through developing a programme of creative responses with The Culture Capital Exchange exploring 'Equity and Social Justice in Higher Education Research' (<https://tcce.co.uk/2021/05/18/a-time-of-reckoning-for-equality-and-diversity/>). My current History PhD centres approaches to Black Feminist Historiography seeded through collective wisdom, intergenerational interconnectivity, and an evolving embodied and relational praxis. In the last year I have been working with the archival materials held by The Black Cultural Archives, The George Padmore Institute, the Huntley Collection and the British Library as well as personal and relational original materials collected through the collaborative Black Living Archive project. My contribution to the International Creative Research Methods Conference will broaden dialogue about collaborative archival practices that engage with the themes of equity, social, and environmental justice and futures while also bringing excellence and experimentation through creative research methods to the fore and showcasing the enjoyment of this approach.

Session 1B

Object-work as a creative approach to data analysis in Embodied Inquiry

Nicole Brown

Over the past six years and across several research projects using Embodied Inquiry, I explored the lived experience of disabled, chronically ill and/or neurodivergent staff and students in higher education, predominantly in the UK. For this conference session, I propose to focus on how using objects helps meet the objective of accounting for embodiment within analysis.

I will outline how my research participants were asked to find objects in response to questions, and so were curating their own mini-exhibitions. I will then show how I as the researcher in the projects also use objects to make sense of and analyse data by creating installations, some of which are intended for public sharing, whereas others are merely a stepping stone towards theorisations. The process from data to installation follows common principles of thematic analysis from familiarisation with the data and identifying initial codes to generating and naming themes. The difference here lies with how Embodied Inquiry asks of the researcher to listen to our "gut", and respond intuitively to emotional connections that may not necessarily be explained scholarly. In the final phase of creating the installation, however, there is a significant emphasis on aim and objective, and what the researcher tries to achieve with the final output, which opens up a unique opportunity to collaborate with research participants.

I will offer the delegates in this session an opportunity to recreate some of those processes using postcards, which I will bring along with me. This will then enable us to jointly critique the benefits and drawbacks of object-work in analytical contexts.

Session 1C

Storytelling Place: community, justice, and climate resilience

Jenna Ashton

Storytelling Place: community, justice, and climate resilience illuminates the methods, research insights, and critical reflection on arts practice research as methodology in placebased climate resilience research. The talk tells a story of a particular place, community, its practices of resilience, and the role of interdisciplinary arts-based research in advancing knowledge and forms of social justice. It offers an urban case study undertaken in exindustrial neighbourhoods of Manchester (UK), in the context of poverty, political disillusionment, inequitable development agendas, and Covid19. Investigating perceptions, knowledge, and experiences of "local" place and neighbourhoods provides important learning around the complexity of community resilience and justice. Artistically, exploration of folklore and storytelling transform the ways in which place and landscapes are perceived and imagined, and capture how a place is shaped by interwoven social, psychological and topographical factors. The issues explored include: how a community articulates its perspectives on social justice and equality with regard to climate resilience; how interdisciplinary creativity can be researched and applied to activate resilience and justice; how a community can create, own and embed creative outcomes for resilience and justice; the means to best share and transfer these methods for wider implementation. The underpinning research is informed by the three-year project (2020-23), "Community Climate Resilience through Folk Pageantry", funded by the

AHRC, as part of the UKRI and Met Office led “UK Climate Resilience Programme”. The talk posits that spaces and practices of artistic and cultural participation and expression are core to supporting social justice under the stresses of climate change. But it critically analyses and reflects upon what and how that is achieved (or not), or identified, through the different approaches and arts methods undertaken during the research project.

Session 1D

Arts-Based and Creative Research Methods Co-Developed with Youth in Nepal, Indonesia, Rwanda, and Kyrgyzstan Laura Wright, Laura Lee, Vanessa Currie, and Members of the Youth Advisory Board from Nepal, Rwanda, Indonesia, and/or Kyrgyzstan

The ‘*Mobile Arts for Peace: Arts-Based Intergenerational Monitoring, Evaluation, and Reflective Learning*’ project used an innovative, intergenerational and interdisciplinary approach to co-create a Monitoring, Evaluation, and Learning (MEL) methodology to creatively document the process and impact of the Mobile Arts for Peace (MAP) project. The international and intergenerational exploration of the processes, mechanisms, and the impacts of arts-based approaches for peacebuilding fostered an opportunity for reflective learning and practice. The project works in collaboration with youth to weave together narratives from youth and community members from Nepal, Rwanda, Indonesia and Kyrgyzstan through creative approaches, such as, River Journeys, Visioning, Vlogs, photo stories, poetry, and filmmaking. The approach aims to facilitate meaningful and impactful youth engagement in research through the use of creative arts-based and play-based methodologies and co-production. This workshop will provide an overview of the project and methods, reflect on strengths and challenges, and invite participants to engage with creative methods co-designed with and led by youth across the four countries.

Session 1E: culturally appropriate methods

Session 1E (1)

Intergenerational Yarning in the Omani Context Aminah Khan

This interactive presentation uses a modified Yarning technique in the context of Omani coffee gathering. This has been done previously at MA and the current PhD project of having elders and young-adult Omanis come together to share knowledge and work collaboratively on creative projects in order to remember the elders’ lives in accessible and modern ways will be explored. This presentation invites the audience to participate in a traditional Omani coffee gathering the audience and presenter become co-participants and sharers of knowledge. This examples how the MA research was set up and how the project will be for PhD fieldwork - decolonised and participative. Pictures of the research carried out at MA will be shown on SlideShow. Though there are a few recent papers about intergenerational interactions and collaborations, there are no studies relating to the Omani experience of meaningful intergenerational interaction within a heritage remembrance framework/arts-based

and creative research. This is the gap in knowledge that this proposed research seeks to address. Data will be gathered through interviews with each generational gender cohort together and separately, and a collaborative inter-generational project. It is hoped that both groups will gain a sense of self-validation and look upon this project as an opportunity to learn from each other and share knowledge. For the Omani elders and young adults, it is anticipated that both generational cohorts' attitudes challenged and that some of the young adults will consider further study and research into their Omani heritage. For this presentation, both audience and presenter will gain new knowledge and consider modified Yarning techniques for their creative research in future.

Session 1E (2)

Co-Creativism: A researcher's journey mapping epistemology, theory, and practice **Elizabeth Ascroft**

Co-creation is generally considered to be a process of collaboration between organisers and participants, bringing together a diverse knowledge set to produce higher quality outputs. Nevertheless, there remains a distinct lack of consensus on the meaning and use of the term, which is partially due to its infancy in academia and its subsequent 'conceptual immaturity' (Gallacher and Gallagher, 2008; Pearce et al., 2020). Furthermore, tracking co-creation across academic literature proves difficult as it is often used interchangeably with its 'co'-sisters (co-design, co-production), or other participatory related and action-based research terms. Despite this, co-creation still "remains one of those concepts which is accepted uncritically" across disciplines (Stutchbury and Woodward 2021).

This presentation will showcase a PhD student's journey wrestling with the slippery terminology of the extended co-creation family. It will surface some of tensions around the theory and application of co-creation, including the production of 'new' knowledge; the search for epistemic justice; and the pursuit of transformative action. Exploring these elements requires thorough consideration of our ethical, political, epistemological, and ontological natures. To help answer what this means for my research in practice, I propose my own conceptual framework Co-Creativism which embraces my role as an activist, a researcher and a creative. I suggest Co-Creativism is a deeply personal practice that can push us to blur the lines between art, activism, and academia. Connecting with this disruptive assemblage has opened new avenues for me to explore co-creative methodologies and become entangled with these sticky questions of why and how we do research.

Session 1F: inclusive research with children and parents

Session 1F (1)

Making Children Visible: Photovoice as a Participatory Research Methodology **Nicola Mannion**

This presentation presents an overview of a participatory research methodology which utilises Photovoice as the main method of data collection. This study seeks to explore the experiences and perspectives of students with Intellectual Disabilities (ID) in Mainstream Post-Primary Schools in Ireland. Rooted in the transformative paradigm and underpinned by Lundy's Model of Participation (Lundy 2007), this research seeks to reposition students with ID as co-researchers by providing the space, voice, audience and influence necessary for them to express their views and have their views heard.

Children's policy developments in national and international contexts insist that the inclusion of the voices of children and young people are necessary to ensure their lives are better understood and their rights upheld. Yet the perspectives of students, and in particular of students with disabilities are rarely consulted. Children and young people are frequently described as the missing voice in educational research and children with disabilities largely remain invisible. Undoubtedly, children's participation in research can pose certain methodological and ethical challenges for researchers. However, researchers have a duty to include children with disabilities as it is both their right and because findings can potentially be different when they are included. Employing photovoice removes some of the barriers experienced when using traditional research methods. Furthermore, photovoice repositions the role of children in the research process by supporting them to become co-researchers and active agents of change in their school communities.

Session 1F (2)

Spoons, feathers and Maandazi: Improving access to creative research in collaboration with parents of children with additional needs Elena Marchevska, Carolyn Defrin, Kristina Nilles

Often associated with referrals from GPs, social prescribing is used to support a more holistic view of a person's health and wellbeing, with referral to social resources including: weekly discussion groups; physical activities and advice. ELEVATE, the London Borough of Lambeth's initiative to open up the creative and cultural sector to every child and young person in the borough was keen to understand how families with children with special educational needs and disabilities (SEND) access creative opportunities in the borough.

The research we will discuss in this presentation was created in collaboration with Whippersnappers, a local community company that delivers inclusive and SEND focussed classes for children and their families. A dedicated group of eight parents of children with SEND took part in a series of five creative workshops. These workshops examined their physical and emotional journeys within the referral system- including relationships to service providers and gatekeepers, advocacy for their children and the necessity of finding self-care routines.

This performative paper will present the creative research undertaken and the valuable contributions parents made to developing narratives to support further refinement of social prescribing as a model. Parents were invited to create physical maps of journeys to access services and opportunities for their children that were then layered with sensory and emotional mapping. Creative exploration was complemented by walking interviews with parents to places that resonated with them on their journeys so far. We will engage in a performative presentation, focusing on three emerging themes: accessibility, stigma and wellbeing. The paper is

complemented by readings from the research data and audio-visual examples of creative outputs produced by the co-collaborators.

Session 1F (3)

A constellation of creative and participatory methods – learning from research with young fathers.

Laura Way, Linzi Ladlow, Anna Tarrant

Despite claims that creative and participatory methods are capable of democratising research processes and empowering participants, there is only a small body of scholarship which promotes their use with marginalised young fathers (Tarrant and Hughes, 2020; Sopack et al, 2015; Neale et al, 2015; Braye and McDonnell, 2012). In this presentation researchers from the Following Young Fathers Further (FYFF) study (Tarrant, 2020-24) will co-present with young fathers about the constellation of creative and participatory methods employed so far in the study. FYFF is a four-year qualitative longitudinal study of the experiences and support needs of young fathers and is funded by the UK Research and Innovation fund. FYFF continues from the baseline study, Following Young Fathers (Neale et al 2012-2015), and the re-accessing of participants utilised in FYFF means that some of the fathers have now been engaging in this research for 10 years. We consider how various creative methods have been employed throughout ten years of qualitative longitudinal research, referring to examples such as photovoice, timelines and zines, in order to discuss continuity and development across the FYF programme of research and how we have engaged young fathers with creative methods over 10 years.

We will be joined by young fathers from the North East Young Dads and Lads (NEYDL) project who will share their experiences of engaging with creative and participatory methods with young fathers. FYFF and NEYDL have been collaborating since 2020, cocreating a number of outputs including peer research projects, training videos, and a father-inclusive toolkit, launching in early 2023. Young fathers from NEYDL will discuss their participation in cocreating this research, highlighting how creative methods can promote authentic engagement with young dads, leading to deeper understandings of their experiences and creating greater impact.

Session 1G: zines

Creative research methods and the crafting of contention: learning from what (mad)zines do

Hel Spandler, Jill Anderson, Tamsin Walker

Our Wellcome funded research project has explored how zines 'craft contention' about mental health [madzines.org]. We have been identifying, engaging with and co-producing a diverse range of what we collectively refer to as MadZines. We are interested in the potential of MadZines – as a unique form of psychiatric survivorship - to challenge prevailing psychological, psychiatric and medical understandings, diagnoses and treatments.

The MadZines team contributed to a fascinating event recently – [Zines Assemble](#) – at which Peter Willis, from Coventry University, introduced us to the concept of 'zine-

ic' research. Zine-ic? He meant research that takes a zine-like approach, reflecting key characteristics of zine culture.

Peter identified five: care, collaboration, radicality, accessibility and the sharing of knowledge. Zine-ic research embodies the ethos of zine practices, whether or not it uses zines/zine making directly (for example, as objects of study, as an arts based research method or as a means for communicating research findings). Such research, and the researchers who conduct it, *learn from what zines do*.

Our contribution will take the form of a zine workshop.

- First, we will introduce – using a short video - our Madzines research project.
- Second, we will introduce Willis' concept of zine-ic research, illustrating this with some examples of our *own* learning – as creative researchers – from what zines do.
- Thirdly we will facilitate a short creative zine making exercise, enabling participants to reflect on the zineic qualities (actual and potential) of *their own* research projects.
- Finally, we will enable some reflection on the exercise, and on connections with other creative research methods including not only arts-based approaches but also transformative frameworks and indigenous research methods.

Session 1H: creative writing in research

Session 1H (1)

And The Performance Speaks: an exploration of writing and *wrighting* as a creative and analytic process within qualitative research.

Beth Curtis

Taking its title from a phrase used by one of the research participants, *And The Performance Speaks* theatrically stages the stories of students and teachers of the A Level Drama curriculum. The ability to analyse and explore the data through the lens and craft of drama, sheds new light on the narratives of the participants and allows for a creative and embodied (re)presentation of their lived experiences. Harris and Sinclair claim that 'the writing of a play is an act of inquiry' (Harris and Sinclair, 2014:5). In doing so, the construction of a dramatic script is identified as a method through which to create and develop new and textured understanding and knowledge in a practice that brings together thinking, being and doing research. In my position as 'teacher-researcher-playwright' (T-R-P), I am inextricably woven into the fabric of words and images presented in and through the pages of the play and will argue that 'my creative and artistic processes parallel the analysis that *any* qualitative researcher applies to their work' (Sallis, 2018:55).

The presentation will use the voices of both the researcher and the playwright to describe an approach that uses research-based theatre (Norris, 2009; Beck et al., 2011; Belliveau, 2015; Sallis, 2018) and writing/*wrighting* as embodied inquiry (Richardson, 2000; Harris and Sinclair, 2014) to analyse data from semi-structured interviews, and simultaneously construct 'creata' (Petersen, 2013) in the form of a dramatic playscript. Fundamental to this approach is an observation of what occurs when the play is handed over to others; the T-R-P relinquishes ownership of the play

as part of the journey towards new knowledge, constructed and created in the (re)interpretation and (re)embodiment of the data as a piece of drama.

Session 1H (2)

NCRM innovation forum launch: What is creative about writing?

Sophie Woodward

The UK's National Centre for Research Methods is launching a new innovation forum at this conference. This session, facilitated by Professor Sophie Woodward (author of [Material Methods: Researching and Thinking with Things](#)), will discuss creative writing as ways of doing, analysing, and sharing in research. Come and help shape, and set the direction for, this new innovation forum.

Session 1I: methods across boundaries

Session 1I (1)

Making, slowly, as method: piecing, steeping, stitching

Laura Pottinger

'Making' is often understood as a process of connecting – ideas, materials, and people - requiring active involvement in a community and environment. The steady, repetitive and reparative qualities of slow textile making are celebrated by practitioners who endorse its mindful dimensions and encourage careful deliberation around the provenance and use of natural materials. Textile production has widespread environmental impacts, however, evident in the material waste legacies of soil and water pollution. Many textile artists and designers are turning to so called 'natural' dyes instead of synthetic preparations, arguing that this craft form creates new intimacies with living materials, highlighting the biodiversity of local places and polluting risks of conventional fabric production.

This paper draws on early insights from extended, slowly paced research with natural dyers - professional designers and artists, growers, and enthusiastic amateurs - in the North West of England. Drawing on ethnographic and auto-ethnographic methods centred around 'making together' both individually and with practitioners and participants, this research project considers the potentials of natural dyeing and slow making for facilitating social connection, individual wellbeing and environmental care. In this paper, I draw on emerging ideas about 'patchwork ethnography', an approach mobilising the often multi-sited, fragmented, non-linear character of ethnographic research in practice, that recognises fieldwork as intricately shaped by researchers' everyday lives and commitments. In doing so, the paper thinks about the opportunities and challenges inherent within making, slowly, as method. Sharing initial findings and thoughts emerging from the first year of a six-year study, I ask, how can the 'soft' metaphors and practices of piecing, steeping and stitching be extended to think about feminist, interdisciplinary, immersive, and creative methodologies?

Session 1I (2)

Beyond the Brick Wall: Transdisciplinary Research Through Creative Methods Dawn Wink

This interactive presentation explores research inquiry through transdisciplinary, creative, and vigorous scholarship methods and frameworks. The presentation examples are grounded in my research journey exploring how stories at the intersection of language and landscape through wildness, beauty, and imagination could contribute toward ecolinguistic justice.

I selected *Scholarly Personal Narrative (SPN)* as the methodology. SPN (Nash & Bradley, 2011) was then explored through the theoretical lens of *Lilyology* (Blair, 2015) to lift voices and stories traditionally silenced. SPN creates the space for an engaging, poetic writing style steeped in scholarship. The poetic writing style evokes arts-based methodologies that seek to open siloed ontological perceptions that often remain closed when presented in traditional academic writing. SPN combines vigorous scholarship with creative expression. Lilyology lifts an Indigenous framework to expand voices represented in academia through integrative structures from the natural world and illustrates metaphors of the connective spiderweb integrating historically silenced voices. Multiple stories represented by the petals on waterlilies within the brick wall of Western academic traditions. Lilyology advocates engaged storywork as an integral element of research.

Structured prompts guide the approach and engagement with inquiry. I will share schematic mapping of the inquiry journey and provide examples how the data were analyzed through the key scholarly themes that emerged from research and then a second time through the structures of Lilyology. Examples of how five SPN narratives based on the data analysis. These narratives are to serve as story seedbombs. The compost and the clay hold the seeds together and serve as a carrier for the seeds to be tossed into otherwise inaccessible areas, just as these narratives are being published—tossed—into the previously inaccessible literary areas. Participants will leave this presentation with an understanding of the potential of transdisciplinary creative research methods and how to apply them to their own research.

Session 1J: finding routes to a more creative university

Bringing creative methods into all we do: building a map with the Binks Hub Autumn Roesch-Marsh, Emma Davidson, Marisa de Andrade, Rhiannon Bull, Jimmy Turner

In this session we will co-create with you a map of routeways towards bringing greater creativity to our research and wider work. We will share the lessons we have learned in the first two years of our work together in the Binks Hub (University of Edinburgh) as we have brought Creative Methods into our research, teaching, training, and community engagement and participation activities. After sharing something of ourselves we will invite you to collaborate and share with us through making artistic tiles which express your ideas and insights about how we might all create routeways towards centring creativity and art in the activities of the university. In the second half of the session we will then all co-curate the tiles into a map, using them as stepping stones on routeways towards creativity. At the end we will have a

map which we might all then use to guide us in our work across our various institutions.

Session 1K (outdoor session)

Mental mapping in the wild; seeing, sharing and shaping your city

Alison McCandlish

This session covers an introduction to creative methods for urban analysis, looking at emotional mapping, soundscapes, cognitive mapping and video/ photo-voice methodology. Case studies of how these have been used in academic practice and urban studies will be given, participants will test out these methods through a timed participatory journey through their surroundings and via collective pooling of experiences to reflect on what they have learned.

The workshop session has three parts; see, share and shape.

See – Following an introduction to creative methods for urban analysis participants will use all of their available senses and the time given for a journey around their immediate surroundings (approximately 35 minutes, facilitated by the speaker and a series of prompts tailored to each method) to test out one or all of their chosen analysis methods on the journey. Participants will record their journey using pen and paper, a mobile device or through a safe collection of representative artefacts, and can work collectively or individually depending on their preference.

Share – Workshop participants will return to the conference base and share their observations to the group visually, verbally or in writing through the use of a collaborative web space and in-workshop discussion.

Shape – The workshop encourages participants to review the findings of others, and discuss how the spaces which have been explored could be changed for the better (building on the findings of the participants).

The session is designed to be inclusive, no matter the sensory or mobility needs and preferences of the participants. It is designed to be delivered in a hybrid format, participants are encouraged to interact in person and online; the webspace created will be accessible following the workshop.

Session 1L

Emoji in analysis

Daniel Turner, Anuja Cabraal

In this session, we will detail what emoji are and how they can be used to challenge and expand researcher's understanding of data. We will explain how the interpretation, understanding and use of emoji differ based on a number of factors including context and culture. We will then discuss some practical ways emoji can be used for analysis via Google documents or by hand, discussing both the technical aspects of use, practicalities of coding and analysis, as well as analytical approach. From there we will discuss and demonstrate how to use emoji for analysis using the

software program "Quirkos". Providing examples on how it can be used for storytelling, coding and deeper levels of analysis. This will include a demonstration as well as an example of a sample research project. We will ask the audience to do some emoji coding in the session, and share reasons for their choices. Throughout the session, reflexivity and important ethical considerations will also be discussed as these are an important part of the process.

Session 1M: creative writing and EDI

Session 1M (1)

How to be a Boy: Mobilising Creative Methodologies to Explore Working-Class Boys' Negotiations of Masculinity and the Future Alex Blower

Despite a rich history of academic endeavor platforming the issue as one of importance in boys' negotiations of educational 'success', rich conversations around Masculinity and what it means to be a man are not commonplace amongst young working-class men. Within a research context, this may mean that traditional methodologies such as surveys and semi structured interviews are not adequate tools to achieve in-depth understandings in isolation.

As such, the 'Being a Boy' project experimented with the deployment of a range of creative subject areas as qualitative methodological tools. This session focuses in on one particular workshop, forming part of a wider project about young men's educational aspirations. It offers opportunity for reflection on, and discussion around, the mobilisation of creative writing and documentary film as creative methodological tools. As a means for participants to engage in rich discourse concerning their negotiations of masculinity, education and the future, in a way which platformed the participants' voice and authentic forms of self-expression.

The session will screen a 25-minute documentary entitled 'How to be a Boy', which follows a group of young working-class men engaging in a creative writing workshop at the host university. Following the viewing, a short discussion will be facilitated to examine the methodological process, and explore opportunities for its further development/deployment in other areas of social research.

Session 1M (2)

Counter-Futures: (Re)imagining social change through creative writing workshops Ash Watson

This workshop brings together speculative and creative writing methods to explore counter visions for more just futures. Participants will take part in small group discussions about future social imaginaries and hands-on activities including creating found poetry and/or micro fictional stories, and discuss how these methods can be used with research participants to explore and address issues of exclusion and inequality. Approaches that centre marginalised peoples' visions of the future are 'urgently needed' to help develop more just directions for change (Benjamin 2016: 2). Psychological research has long shown the impacts of how people perceive their

future (Frank 1938), primarily in terms of individual motivation and wellbeing (Andre et al 2018). Of late, there are growing calls for a sociology of futures (Urry 2016; Coleman 2017) to better understand the social impacts of 'perceptions of the future – as they are reflected in actor expectations, aspirations and future beliefs' (Beckert & Suckert 2021: 1). Major distinctions abound however between the kinds of crafted futures portrayed by organisations and what people expect and believe about the future in their own lives (Lupton & Watson 2022). The tensions between these scales of imagination have been theorised by Michael (2017) as 'big' versus 'little futures'. Michael's (2017) research shows how multiple futures, at personal everyday and societal scales, may be approached in ways that resist dichotomy: by taking seriously methods of speculation and expectation, particularly via narrative approaches (Brown & Michael 2003). This hands-on workshop offers space for people to test narrative and storytelling methods themselves, and together reflect on the value of these for chronicling people's experiences and examining the power of their situated perceptions.

Session 1N: gaming

Session 1N (1)

The Design of a Board Game as a Research Method to Understand Users' Perceptions of Algorithmic Mediation in Academic Social Platforms David Geerts

The investigation of board games as a research phenomenon has a long tradition in the academic community. However, using them as a research method has not been explored as much, leading to a lack of literature about the potential of such games in research practices. In this work we present the steps towards the development of a serious board game aimed at collecting data on how participants understand algorithmic mediation in social media platforms. We followed the Serious Games Design Assessment (SGDA) framework to build a game which went through several playtests. The main challenges in this process are presented, namely in the game elements Content & Information, Mechanics, Fiction & Narrative, and Aesthetics & Graphics. We discuss the solutions found to the issues and different types of data that we could collect. Finally, we present lessons learned, highlighting the time needed and ideal target group for playtesting, the need of simplicity, the importance of storytelling, and how to counter the risk of participants' strategies to "game" the game.

Session 1N (2)

Let's play a game: an exploration of computer games as research tools for design creativity Esdras Paravizo

The importance of creativity for engineering and design is recognized by professionals and researchers alike. However, it remains a challenge to tackle design creativity issues in research, promote it in education and connect it to practice. This contribution aims to discuss the question of how computer games can be employed in design creativity, particularly focussing on games as research tools.

To that extent, the session will be a hybrid between a more traditional presentation and an interactive, collaborative, play-through of games such as *Poly Bridge 2*, *Baba is You* and *Lit: Bend the Light* so the audience can experience and discuss the opportunities and challenges that games present to design creativity research.

Session 1N (3)

Playing with data: Using a board game-inspired technique to engage non-researchers in qualitative data analysis

Charlotte Albrechtsen, Diana Filip Petersen

In co-research or participatory research, non-researchers take part in the research process alongside trained researchers. Co-research strategies are used to anchor and validate the produced knowledge in local communities or organizations, and to include a variety of perspectives across the research process while giving voice to and empowering the included groups (Hartley & Bennington 2000, Haijes & van Thiel 2016, Pope 2020). To be able to partake in the research process, non-researchers are often provided with training in research skills such as qualitative inquiry, coding etc. (Clark et al. 2022, James & Buffel 2022). However, providing training workshops requires time and resources, which may not always be available, for instance in short-term research projects.

In this workshop, I will share a technique devised to involve non-researchers in qualitative data analysis without previous training. This technique breaks down the analytical process into three steps, and non-researchers are invited to take part in the second step. Here, they are presented with fragments of condensed and crudely pre-coded data and asked to engage with this data to answer a small number of questions. Inspired by Brandt & Messeter (2004), the activity is framed as a board game with common game elements (rules, cards and rounds) to facilitate participation as well as collaboration. Presenting the analytical activity as a game creates a playful space (Masek & Stenros 2021) where everyday constraints, priorities and power relations are put aside, and where participants feel capable at and at ease with handling qualitative data.

I will explain how the game works and share experiences and learning from two cases where the game was used in research projects in a non-academic context.

Session 1O: creative decolonising research

Session 1O (1)

Using Audiovisual Methods in Borderlands: Empirical, ethical and methodological dilemmas

Irene Gutiérrez Torres and Silvia Almenara-Niebla

While recent literature has explored the possibilities of creative, participatory visual methods to co-produce knowledge with people on the move, their application in border studies is still under scrutiny. In particular, participatory filmmaking has been viewed as a method in which participants own the process of jointly producing films about the topics that they deem relevant. Similarly, cineforum is a method that uses film elicitation in a focus group to trigger latent opinions and unique experiences regarding a given social phenomenon. In border studies, both methods represent

participatory audiovisual practices aimed at collecting, co-producing and co-analysing audiovisual data on territorial and symbolic borders from the perspective of those living in border areas. However, given that contemporary borders are mainly a product of colonial divisions, to what extent can Participatory filmmaking and cineforum, separately or combined, be considered emancipatory and decolonial practices aimed at shifting power relations away from an authoritative expert? Acknowledging that the audiovisual is an artefact and a medium that can potentially intervene in research, politics and art to challenge border epistemologies from below, to safely use these methods in borderlands means addressing empirical, ethical, and methodological dilemmas. For instance, when these methods are set in border areas, who owns the decisions about the practices used to collect data, the categories employed to analyse it, and the space-time context of the dissemination of the results? Similarly, when working with people in a vulnerable situation in postcolonial borderlands, to what extent is the ethos of participation challenged in these methods by the same power structures that expose and sustain their often precarious situation? Indeed, if we look at the complex trinity of technology, representation, and voice, how can these methods increase participants' empowerment while avoiding exposure in contexts of enforced immobility and long-term irregularity? Based on a three-month participatory workshop with 13 cross-border women from Morocco who live and work irregularly in Ceuta (Spanish-Moroccan border), this paper analyses the combination of participatory filmmaking and cineforum to analyse the dilemmas that emerged from the experience. By approaching both methods with a critical lens, we expose the biases that can undermine a participatory project set in borderlands while testing their potential to gather, create and disseminate knowledge about border resistance through cinematic encounters between practitioners and audiences as a driver for social change.

Session 10 (2)

Tracing photo~currere~voice in my researcher journey – a post qualitative inquiry

Amrita Narang

For my PhD inquiry, I have shifted between different methodologies to understand how to go about decolonization of curriculum. Although I started with mapping a conventional methodological route that included coding, and thematic analysis I soon realized that it would not lead to anything which is not already out there. Shifting to Photo~currere~voice, with its theoretical grounding in post qualitative thinking, enabled me to think with creative enmeshment of two known concepts – photovoice, and currere. The emergence of photo~currere~voice is part of my contribution to education research aimed at working with decolonial imaginations within a curriculum space. I am looking at how photo~currere~voice urges one to think up close and personal with the curriculum, not as a separate entity, but rather as human-nonhuman relationality. Using post qualitative concepts such as rhizomatic thinking, becoming, entanglements, and assemblage- I propose that decoloniality within the curriculum requires more than academic toolkits. In my inquiry I work with academic developers (also known as educational developers or faculty developers) to understand their becoming in the process of photo~currere~voice, as they think with the curriculum- bringing their past experiences to imagine future possibilities

and synthesizing it to their present. The curriculum in question is the Post Graduate Certificate in Academic Practice in Higher Education (Pg CAP in HE), a professional course in the UK accredited by AdvanceHE.

As such photo~currere~voice becomes a site of exploration as well as a tool to explore what might decoloniality mean for academic developers. Being an academic developer in the past and having studied (and later taught) the Pg CAP in HE, I found the experience transformative to my identity and agency in the early days of my professional career. At the same time, in doing this research, photo~currere~voice has helped me recognise ways in which 'western' practices dominated and overtook my own personal, and cultural becoming.

With that in mind, I am using photos to decentre text as a means to interrogate how one is implicated within the curriculum. I have found poetic dialogue a useful means to convey my experience of conducting this inquiry. It is these intersecting experiences that I wish to share with the audience in the conference, in the hope to share the versatility of photo~currere~voice as a scholarly, pedagogical approach without method.

Session 10 (3)

Creative-Nepal: Arts-Health Community - changing global health Ranjita Dhital

During this workshop conference participants will learn about the [Creative Nepal: Arts-Health Community](#) (network launched Aug 2022). The network was formed in response to the need for an equitable, respectful, and culturally engaging approaches to global health research. Members include researchers and practitioners from the arts, health, and business communities in Nepal and globally. It will apply creative approaches and find new ways for individuals and communities to express ideas and experiences about their health needs; question hierarchies of global health research, including the unchallenged power imbalance between more affluent western countries and the global majority; and generate new thinking about creative partnerships to improve health in Nepal.

- Workshop participants will respond to a case-study presented to them, centred around a town hall meeting in Kathmandu.
- During role-play, participants will take on roles of town hall meeting attendees, and be encouraged to imagine living in Kathmandu. They may gain new insight into how their lives are shaped by and interconnected with each other.
- Through this process participants will be encouraged to identify solutions through interdisciplinary thinking, and identify resources which already exist but are not considered to be of value.

During this process participants will be encouraged to express ideas through mark making, writing, or painting onto a large fabric/canvas, which stimulates natural and incidental conversations.

At the end of the workshop the participants will have co-created a "mural", which will capture new possibilities for their community. The mural will be on display throughout the conference. Finally, the workshop participants will reflect on their experience,

discuss ideas of how to progress the Creative Nepal network, and they will be invited to become a member of the actual Creative Nepal: Arts-Health Community.

Session 1P

Creative Methods in Public Involvement and Engagement Research

Rachel Proctor, GJ Melendez Torres, Kath Maguire, Patricia Albers, Lesley Hayley, Ella Anderson, Sara Ronzi, Mary Crowder - University of Sheffield, Catherine Jackson, Alan Griffiths

As public involvement in the design, conduct and dissemination of health research has become an expected norm (Russell, Fudge and Greenhalgh, 2020) and firmly represented in policy in the UK (NIHR, 2018 and Denegri, 2015) and internationally (Richards, 2017) interest in creating innovative methods of engagement has risen to help to increase interest, inclusion, and equity in public involvement as well as to unlock the full potential of public involvement in shaping research.

In a series of small workshops, researchers from across the National Institute of Health Research (NIHR) School for Public Health Research (SPHR) network will share their expertise in innovative and engaging Public Involvement and Engagement. The aims of the workshops are to generate ideas, to experience creative practice, and to share capacity amongst the Helen Kara community. To achieve this, the workshops will include elements of storytelling, use of digital methods, mapping, games and art and design, as well opportunities for discussion around the practicalities of facilitation.

The learning and experiences shared through the workshops aim to enable a broader discussion of how creative methods can help researchers to navigate abstract concepts in concrete ways with public partners.

Workshops are suitable for all levels of experience of Public Involvement and Engagement and no prior experience is necessary.

Day 2: Tuesday 12 September

Keynote: Caroline Lenette

The Importance of Being Disruptive: On Decolonising Creative Research Methods

While we often acknowledge the multiple strengths and increasing popularity of creative methods, discussions on their decolonial potential are sorely lacking. This oversight suggests that we might be failing to consider and address the range of impacts of using creative research approaches. If there are no explicit and critical discussions about decolonising creative methods, are we then *reinforcing* the colonial roots of research?

Despite the emancipatory promise of creative approaches, a lack of understanding of the colonial underpinnings of research and methods means that we risk reproducing harmful norms and impacts. I will address the importance of *disruption* in our practices through a reflexive approach, explicit commitments to decolonising methods, ceding space for majority-world scholars, and questioning the origins of approaches lauded as 'inclusive' or 'empowering'. If we continue to impose a colonial gaze on co-researchers' contributions and research processes, we cannot claim to engage in transformative research.

Session 2A: poetry

Session 2A (1)

Verbatim Poems – hearing the voices of NHS nurses Kim Wiltshire

is a verbatim poem? For this process, I worked in partnership with Lime Arts, the arts and wellbeing team from Manchester University NHS Foundation Trust (MFT), who supported me in making connections with nursing teams. The two poems I will play in the presentation are from MRI Ward 1 and from Manchester's District Nursing team. Working with sound artist and musician Caro C, I used standard interview techniques, recording the interviews with high quality audio equipment. The interviews for Ward 1 happened over one day, as the poem focussed on one day in a nurse's life. The interviews with the district nurses were spread out over several days and focussed on themes of team work. Once all recordings were completed, Caro C 'triaged' the recordings, which we then listened to together and edited into a poetic form. I transcribed this rough cut, formed the poem on the page and then worked with Caro to create audibly what I had created on the page.

The purpose of the verbatim poems was to honour and celebrate the work of the frontline NHS nurses but also understand what their days are really like, and to hear this from real voices. To hear, after we all clapped for the NHS and then read the negative press about nurses striking, what actual people doing those actual roles actually said about their jobs.

The poems have already had a range of uses, from being played at Spoken Word events and festivals, to being used in a promotional sense by MFT and they have created a sense of team cohesion, as well as them being a creative artefact that highlights a specific research query.

Please visit www.limeart.org/portal to hear one of the poems.

Session 2A (2)

Stranded but not lost: Research poems as collaborative autoethnographic constructions of uncertainty and Ph.D. students' academic identity in times of crisis.

Rashmi Rangarajan, Samran Daneshfar

On 20 March 2020, Australia closed its borders to contain the social and health crisis ensuing from the COVID-19 pandemic (Rangarajan & Daneshfar, in press). As international students, we were only allowed to return to our host country in December 2021 (Rangarajan & Daneshfar, in press). During this 20-month period, we not only experienced *pandemic uncertainty* (Lyon, 2020), but also threats to our academic identity (Pretorius & Macaulay, 2021), and our ability to continue working on our Ph.D. research while stranded overseas in our respective home countries (India and France for Rashmi and Iran for Samran). While the pandemic significantly changed the way research was conducted (see Cahusac de Caux et al., in press), it did not alter university mechanisms for students doing their doctoral degrees (Jung et al., 2021; Rangarajan & Daneshfar, in press). Moreover, in the Australian press and research reports, international students' absence was reduced to a national economic challenge rather than a human challenge (Rangarajan & Daneshfar, in press). As an attempt to augment our voices as stranded international Ph.D. students, we met online and embarked on a collaborative autoethnographic journey as researcher poets. In this presentation, we will present the process of our CAE engagement and the use of research poetry. In particular, the themes of uncertainty, academic identity, and resilience in the face of a crisis will be explored. We will recite excerpts from our poems to show how research poetry helped us process pandemic uncertainty, question the status quo, and find solutions to our problems (Rangarajan & Daneshfar, in press). Ultimately, our goal is not to present a list of tips and ideas for our fellow Ph.D. students, but to envision constructive structural changes to the manner in which doctoral degrees were/are managed within universities (Rangarajan & Daneshfar, in press). We hope that our presentation can offer insights into the manners in which international students can process uncertainty and how universities can support them, both during and after the pandemic periods.

Session 2A (3)

Playing with pronoun poems within *The Listening Guide*.

Rachel Helme, Sally Welsh

Poetic inquiry within research is an arts-based craft that can enable a researcher to engage emotively with data. As a feminist research practice, poetic inquiry can be an embodied methodology, with attention given to 'breath, line, form and emotion' (Faulkner, 2019, p. 20). *The Listening Guide* (Gilligan et al., 2006), as a form of poetic inquiry, is a method of analysis which produces pronoun poems. These poems focus on participants' first-person voices, examining the co-existing voices found in the way a person expresses their lived experiences. Originating from Carol Gilligan's (1982) ground-breaking psychology work with girls, *In A Different Voice*, as a method of analysis *The Listening Guide* is designed to foreground the stories of those from marginalised communities, enabling researchers to really attend to the

way in which they listen to those voices. Feminist researchers have since developed the method, using it in a wide variety of fields from Health to Management Studies. But the method raises difficult questions too: as a time-consuming and layered method, can it really deliver better insights than a thematic analysis? Do available story frameworks constrain researchers' interpretations? Rachel and Sally, teacher-researchers who met via Twitter, grappled with these dilemmas as they conducted their PhD research in further education settings. Rachel researched the voices of students in the context of low attainment in mathematics, whilst Sally researched the impact of the homeplace on the learning of mature HE in FE students.

Our workshop focuses on the implications of *The Listening Guide* as a method of data analysis, focusing on the process rather than the product. Participants will work with anonymised extracts of data from our discrete research projects to explore how our social positioning may affect data analysis. Examining the nature of our own subjectivities in response to transcripts can provoke strong emotional responses. Considering this, we will guide participants through the process of creating pronoun poems and discuss the insights, or distortions, these poems can produce. We will explore the potential of extending *The Listening Guide* to include, for example, other types of poems. We will allow time to think through some of the implications of the use of pronoun poems in qualitative research projects.

Session 2B

Choosing, using and refining digital tools for visual analysis in creative research projects: what's available in CAQDAS-packages and what else do creative researchers need?

Christina Silver

This workshop discusses currently available CAQDAS tools that facilitate creative data analysis to inform choices between tools and facilitate the planning and doing of analysis using them, and contributes to the further refinement of these tools by gathering needs from participants regarding visual tools. The focus is on analysing visual data and visual analysis techniques and the workshop is organised accordingly. First we discuss tools for analysing any form of still and/or moving images, such as participant- or researcher-generated photographs, drawings, artwork, video, film, screencasts etc. We look at tools for analysing these materials both directly (e.g. marking, annotating and coding the source materials) and indirectly (e.g. generating synchronised and dynamic transcripts or summaries which are then analysed). Second we discuss visual techniques for analysing any form of qualitative material (so any form of text as well as visual materials), focusing on visual annotation, emoji-coding and hyperlinking. Illustrations from several CAQDAS-packages are discussed, including ATLAS.ti, MAXQDA, QDA Miner, NVivo, Quirkos and Transana. The aim of the workshop is twofold: to provide an overview of currently available tools to facilitate informed decision-making between them and creative use of them, and to collate creative researchers' needs for visual analysis tools that will be shared with CAQDAS developers. The author is in the unique position of having long-standing working relationships with CAQDAS developers whilst maintaining professional independence, and therefore has a direct means of feeding back the insights that are generated in this workshop. Therefore the workshop will also gather participants' experiences of using other tools and techniques to analyse visual materials and visually analyse qualitative data.

Relatively little has changed in the CAQDAS-field regarding visual data analysis for many years (with a few notable exceptions) (see [Silver 2019](#)) so this workshop is an opportunity for creative researchers to contribute to changing this.

Session 2C: participatory methods

Session 2C (1)

Doing Embodied Mapping/s (EM)

Janice Rieger

Research often involves the collection of data from multiple sources, inclusive of the embodied and multisensorial. These differing data sources, that are not language based, pose difficulties for researchers. This multimodal data is often collected alongside field notes, documents, interviews, and other language-based data and then translated into language. In the process of this translation, the embodied, relational, and multisensorial aspects of this data is often lost. To address this issue, I created a methodology called Embodied Mapping/s (EM) for collecting, analysing and disseminating non-language-based research. The doing of Embodied Mapping/s is about exploring differing embodiments and material relations among humans and non-humans to co-create a new inquiry in embodied and multisensorial research. This presentation introduces Embodied Mapping/s as a new creative methodology, as evidenced through studies in Canada and Australia over the past five years. Through centralising embodiment, not only as an analytical method but also as something that informs innovative methodologies and methods, the doing of Embodied Mapping/s offers something novel to qualitative inquiry and creative embodied methodologies.

Session 2C (2)

‘Increasing creativity = increasing accessibility = increasing participation?’

Helen Evans and members of the SaR group (Students as Researchers – post-16 students who are intellectually disabled and autistic)

The talk will be split into three parts:

Part one – Helen will give an overview of her PhD research study and introduce the SaR group.

Part two – The SaR group will talk about their own investigative question and present the creative research methods they have been developing to support more of their peers to answer this question. They will talk about the elements of in/accessibility encountered in their design process and the choices made throughout their action research journey so far.

Part three – The SaR group will share some initial findings from their own investigative question in the creative medium of their choice.

Session 2C (3)

Using creative methods in participatory research projects with young people: exploring conviviality, complexity and contradictions

Alastair Roy

In this session I will explore the use of creative methods in participatory research projects with young people. Participatory research with young people is part of a dynamic and developing field, which is informed by a politics about *involvement* (who should be involved in research activity), *process* (how such activity should be undertaken) and *benefit* (who should experience the positive effects of research). An emerging critical literature attests to the fact that, whilst commitments to such principles are easy to voice, they are far more complicated to enact. I am interested in the different ways in which creativity can contribute to participatory research. I am using the following and deliberately broad definition: '... the tendency to generate or recognise ideas, alternatives, or possibilities that may be useful in solving problems, communicating with others, and entertaining ourselves and others'. I will refer to a number of research projects in which young people have taken on different roles and used different approaches in order to consider how creativity can be put to use and/or co-produced with young people in ways that value 'sociability' (Sinha and Back, 2013), 'silences' (Spyrou, 2016), and which offer the possibility to think with and 'against narrative' (Abbott, 2007)

Session 2C (4)

**The HOME Study: A story of using music, video, and drama to create shared knowledge that helps improve housing for people with learning disabilities
Claire Hills-Wilson, Members of Lawnmowers Independent Theatre Group, Amy Townson, Andrew Fletcher, Simon Hackett, Sarah Wigham, Charlotte Hardacre**

This presentation will be co-facilitated by members of the Lawnmowers Independent Theatre Company (LITC) which is run by, and for, people with learning disabilities. Members of LITC, alongside co-researchers from academia, will use video, music, and drama to share their experiences of participating in a 12-month research project that used an art-based approach to generate knowledge aimed at improving the housing system for people with learning disabilities. The study was initiated because people with a learning disability face greater exposure to inequalities in the housing system, including limited choice, restrictive tenancy arrangements and out-of-area placements. These factors lead to a higher risk of homelessness, loss of tenancy, and reduced quality of life (McKenzie *et al.*, 2019; Mercier and Picard, 2011). Given this marginalisation of people with learning disabilities in the housing system and informed by principles of knowledge equality (Fletcher and Clarke, 2020), we sought to counteract this in the design, delivery, and dissemination of our study. Creative methods were central to enabling this more equitable approach. For example, we will share how members of LITC tackled the unhelpful use of jargon and technical terms, from academia and practice, by creating multi-media artefacts. In this way, the term 'housing instability' was made sense of through a music mega-mix and accompanying video. The sensemaking process of creating and sharing multi-media artefacts (Weick *et al.*, 2005) generated understanding between co-researchers, increased the use of inclusive vocabulary across the study and informed the direction of the research. By attending this presentation, delegates will gain a practical understanding of how to develop their own co-produced and creative approaches to research and a greater sense of how to ensure research findings are based on stakeholder experience and perspectives.

Session 2D: embodiment and becoming

Session 2D (1)

Navigating the Tensions of Creativity and Division: Planning an Artist-led Workshop to Address Polarisation around Sexualities/Genders/Abortion Carol Ballantine, School of Geography UCD, Leah Hilliard, NCAD, Kath Browne, School of Geography UCD

Beyond Opposition is a social/cultural geography research project, interested in addressing divisions and polarisations in places where there have been progressive changes to policies and laws related to gender, sexualities and abortion, namely Ireland, Canada and Great Britain. Whilst the idea of 'polarisation' is itself contested, it is clear that there are divisions that emerge around these areas that have yet to be explored or addressed. Debates have been termed 'toxic' and modes of engaging at everyday spatialities have not been explored, particularly in thinking about what kinds of interactions are desired/desirable.

This presentation will explore the design of a one-day artist-led research workshop with members of the public (held in March 2023 in Dublin). The workshop sought to bring together people with a range of different/ potentially conflicting positions on genders, sexuality and abortion, to creatively imagine shared day to day spaces (domestic; work spaces; public spaces like shops and schoolyards) that acknowledge and do not seek to eliminate a wide range of positionalities. The presentation focuses on the tension that exists in a workshop space with strangers, between fostering creativity, while addressing difficult, uncomfortable and polarised topics. We share our design process and explore the plan we came up with to meet the challenge of encountering difference creatively but with control.

Session 2D (2)

Cut-ups, découpage and narrative autoethnographic assemblages of becoming Mark Price

This presentation and experiential workshop explores the practice of *découpage* - covering a three-dimensional object with found images and texts – as a ‘rhizomatic’ process of meaning-making and becoming.

Mark will share his experience of this process in an exploration of life transitions and transformations. Participants will then have the opportunity to undertake their own autoethnographic crafting (all materials provided), seeking to embrace self-storying and life narratives as non-linear processes, evoking perhaps the image of the Möbius strip as a representation of time experienced in a looping, self-referential way.



Participants will be invited to reflect and share their experience (and resulting crafted autoethnographies), as well as consider how this process might be employed within teaching and research.

Session 2E: visualisation

Session 2E (1)

Playing with comics, quilts and bubbles to capture the inquisitive, imaginative, persistent, collaborative and disciplined domains of creative research methods.
Mark Selkrig, Kim Keamy, Sharon McDonough, Amanda Belton

Engaging with creative research methods has influenced both our ways of working and our ongoing development as researchers. In a recent research project examining the field of teacher education, we entangled arts-based and data science research methods to develop an understanding of the lived experience of our participants. As our project unfolded, we were challenged both individually and collectively to make sense of the process of our research, the data we had collected and ways to disseminate and talk about our outcomes.

By adopting aspects of Lucas' (2016) five creative habits, or dispositions, we have been able to understand the ways that being inquisitive, imaginative, persistent, collaborative, and disciplined, are central to our concept and use of creative research methods. One of the emergent aspects of our project has been the use of data visualisations and storyboards to both communicate the process, and the outcomes of our research. In this interactive presentation we will share how we understand the creative habits in relation to our research approaches, share some of the visualisations and storyboards we have created at various stages to analyse or make sense of our data, along with more refined representations to share our research with others. We will invite participants to experiment with the creation of their own storyboard or visualisation.

Session 2E (2)

Sifting, Sorting, Sticking - Using Collage to explore *Doing Research* Catherine Cartwright, Jean McEwan

Collage is a creative medium whereby images and text from discarded/found papers, such as newspapers or envelopes, are cut out and rearranged to make narrative or abstract pictures. Collaging is an intuitive process of discovering and making meaning which can be done as a solo or collective/collaborative endeavour.

Collage reflects the complexity and messiness of human experience. Through arranging, placing, ordering and reordering images, we can speak in a different language about ourselves and our lived experiences. We can discover, or rediscover, what's important to us, what we know, and who we are.

Collage is simple, but there are skills and knowledge to learn to use it effectively and creatively. Our practical workshop is an opportunity for attendees to play with visual imagery to make their own collage and experience it for themselves. We'll provide a range of materials to inspire and engage visual interest.

The presentation will discuss using collage in research, sharing examples of collage used in data collection, data analysis and data representation. We will introduce our trauma-informed community arts practice and what to consider to hold a safe and caring environment, for example, considering cultural representations and safe/neutral imagery.

Session 2F (outdoor session)

A walking participatory research experience Baukje Rienks

Session 2G: emotion

Session 2G (1)

Designing lies to illuminate the truth. Using poetry and micro-stories in qualitative research contexts. Kim Miles

Denzin (1997) calls for alternative qualitative approaches to be utilised, which are able to stir emotional responses in research audiences. Integrating creative approaches such as poetry and micro-stories in research contexts immerses the reader in the physical, emotional, and narrative landscape of the research, as illuminated in this poem (Nelson, 2019) which distils and captures the experiences of a research participant shared during a narrative interview:

Through the heart of a Nepalese village
Small bodies are carried through the rain,
Last cradle in the groove of a tree.
Returning home,

I carried those children in my mind.
Tears falling into my *ramen* and
onto my tie as I stand on the *densha*
Grief is embedded into my fascia.
When I open my mouth, I am flooded
with their stories.

This presentation will demonstrate how researcher creativity can be utilised as an instrument to understand, interpret and disseminate qualitative data through the creative methods of poetry and micro-stories. It will also explore the distinctive feature of creative approaches to offer a 'third voice' (Glesne, 1997) which can help researchers navigate the tension between their own voice and experiences and that of the participants (Pocock, 2015). In this way creative outputs not only impart knowledge but also invites the reader to partake in the experience of the research and make their own connection with it. The presentation will illuminate the capacity of creative approaches to be able to communicate, "instances when we feel truth has shown its face" (Richardson, 1998, p. 451) and explore how this quality can expand our understanding of social reality and the complexity of human experience in ways inaccessible by conventional research methods.

Session 2G (2)

Behind the Chair: 'Doing hair' in Sensitive Research Interviews Ruth Flanagan

My presentation will explain how and why I used the everyday embodied practice and routine performance of 'doing hair' to aid in researching the sensitive topics of religion and sex. Religion is a particularly contentious topic in Northern Ireland, and due to the dominance and institutional power of a particularly moral conservative version of Christianity, sex is also perceived as controversial. Being socialised within a religious and morally conservative environment can make it difficult to feel safe or comfortable talking candidly about sex and sexual experiences due to fear of stigma. Therefore, I realised I needed to create an environment that was non-judgmental to facilitate the conversation.

Literature suggests (and my personal experience as a hairdresser) that clients often confide with their hairdressers about personal issues, and hairdressers are often perceived as non-binding counselors. It has been theorised that this is because of the performance of emotional labour. I wanted to harness the existing cultural and historical construction of the hairdresser / client relationship, the setting of space and place of the interview within the hair salon, and the routinised performance of the hair appointment, including prolonged physical touch and talking through the mirror without direct eye contact. I will discuss how using the performance of doing hair to explore the embodiment of religion within sexual experiences cultivated a comforting and familiar environment allowing my participants to disclose their sensitive sexual narratives.

Session 2G (3)

Poetry In Emotion: Writing Up Emotional Labour

Kate Carruthers Thomas

The emotional dimensions of research practice are too often silenced or sidelined in conventional dissemination of research findings. 'Emotion is not an intrusion into the research process, but a constitutive element of it' yet 'most of us find it difficult to "show our workings", to account for how the inner states we experience shape and alter our research' (Loughran and Mannay 2018). This conference offers an opportunity to self-commission and perform a research poem giving voice to 'findings' of a different kind, centred on the researcher's experience. I aim to (re)discover the emotions involved in researching others' experiences of the COVID-19 pandemic, while living and working through it myself.

The use of poetry as a form of data representation and dissemination in academia is not unknown but is untypical. 'Social science writing is supposedly emotionless, the reader unmoved' (Richardson 1993: 706), but in her five-page poem *Louisa May* representing the life-history of a single mother, she claims to model a way of telling that creates in its readers and listeners bodily and emotional responses. In a previous experimentation with research poetry (Carruthers Thomas 2019) I created and performed an extended poem, *Glass*, responding to qualitative data I'd collected for a research project investigating the way gender shapes individuals' lived experiences of the university workplace. On the feedback forms, 'individuals wrote of the affective impact: of "goosebumps" and "triggers"; about their surprise and pleasure at the use of creative media to present what some called a "dry" or "boring" subject' (Carruthers Thomas 2020).

This poem is grounded in my investigation of female academics' experiences of working practices, productivity and career progression during the first 18 months of the COVID-19 pandemic. Over a five-month period, I collected diary and interview data from 25 UK female academics across the career spectrum. They emailed me their diary entries which covered the shift of paid labour into the home; homeschooling and household dynamics; constraints on personal freedoms; rapid changes to working practices, and the impact on physical and emotional wellbeing. We then revisited these experiences in a one-hour online interview. Many participants told me that they found participating in the research cathartic. 'Building and maintaining research relationships with participants is part and parcel of qualitative research ... a process that starts before any data collection takes place and continues well beyond the conclusion of fieldwork' (Roberts 2018). As a researcher, I became party to multiple, ongoing narratives, many challenging, some traumatic, while maintaining a safe and ethical research space. Once data collection was complete, I continued to engage with those narratives through analysis and curation of a digital archive (Carruthers Thomas 2021). As a researcher, I valued the way in which the methodology facilitated the development of research relationships with participants. As a female academic working from my spare room, I was navigating my own pandemic journey. I became aware of the significant expenditure of emotional labour the project required, not least 'the sharing of traumatic accounts without being able to fix or repair their causes' (Mannay 2018).

This research project raised complex and compelling questions of positionality and emotion in research practice. Crafting this research poem is a means of exploring and articulating these questions through language and poetic form. Performing it, I hope to contribute to the dialogue about emotion in research and extend the way in which we imagine research can be communicated.

Session 2G (4)

Story Completion Method to Help People Make Sense of Difficult Emotions – looking at the types of metaphor within stories and where they occur in the narrative structure.

Christina Christou

As a writing for wellbeing therapist, I am interested in the types of metaphors used in people's 'stories' within the therapeutic process. For my MA in Social Research, I piloted this concept, by exploring how people make sense of anxiety, using a method called Story Completion Method (SC). Research in expressive writing (Pennebaker and Beall, 1986) has found how 'disclosing' difficult emotions, has physiological and psychological health benefits. However, for my project I wanted to explore the effectiveness of writing a story from a story stem about a hypothetical character experiencing anxiety, rather than ask the participants to write about their experiences in the 1st person. SC method takes on a social constructionist approach, looking at many 'truths' rather than an essentialist approach of there been one 'truth'. The Unique Creative Purpose of my contribution is that SC method allows the individual to explore and make sense, sometimes sensitive topics, in a safe way, writing in the 3rd person about the character. SC is also a relatively novel method which allows innovative analysis methods.

I am in the 2nd year of an ESRC funded 1+3 PhD studentship, in the English language and linguistics department at the University of Birmingham. My thesis involves eliciting 'stories' using art, expressive writing, and SC method to help participants reframe a trauma. I will look specifically at the types of metaphors that participants use and where they occur within the narrative structure of the stories. The focus will be on how and where people use metaphor, to make sense of difficult emotions, within the stories.

I would like to run a 45-minute workshop (which is also suitable for an online audience) at the ICRMC in a breakout session. I hope to showcase how SC method can help people make sense of difficult emotions/situations. I will write three story stems about a hypothetical character experiencing anxiety, related to being a researcher. The participants can choose one to write their story. At the end of the activity, I will ask them to reflect (writing) on the writing process, the language they used and whether writing about a hypothetical character helped them make sense of their own anxieties about the research process.

Session 2H

Reflexivity and creative research methods workshop.

Anuja Cabraal

As researchers, we all have intellectual and emotional forces that influence our work. Given we are instruments in research, understanding how these forces influence us, adds rigour and transparency to our work. It also gives us greater clarity around the research process, as well helping to identify any potential challenges we may face, and ways in which they can be addressed.

In this session, we will work through a series of exercises, reflecting and understanding our relationship and reactions to different creative research methods

we have heard throughout the conference. We will explore and examine which methods we perceive the best fit for our work, some of the reasons for this, and interrogate and explore our relationship with different methods through a series of exercises and questions. The aim of the session is for us to have a greater level of transparency, clarity and understanding around which methods are best suited for us and our research, as well as identify any potential challenges and ways to address them.

Session 2I: the discomfort of creative methods

Session 2I (1)

Research-Creation & the Messiness of “Measuring” Public Arts’ Civic Impact in Settler-Colonial Canada.

Shanice Bernicky

What does it mean to measure arts’ civic impact as it relates to equity, diversity, and inclusion (EDI)? As a resident researcher for a national arts support agency, [Mass Culture](#), I was tasked with developing an impact framework as a tool for publicly-funded arts centres to consider equitable engagement opportunities for artists and community members who identify as Indigenous, Black, persons with disabilities, members of an LGBTQ2+ community, and/or as a person of colour. One year into this research, I hosted a series of sessions of what I call “maker-space gatherings,” a blend of the focus group and the walking interview methods to collect my primary data. This approach, as expressed in question 2, is intrinsic to me as a person and as a researcher. Not only this, these methods are part of cradled within the methodology of research-creation which is powerful because of its anti-colonial research properties (Loveless, 2019). It is anti-colonial because it champions long-form praxis and the formation of non-hierarchical, ongoing relationships. My presentation will explore the messiness of validating and fitting in qualitative data and creative research methods in a sector which relies on quantitative reporting to secure public funding. I draw on scholars such as Smith (1999), Candy (2006), Springgay (2008), Chapman & Sawchuk (2012), Pidduck (2022), and others to discuss creative methods not only as tools guided by process but also as an intervention to historically oppressive research practices.

Session 2I (2)

“Why the xxxx have I done this?” Working-through the discomfort of creative research methods.

Lucy Harding

I have used several creative methods throughout my research of prison education spaces and places. This includes informally thinking-with drawing, weave, and stitch and more formally researching with walking interviews, a ‘visual matrix’ method (Froggett, Manley & Roy, 2015) together with diffractive analysis. Each time I have chosen these methods, it has also been a conscious choice to be-with my data and ideas materially, where I take inspiration from Erin Manning and call on my intuition as a craft of research (Bell & Wilmott, 2020). But, it has also been due to an innate

'feeling' to explore new ways, to delve deeper into *affective* responses, in an activist stance against the academicwritingmachine (Henderson, Honan and Loch, 2016). There is joy in being creative but there is angst and fear in the sharing this activism with others, especially when working with political bodies such as the prison service. This is when the 'Why the xxxx have I done this' moment comes. I then go through a process of questioning the methodology, the material choices, the philosophy behind and in between the outcomes. It takes a brave person to push past these feelings of discomfort and 'stay with the trouble' (Haraway, 2016).

I propose to share my experiences of using creative research methods and the discomfort that came with these, but also ask for others to share their experiences. We will weave these responses together, through dialogue and creative outcomes, *making* guidelines for others to push through these feelings and be brave in their methodological choices.

Session 2I (3)

Creativity under constraints: One PhD student's experiences of embedding creativity in their research.

Lucy Robinson

When it comes to a PhD, the word creativity does not necessarily spring to mind. As a first year PhD student at Oxford, I attended various sessions about procedure, protocol and standards relating to the PhD. In these sessions, creativity was never mentioned, and I felt a constraining expectation of what a PhD should be. However, as I progressed with my research, I realised how creative a PhD can be. Therefore, in this session, I will share my experiences of how I have embedded creativity and creative practices in my PhD research project so far. This will cover three key areas:

- 1) Creative approaches to writing – generating ideas, writing drafts, writing up and alternative formats.
- 2) Creativity and research ethics – engaging children with research ethics using an interactive tool.
- 3) Creative research methods – using creative methods within the school environment.

During the session, audience members will have the opportunity to engage in several interactive activities related to the three key areas above.

Session 2J: research with 'vulnerable groups'

Session 2J (1)

'A little bit of advice': Working creatively with children and their foster cares to explore how they would like to share their experiences

Dawn Mannay

There is often an assumption that creative methods are participatory. However, the introduction of arts-based approaches does not necessarily confer more equal research relationships where the perspectives of participants are centralised. This presentation considers the importance of working with 'experts by experience' and planning for future research beyond the perfunctory pilot study. The creative

activities outlined in this presentation offered a space for children and their carers to consider 'what works' and also what 'may not work' as strategies to engage children to share their perspectives.

The projects were initially envisaged as all-day events with a range of creative activities, a communal lunch, and games, where children would work with the project team to try different activities, discuss their preferences, and generate new ideas that could be drawn on to support children in talking about features of their everyday lives. It was envisaged that foster carers would simply bring their children to the events. However, with the outset of the Coronavirus pandemic the team needed to rethink the project design and consider how to be creative in an online context.

The project team designed a range of activities and families were posted packs and instructions. These included a Rockstar Activity that invited children to paint stones to representing happiness, and a Message in a Bottle Activity, where children decorated a bottle and wrote a note about themselves for imagined others to find. As these activities had shifted to the home, foster carers moved from the periphery of the original design and took a central role, assisting children with the activities and feeding back with children in online elicitation discussions.

Children in this first phase formed an advisory committee and generated ideas for the second phase by creating activity ideas. In the second phase we made adaptations to the original activities and introduced new activities based on children's ideas and preferences, and the advice from foster carers about what children had enjoyed and what was more challenging or less engaging. The second phase offered a menu of activities, including a Wishes and Dreams letter tile activity, a Road Trip build a car activity, and Fly Away activity that featured a plane making kit. Again, these were posted to foster families and followed with online feedback sessions.

The 10 children were aged between eight and eleven years old and they and their foster carers were centralised throughout the project as 'experts by experience'. The project provided an opportunity to move beyond simply arriving to do creative research with children and offered a dedicated space for children to act as the designers for future projects. The critical eye of children and their foster carers was invaluable in uncovering the design faults with our activities, adult centric ideas about what was suitable, and some unintended consequences of the project design. The presentation calls on creative researchers to build in time to work with participants at the design stage so that projects can shift from simply having participatory potential to becoming genuinely informed by children.

Session 2J (2)

Multi-sensory approaches to eliciting children's voices: A case study from Scotland Lynsey Burke

This session presents a research project seeking to understand how young children's voices can be heard through multi-sensory engagement. The research aims relating to the broader context of this study were two-fold; to uncover children's views of their play environment, and to explore how the children's play environment could be improved. It is the latter aim that will be focused on for the purposes of this conference session. Whilst the senses are fluid in nature, children's contributions to help answer the research question were invited in a systematic way, based on individual senses question provocations.

Underpinning this study are three theoretical beliefs. Firstly, that there are many layers to voice (e.g., Mazzei, 2009). Secondly, that a child-centred, listening pedagogy is needed to amplify voices, particularly in the early years of school (Clark, 2017; Rinaldi, 2021). Lastly, that methods used to elicit young children's voices must be participatory and align with developmentally appropriate pedagogies, specifically play (e.g., Arnott & Wall, 2021; Blaisdell, Arnott, Wall et al, 2019).

After child-friendly ethics sessions, forty-four children and their teachers from two Primary One and two Primary two classes chose to participate. Throughout the course of one week, the researchers set up playful activities related to two of the senses; sight and proprioception. When asked, 'What might your new space look like?', children had the opportunity to use either blocks, clay, drawing or the floorbook to share their views. For the second question, 'What will you be able to do in your new space?', children were invited to share their views through percussion instruments, floorbook and loose parts story telling. The latter research method was similar to the multi-sensory story box method, adopted and promoted by Kucirkova and Kamola (2022) in their early years research.

The findings from this study will support educators to understand a variety of participatory research methods for listening to children's voices. More widely, it is hoped that this study will help to raise the profile of innovative research methods and their value when amplifying children's voices in the early years.

Session 2J (3)

Using creative methods to amplify the voices of children with dysgraphia Elvira Kalenjuk

In Australia, dysgraphia can be characterised as a specific learning disorder (SLD) in written expression. It includes significant difficulties with handwriting, spelling, ideation, planning or any aspects involved in compositional writing. Dysgraphia affects students' academic, social, and emotional development in considerable ways, for example, through mental health decline. Yet, there is a paucity of awareness and research about dysgraphia, including its impact on young Australians. This study aimed to use phenomenological methods to explore the experiences of children aged between ten and twelve years diagnosed with dysgraphia. The research aligns with the rights of children to participate on matters that have a direct impact on their lives. Using an art-based approach, five children self-selected drawing, Lego® or digital media to create visual representations about their experiences of dysgraphia over several group Zoom® sessions. The creative method was effective in successfully eliciting the children's experiences, evidencing the value of using art-based approaches with children. For instance, creating individual art products enabled the group to focus on the art expressions as a point of conversation, rather than on the child *per se*. The visual representations clearly communicated a range of valued perspectives about dysgraphia, including its varying dimensions as a writing disability as well as being a source of emotional turmoil and distress. Added to these benefits of having used art as a means of communication, the art process and group experience also proved to be a cathartic experience for the children. The findings revealed a symbiosis between writing and identity, where writing difficulties were also expressed as internalised failings. This research has important implications for teacher professional practice in addressing writing difficulties with affirmation and

sensitivity. The creative research method also offers innovative ways to work with children in future research.

Session 2J (4)

Using visual and creative research methods for the data construction, data analysis and dissemination of the research findings in a collaborative disability study

Jessica Mannion, Tricia Blee, Bryan Higgins, Trevor Gallagher and Mairead McHugh

The Relationships and Sexuality Research Team used visual and creative methods for a yearlong PhD study for the data construction, data analysis and dissemination of the research findings. Such methods were used to support us as a group, who were new to researching together, to explore, reflect and communicate our experiences and perceptions on complex and personal topics regarding relationships and sexuality. We wanted the study to be accessible, enjoyable, and inclusive, where we could build relationships, and foster collaboration, choice, and control for us all.

This presentation examines why such methods were suitable for this inquiry. The benefits we encountered, along with the challenges we had to overcome when using creative methods. We will explain how we used creative methods in practice, using art/ drawing, participant poetry/ rap, creative performance and practice, joint sandboxing, *LEGO® SERIOUS PLAY®* and third objects. Here we will demonstrate some of these methods as we talk through them. We will also share how we co-created and co-analysed the data together creatively, by incorporating role play into the presentation.

We will end the presentation by showing how we used the method of creative performance and practice as part of an outcome of the action research study. Here we will share a 12-minute film we created by transforming the study's transcripts to create and perform a script, which we acted out in a talk show format.

Session 2K: creative writing

Session 2K (1)

The Sea is a Time Machine

Mandy Haggith

The oceans connect all continents and many countries and link people culturally through our rich histories of sea travel, but all over our planet sea levels are rising and we face great future environmental and social uncertainties due to climate change.

This workshop will be a poetic inquiry into how we can use the sea imaginatively as a time machine to learn from the past and look bravely into the future. It will use a method inspired by Tidalectics, a term coined by Caribbean poet Kamau Brathwaite for an oceanic worldview in which knowledge ebbs and flows rather than being limited by a dialectical view of truth.

This workshop will stimulate all participants to use the sea as an immersive imaginative space to wind back to a time gone by and then use ideas from that time to flow forwards into a better future. Participants will gain direct experience of a

poetic inquiry research method, which I have used to generate insights and collective expressions on various environmental issues, including forest expansion, marine management, planetary health and climate change. Using online chat we will create a seashore scattered with words from our time-travelling, from which poetry will be gleaned.

Session 2K (2)

Vanquishing the Imposter through Rewriting in Role Claire Coleman

Rewriting in role is a considered and deliberately partial reconsideration of initial data through which a richer story emanates. It involves re-writing the data from the perspective of fictional characters in an effort to highlight key areas of interest to the research question. Although a drama-based method, it is heavily influenced by writing as a method of inquiry and narrative inquiry.

Rewriting evolved from my own explorations in writing aspects of the case study from the perspectives of fictional participants. This method may liberate the researcher from academic confines and into the possibilities of creativity.

This workshop will counteract the 'imposter' syndrome by empowering researchers to reimagine and create fun, lively and engaging writing. It will begin with a brief introduction to the method including its origins, theoretical foundations and applications across disciplines. I will present examples of the work to demonstrate how repositioning through role offers a new lens through which to consider the data.

Finally, I will invite participants to attempt rewriting in role for themselves through practical, creative activities. Participants are invited to bring a piece of writing and explore the use of character as a medium for writing and experiment with rewriting in role. By the end of this workshop, I hope that participants are encouraged to try rewriting in role as a means to greater knowing and may reframe their relationship with writing as a creative process for provocation.