

International Creative Research Methods Conference

09-10 September 2024

Day 1: Monday 09 September 2024

- **Keynote: 'Second star to the right [of the universe], and straight on till morning': Following Directions and Finding New Ones on International Journeys in Creative Research Methods**
by Dawn Mannay, *Cardiff University*



10.45–11.40 am SHINE

In the title of this talk, 'Second star to the right, and straight on till morning' are the directions given to Wendy Darling by Peter Pan to find Neverland, fictional characters in a fictional setting. In some ways Neverland is evocative of the imagination, innovation, and inspiration that we may associate with creative research methods. However, Neverland is also a place where we may not grow up or decentre, and growth, development and adaption are necessary to enable ethical and effective studies. Accordingly, the insertion [of the universe], borrowed from Rosie Canning's recent doctoral thesis, is important as it takes on the salience of the new and the ability to change, making something known now different.

In this talk, I reflect on some of my engagements with creative research methods, thinking through aspects of design, data production and dissemination. There is attention to what went well and where there were apparent issues to resolve, and where these issues were not immediately apparent but were realised much later, often in tandem with engaging in and with the creative practices of other researchers or re-reading more carefully something that was mis-or not fully understood. In sharing the ways in which I followed directions and found new ones, I hope to communicate the learning in the finding and to encourage an openness to the novel and a respect for the underlying texts and practices which enable our contemporary engagements with creative research methods.

- **Triple Launch: Creative Handbook of Data Analysis, Creative Research Methods in Practice book series, and the International Journal of Creative Research Methods!**

11.40–11.45 am SHINE

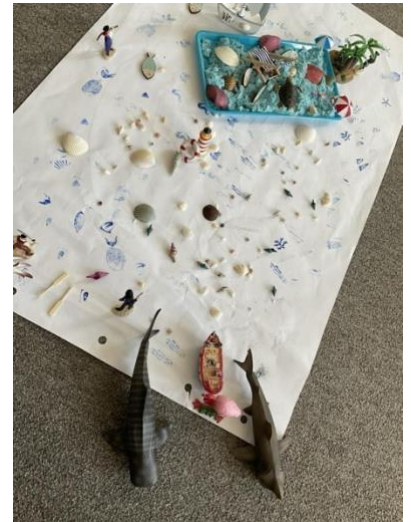
- **In search of safety & security: "The Sea Voyage Interview"** by **Szymon Chrzastowski**, *University of Warsaw & independent practice, Poland & Portugal*



12.15–1.15 pm SHINE

Questionnaire methods (often used in psychology) do not always work well in studying a sense of safety and security. Conversation about a sense of security can evoke unease and even trigger anxiety. The Sea Voyage Interview helps to explore various ways of coping with this unease. Moreover, psychologists' thinking about sense of security is dominated by attachment theory. Creative methods allow one to overcome these limitations.

The interview is based on qualitative methodologies, especially creative ones. The interview can be used as a research method and complement the psychotherapy process. It encourages clients to introspect and enrich their narratives by integrating cognitive and affective information, thereby improving threat identification and response strategies. The method employs a systemic approach, emphasizing



context in shaping a sense of security, and incorporates a playful element with kinetic sand and figurines to facilitate expression (see photo below). It is non-diagnostic, designed for adults, and does not explore childhood safety experiences, leaving this to established instruments. The Sea Voyage Interview prioritizes flexible conversational guidance, focusing on perceived threats, coping mechanisms and psychological resources to foster a strengthened sense of security.

The interview has previously been presented at a European Conference for family therapists in Bulgaria.

- **Getting creative with data familiarisation** by **Lucy Robinson**, *fourth year DPhil student at the Department of Education, University of Oxford, funded by an ESRC Grand Union DTP studentship*



12.15–1.15 pm RISE

Having conducted my doctoral fieldwork and co-created data with my participants, I was eager to start the process of data analysis. Following the process – reflexive thematic analysis – of Braun and Clarke (2021), I began with data familiarisation. Daunted by the sheer volume and diversity of data I had, I knew I wanted to approach this mammoth task creatively; reading and re-reading transcripts simply would not cut it. Therefore, developing from Braun and Clarke's suggestions for data familiarisation, I devised my own to suit my research context and my way of working, including how to approach data familiarisation when it comes to non-textual data.

In this session, I will share my experiences of how I undertook my data familiarisation through a range of creative practices. The session will begin with a discussion of Braun and Clarke's work, supplemented by the work of Couceiro and others to consider 'new ways of doing and knowing' when it comes to data familiarisation (Braun & Clarke, 2021; Couceiro, 2023). I will then share my own creative practices and give audience members the opportunity to engage with them. The session will end with a second activity where audience members will 'pool' their own ideas for data familiarisation, thus co-generating a melting pot of ideas to be utilised for future research.

- **Understanding How People Behave at Conferences: Body Language Basics** by **Cathy Gibbons**

12.15–1.15 pm GROW

Want to get the most from your conference experience, but feeling nervous? Want to understand if that group of people will welcome you or would rather you didn't interrupt? Come along to this light-hearted workshop to discuss some common fears and learn simple body language to read and communicate with others at conference during those coffee break opportunities.

- **The ethics of participatory creative research: experiencing ethics co-laboratory on Dutch cases with older women** by **Barbara Groot**, *ass. Professor Qualitative and Participatory Research, VU Amsterdam, the Netherlands*

12.15–1.15 pm BUZZ: Ethics and Arts-Based Research

In the presentation, I will briefly share two or three cases of struggles in participatory creative studies with a group of older women with and without a migration background in Amsterdam, the Netherlands. I will share details about micro-ethics, understood as comprising people's everyday demeanour, attitudes, actions and decisions in relation to matters of well-being, rights and responsibilities in the practice of the studies. This includes dilemmas about whose voices are acknowledged in cases around anonymity of arts-based products, post-project responsibility of artworks made in projects, and how to deal with dilemmas relating to exposure of intercultural and gender-based conflicts and responsibilities of co-researchers in these.

In the workshop, we follow the concept of the e-co-lab approach in which we are interested in exploring the 'ethics work' of co-researchers engaging in a study. By 'ethics work', we mean the effort people put into seeing ethically salient aspects of situations, developing themselves as good practitioners, working out the right course of action and justifying who they are and what they have done. This work occurs in broader institutional and social/political contexts. Hence, attention also needs to be directed to meso- and macro-level ethics (the organizational and social imperatives and dilemmas relating to norms and structures of power).

In the workshop, participants are invited to examine the cases presented from multiple perspectives and to consider the finer details and broader contours of its moral ecology. This is a unique learning opportunity that may involve individual reflections, small creative group work and acting out a scenario ('performing ethics') based on the case. The e-co-lab aims to generate a more profound and broader understanding of the nature of ethical challenges in PR and develop the ethical sensitivity, competence and wisdom of co-researchers in creative research through collaborative analysis and dialogue.

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- **The Vision of the Imposter** by Tom Delahunt, *Canterbury Christ Church University*

12.15–1.15 pm WORK: Identity and Poetry

My contribution will be based on a visual depiction of my PhD journey thus far.

It will explore self/identity/personal meaning through creative therapeutics and its value in nurse development/training/education. There will be an open and creative exploration of the impact of practical engagement in arts on the mental and social well-being of nursing students, by looking at art, culture, media, philosophy, and humanities.

I will share my use of poetry as a means of reflection, self-examination, empowerment, and sensitisation. The thematic analysis of narrative and recorded conversations and patterns of thinking between learners and facilitators. Also, the use of exhibition space and installation and the recorded responses to them.

My hope, through my work, is to discover the new opportunities I believe are possible within flexible learning cultures.

- **We All Live in a Yellow Submarine: Poetic Reflections of Using Creative Research Methods in a PhD Study** by Jess Mannion, *Manchester Metropolitan University*



12.15–1.15 pm WORK: Identity and Poetry

I recently completed my PhD. This was a collaborative study with researchers with intellectual disabilities. Initiating a collaborative inquiry using visual and creative research methods was a complex journey. I would like to put forward my perspective by performing a poem of my reflections on this experience. It is hoped that by sharing this personal perspective and journey, other researchers can learn more about the realities of juggling creativity, collaboration, voice, power, knowledge, empowerment, and accessibility. They then may dive into the world of visual and creative research methods and have a better understanding of how to do this in an accessible way. After a short

presentation explaining this project incorporating the existing creative research methods literature and the performance of this poem, there will be time for questions and a short group discussion.

- **Carrying and balancing in a transnational project: Using creative methodologies to explore female leadership in Vietnamese higher education** by Amanda French and Kate Carruthers Thomas, *Birmingham City University, UK*



2.00–3.30 pm SHINE: Creative Methods and Power

This presentation reports on the use of creative and critical methodologies in a transnational project exploring women's experience of leadership in Vietnamese HE (British Council Going Global Partnerships 2022-23). Recent research indicates that despite the introduction of the Gender Equality Law introduced in 2006 by the Vietnamese government to promote equal opportunities to women and reduce the Gender Gap Index score of 70% in Vietnam, 'there are few women in leadership roles in several sectors including HE' (Maheshwari and Nayak, 2020). The project: EnPOWER, aimed to generate new ways of working that create, support, and enable career pathways for women leaders in Vietnamese HE. EnPOWER also aimed to co-create sustainable resources for a post-project website built by Vietnamese partners.



Presenters from the UK project partner will first outline the rationale for using creative and critical methodologies to generate discussions about voice and identity for women leaders and to generate new knowledge about shared lived experiences. Underpinned by the development of a cross-cultural community of practice online and in-person, peer researchers in Vietnamese partner institutions were invited to create autoethnographies of career timelines and working lives by submitting visual and textual material to a group Padlet. A collaborative ethnography focusing on key themes, questions and shared experiences was then generated and captured on a second Padlet. Our Vietnamese colleagues were unfamiliar with the use of these creative methods, however, we found visual material particularly effective in stimulating detailed dialogues about complex work/life environments and cultural norms.

One example was the photograph above submitted by a peer researcher as part of their autoethnography. This stimulated a rich discussion not only of 'carrying' and 'balancing' performed by Vietnamese women in relation to professional and domestic responsibilities, but also the nuances of the many different verbs for 'to carry' in the Vietnamese language. These discussions then led on to a cross-cultural dialogue about 'the second shift' (Hochschild and Machung, 1989), juggling and hidden labour. Importantly, this session will also reflect on the challenges raised by using creative methodologies transnationally, including the risk of imposing, unconsciously or otherwise, a colonial model which assumes an unproblematic transfer of ideas of women in leadership and research methods from UK to Vietnamese contexts.

- **Going with the Flow: a reflection on the transformational power of creative research methods in co-produced autism research** by **Rose Matthews, *Independent researcher and Autistic activist, UK***



2.00–3.30 pm SHINE: Creative Methods and Power

Insights captured through an adapted version of ‘Ripple Effects Mapping’ will be shared creatively, through the performance of a narrative prose poem, with brief musical interludes, which forms the core of the session. From this autoethnographic retrospective perspective, the experience of co-producing research is conceptualised as travelling the course of a river: going with the flow, catching the current, and branching out in tentacular directions, some of which seem subversive and rebellious because they depart from academic norms. Ultimately creative practice becomes melded with traditional scholarly work.

A hand-drawn pen and ink map with words and images will illustrate the river’s journey allegorically: fed by headwaters and tributaries (existing research findings); disrupted by cross currents and hidden obstacles (forcing unexpected changes of direction); encountering islands in the stream (allowing for rest and reflection); flowing into distributaries (opportunities for creative knowledge mobilisation), before widening into an estuary (becoming part of the unbounded sea of scholarship, inside and outside the academy).

Copies of the map and prose poem will be provided in print form to those attending in person and made available to online attendees as downloadable/printable PDFs.

There will be time at the end of the session for attendees to reflect on the performative presentation and resources, and record ripples of their own.

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- **Imagining Resistance: Creating brave and playful research spaces** by **Kristine Langhoff, Camille Warrington, and Becky Warnock**



2.00–3.30 pm RISE

The use of participatory visual methods in humanities, health, and social science research to study ‘sensitive’ subject matter with children and young people is growing. Such approaches have been widely - though sometimes uncritically - celebrated for their contribution to supporting safe data elicitation, promoting participant influence and control, and strengthening research dissemination and impact.

In this workshop we will discuss these claims by reflecting on a study using creative and participatory

methods to explore the concept of 'resistance' among young people affected by sexual violence. We will outline the background of the study, rationale, and use of creative methods in the project, including the reflective and challenging process we underwent, as a team, in moving from an intention to utilise 'Photovoice' methods to employment of a more fluid, diverse, and responsive set of creative methods.

We will then showcase the project outputs, including an 8-minute co-produced film, a quilt, and series of images. We will discuss the contribution of such methods to developing new conceptual thinking among both researchers and participants, and how these methods are rooted in the key dynamics of creative processes well suited to knowledge production with young people, namely: playfulness, spaciousness, and dialogical approaches. Together we argue these dynamics work to support a safe participatory 'contact zone' (Torre and Fine) that bridges divides between and supports collaborative learning between stakeholders who hold different status and identities. Finally, we will engage workshop attendees in several of the activities that facilitated the research project's creative process in a way that we believe created the brave and playful research spaces we achieved within the project.

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- **'Snakes and Ramps': Reflections on Creative Methods in Sexual Violence Research** by Leah Burch, *Senior Lecturer at Liverpool Hope University*



2.00–3.30 pm **GROW: Creative Methods for Sensitive Topics (content warning: violence, abuse)**

This research was funded by the Ministry of Justice and forms part of a wider research agenda informing the recommissioning of sexual violence support services across England and Wales. In this presentation, we reflect upon our use of creative research methods as a tool when researching sexual violence. Specifically, we reflect upon the use of 'Snakes and Ramps' as a means of capturing the messy journeys towards support for disabled victim-survivors' of sexual violence. We briefly describe 'Snakes and Ramps' as a method of data generation and draw specific links to the significance of this approach to disability research. We suggest that creative methods can enable more collaborative approaches to data generation as well as providing more visual representations of data. Indeed, we suggest that the process of using creative methods can not only support more reflective discussion, it can allow participants more opportunity to shape the interview process. We also argue that the artefacts produced through creative methods can be powerful tools for representing the complex nature of lived experience.

- **Creating Informative Depictions of Domestic Abuse in Contemporary Fiction** by Jo Higson, *University of Bristol*

2.00–3.30 pm **GROW: Creative Methods for Sensitive Topics (content warning: violence, abuse)**

Accurate representation of domestic abuse in literature, film and other media is crucial for victims to recognise unhealthy behaviours in intimate relationships, for the people around them – family, friends, and the professionals they come into contact with - to be educated, and for a change in societal attitudes overall.

As a survivor and avid reader, I didn't recognise what I was experiencing was domestic abuse because it didn't involve physical violence – and that's what the books I had read depicted. But do other survivors feel their experiences are reflected in contemporary novels? Would they read a book about the more subtle forms of abuse? Could I write that book and still make it compelling?

My research includes the writing of a novel based on the analysis of observations of other survivors through the running of a book club. I would share some of the creative output as a result of this research.

- **Seeing things from both sides': A comic exploring the participation rights of young survivors of child sexual abuse and exploitation** by **Claire Cody and Claire Soares, University of Bedfordshire**



2.00–3.30 pm GROW: Creative Methods for Sensitive Topics (content warning: violence, abuse)

We will introduce and discuss 'Seeing things from both sides', a comic to help young people and professionals understand each other's views about the participation of young survivors in efforts to address child sexual abuse and exploitation.

The comic is an output from an international research study exploring the potential outcomes associated with the individual and collective participation of children and young people impacted by child sexual abuse and exploitation. Participants included adults and young people with lived experience of child sexual abuse and exploitation, academics, activists, and practitioners.

The findings illustrated that while there was consensus surrounding myriad potential benefits associated with the participation of young survivors, there were differing views and concerns, surrounding the potential risks and tensions. To communicate these varied perspectives, the research team drafted a comic script exploring four key themes: readiness and risk assessments; triggering; feelings of anger and frustration; and public identity disclosure. We then worked with Maria Stoian, a comic artist and illustrator, to help bring the script to life.

Six of the original young research participants – based in Albania, Serbia, and Uganda – were asked to review the draft script, together with sample scenes and illustrations, for input. The drafts were also shared with current and former members of our research centre's Young Researchers' Advisory Panel for feedback. The comic was redesigned and finalised based on these comments and ideas.

In this presentation, we will briefly share some of the complexities in the data and the rationale and process for developing, and seeking input on, the comic. We will share examples of the feedback and ideas we received and show the types of changes that were made based on young people's inputs. Finally, we will highlight how the comic is being used in practice by organisations supporting, and researching with, young survivors of child sexual abuse and exploitation nationally and internationally.

- **Of what use is Participatory Filmmaking to Social Movements? Lessons from South Africa**
by Nick Malherbe, *University of South Africa*



2.00–3.30 pm BUZZ: Performance Arts in Creative Research

There is a long history of filmmakers distorting and obscuring social movement politics in accordance with the dictates of liberal respectability. However, there is also a critical tradition of filmmaking that commits to representing the nuances and political character of social movements from the perspectives of social movement actors themselves. Especially notable here is participatory filmmaking, where groups of people lead on all film production processes, including organising public film screenings. Within social movements, participatory filmmaking has shown to be an important methodological resource for creatively communicating the nuances and complexities of collective struggle. In this presentation, I reflect on my involvement in co-producing three participatory films with social movement activists in South Africa. After touching on the collective nature of film production and what this means for representing social movement politics, I speak to how these activists used participatory film to build solidarity, confront internal tensions within their movements, develop movement strategy, communicate political successes, and ultimately embolden commitments to an emancipatory political programme. I then discuss how each of the three films contributed to an expansive and fundamentally humanist vision of liberation, whereby the demands for basic material well-being were complemented by desires for aesthetically pleasing and safe communities. By way of conclusion, I reflect on some of the ways by which participatory filmmaking within social movement spaces risks co-optation and misrepresentation, and how we might mitigate against these risks.

- **ATNews presents ‘Art Therapy at its best!’: Accessible research with Research-Abilities to understand people with a learning disability’s experiences of art therapy** by Nicki Power, *Clinical Academic Art Therapist at East London NHS Foundation Trust & Queen Mary University of London*

2.00–3.30 pm BUZZ: Performance Arts in Creative Research

Art therapy uses fewer words to help people with a learning disability to express themselves and to make changes in their lives. Until now, we’ve hardly ever asked people with a learning disability about their experiences of art therapy. That’s changing!

Using accessible methods in both interviews and analysis, we want to share with you our creative approach to inclusive research, when we analysed interviews with seven people with a

MAKE A CHANGE

We work with Nicki to make a change.
The impact it will do the same,
continuing on the work created,
never to be outdated.

Opportunities come along.
Now it’s time to sing a song about our
experiences,
big or small
they help shape it all.

We listened we looked we layered what
we took.
We learned we trust.
Don’t tell me show me is a must.

We’re Research-Abilities we work as a
team
trying to create the ultimate dream
excited and unsure
whether you’re rich or poor |
we work with all
and have a ball.

We never run we never hide
we do our work with dignity and pride
everything we’ve done and do is based
upon what is true lived experience
me and you
our stories
good or blue
never live under a cloud
always speak up loud and proud.

So, once we know when to start
we create a work of art
loving everything we do
we can bring our gig to you.

Group Poem by The Lawnmowers

learning disability in England. We call our mixed-methods approach; Listen, Look, Layer. We'll talk about the impact of this process on us as co-researchers. We'll explore the ethics of hearing stories and translating them into arts-based performance. We'll share the changes these people highlighted in their lives. We'll show you a film we made. We'll highlight impact as legacy, not just a nicely written paper with recommendations for change! We are becoming the change.

By attending this presentation, delegates will gain a practical understanding of how to develop their own co-produced and creative approaches to research, ensuring research is ethical, authentic and findings are grounded in lived experience.

- **C/Artographic Research Assemblages: making visible new and creative ways for opening up the research playspace to arts and experimental forms of doing and writing** by Pam Burnard, *Professor of Arts, Creativities and Educations, University of Cambridge, UK*

2.00–3.30 pm **WORK: Thinking Differently with Creative Research**

The use of the term 'cartography' will be discussed along with the constantly evolving methods used in mapping lines of articulation and lines of flight that make visible new and creative ways for opening up the research play space to arts and experimental forms of writing. An onto-ethico-epistemology (being-doing-knowing) framework underpins the methodology of some c/artographic research assemblages but not all. The Deleuzian materialism of Rosi Braidotti, the agential realism of Karen Barad and the posthumanism of Donna Haraway will be some of the theorists put to work in guiding (and redefining) c/artographic research assemblages. Rather than categorising and coding data in a linear fashion, these theories invite a reconfiguration (and re-seeing) of analytical research tools as post-qualitative weavings and chartings that dismantle binaries and invite the cartographic research assemblage to deliver a new direction of travel for creative research. In this session I will share and explore a range of cartographic research assemblages in terms of ways of documenting, organising and coproducing re-search/we-search differently. I will offer some novel material-discursive processes which signal a shift from language as the focal point to analyses in conversation with my current work on assemblages of deliberative collaborations within and between humans, more-than-humans and nonhumans and professions, professionals, and educational domain creativities. These assemblages will capture new connections between theory and practice and invite you to do and see research (and practice) differently in terms of what things become rather than as they currently are. We will experiment with analytic methods for (re-)reading images as surfaces of experience rather than representations.

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- **Gendabiod: Decolonial Research Methods to challenge Academic Extractivism** by **Mónica Sánchez Hernández**, *PhD student in Social Policy at University of Bristol, UK*



4.00–6.00 pm SHINE: Making Creative Research More Inclusive

When you research “The Global South”, how do you instigate: is it collaborative research or rather academic extractivism? Collaboration has been presented as the quintessential aspiration in academic research. Yet, “collaborating” within a world of unbalanced relations of power may perpetuate existing oppressions. More so, when the distinctions of “they” the participants and “us” the researchers are imbricated within research design. Following feminist theorists who sustain that in a patriarchal society no female-male relations could be equal, I argue than when entering lop-sided relationships in fieldwork, the bare minimum is to acknowledge such disparities and to later act upon balancing them as much as possible.



Reflective accounts on positionality or approaches such as Participation-Action-Research have proposed alternatives to academic extractivism. However, as decolonising methodologies suggest, there is an urgent need for further accountability to aspire for respectful collaborations.



This workshop will be presenting a research design that tried to address some of the issues of an unbalanced relationship between “the Other” participants and “Us” the researchers of the pilot study “Understandings of manhood and models of masculinity at the CRHEVM in Oaxaca, Mexico”.



Using art-based methods as elicitors of conversation and reciprocal interaction, the study inquired empathetically about the meanings and aspirations of - being a man- of males who have been criminalized upon serious offenses or intimate-partner violence in a region marked by homicides, femicides, and feminicides.

- **Experimenting with participatory evaluation strategies in a co-produced creative wellbeing programme by Julia Puebla Fortier, Arts & Health South West**



4.00–6.00 pm SHINE: Making Creative Research More Inclusive

Conducting formal intervention evaluations of arts and health programmes often presents challenges with respect to design, implementation capacity, and attitudes towards evaluation. A collaborative,

reflective, and iterative evaluation approach was coproduced by a researcher, delivery partners and participants in a five-site programme intended to support the wellbeing of young people through creative engagement and cultural volunteering.

The aim of this process and outcome evaluation was to develop a framework and methods that would be feasible, acceptable, and enjoyable for delivery partners and participants, yielding data that would support the development of a toolkit to inform future replication of the programme and participatory evaluation strategies for other creative health programmes.

Our methods were informed by the Public Health England arts, health and wellbeing evaluation framework and other participatory evaluation models. Project staff and partners collaboratively developed a theory of change and logic model with evaluation targets, from which we implemented quantitative, qualitative, and creative evaluation activities. We trained a young person community researcher, young programme participants, and other project staff in community research methods, including collecting and analysing data. Adaptations were developed to address reluctance by artists and participants to more formal evaluation approaches as well as to account for accessibility barriers including language barriers and disabilities.

Results include a variety of approaches trialled, adapted, and adopted; a rich qualitative data set that addresses participant experience, coproduction processes and organisational change; and a small set of quantitative wellbeing data.

A continuously engaged approach to evaluation that prioritises flexibility, experimentation, and iterative collaborative learning can yield improvements during project delivery, skills-building, and confidence in carrying out evaluation activities, and data that can support future delivery work and participatory evaluation approaches.

- **Creative methods to research sensitive topics and vulnerable participants by Nicole Brown, Director of Social Research & Practice and Education Ltd. and Associate Professor at University College London**



4.00–6.00 pm SHINE: Making Creative Research More Inclusive

Within the context of ethics review committees and institutional review boards sensitive topics and/or vulnerable participants are often defined as high risk. Consequently, researchers are advised to be extra cautious when undertaking research on sensitive topics and/or vulnerable participants. However, there is often little guidance on how to practically deal with sensitive topics and/or vulnerable participants.

The aim of this workshop is to provide delegates with an overview of ethical, methodological, and practical considerations when using creative methods for researching sensitive topics and/or vulnerable participants. Based on tried-and-tested approaches for research, this session enables delegates to experiment with different forms and formats to collecting data on sensitive topics and vulnerable participants.

We will begin with a consideration of what constitutes sensitive topics and how we define vulnerable participants. We will then explore the use of creative methods (e.g. LEGO®) in such contexts. We will

conclude the session with a plenary discussion of challenges and potential solutions when using creative methods on sensitive topics and/or with vulnerable participants. The workshop is delivered as a mixture of interactive group tasks, plenary discussions, and mini-lectures to enable active and experiential learning.

- **Data-Driven Speculation and Queer Time Machines, a case study** by **Jess Westbrook**, *Associate Professor, DePaul University, Jarvis College of Computing and Digital Media, School of Design, Chicago, IL, U.S.A*



4.00–6.00 pm **RISE: Pushing Methodological Boundaries**

Data-driven refers to an approach or decision-making process that relies on data and evidence to inform and guide decisions, strategies, and actions. In a data-driven approach, data is collected, analysed, and interpreted to gain insights and make informed choices. As a phrase it has been in heavy use since the early 2000s. Speculation generally relates to conjecture, contemplating possibilities, exploring hypothetical scenarios, engaging in activities playing with uncertainty, even dreaming. Speculation, considered through an art or design lens, involves using imagination and provocation to create concepts and scenarios that inspire new ways of thinking and feeling about futures. In combination, data-driven and speculation, or data-driven speculation, is a practice-based method that combines data, signals, imagination, and futures. This case study tells the story of a mixed methods research study that utilizes data-driven speculation and results in the design of Queer Time Machines.

- **Using a design charrette process in data generation & problem solving** by **Jackie Lysaght**, *International Kinesiology College & Ed.D. student at Institute of Education, Dublin City University*



4.00–6.00 pm **RISE: Pushing Methodological Boundaries**

This workshop proposes the design charrette (Roggema, 2014) as an arts-based method of data generation which collaboratively and creatively engages participants in the research study. Charrette, meaning cart, originates from nineteenth century French architecture where students rushed to place their completed drawings on a passing cart for assessment. In this charrette, working in small groups and using arts/creative materials and LEGO® bricks, participants will be invited to participate in a short intense period of envisioning, designing, drawing, and creating in a process aimed to reveal tacit knowledge. Enquiry questions will be provided to guide the group activities or groups may choose to work with a topic of interest to them. The small group creations and associated reflections will then be presented to the whole group. Documentation will be produced through photographs of group artefacts.

In addition to research data generation, this process can be adapted for use at an individual level in problem solving for example in relation to designing educational development/teaching and learning activities or research planning in a doctoral study.

- **How does it feel to be 'in' the Museum? Exploring the multi-sensory experience of place** by Emily Bradfield, *Practitioner Research Associate: Collections and Wellbeing, The Fitzwilliam Museum (University of Cambridge)*



4.00–6.00 pm **RISE: Pushing Methodological Boundaries**

This research project aims to explore multi-sensory experiences of how it feels to 'be' in The Fitzwilliam Museum (University of Cambridge), and how the experiences of people with lived experience of non-visible disabilities, including physical and mental health challenges, can be used to inform and / or support health and wellbeing in the museum. The project involves the researcher carrying out a series of sensory ethnographies within the museum and walking interviews with museum staff and community participants. Findings from these activities will inform the development of a questionnaire for the wider community. The research project is taking place in early 2024.

In this workshop, you will be taken on a multi-sensory journey around the Fitzwilliam Museum, using data collected from sensory ethnography sessions and walking interviews with Museum staff and community participants living with non-visible disabilities.

Findings from the research project will introduce you to different places within the Museum, from a range of perspectives and sensory engagements. This multi-sensory experience encourages you to think differently about your senses and to explore feelings of place.

Having experienced a journey around the Museum, you will be invited to explore your own personal sensory exploration of place. You will be equipped with your own sensory ethnographic 'backpack', including the creative tools you'll need to support your adventure!

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- **Zines as a tool for mental health literacy with children and young people** by Julie Kane



4.00–6.00 pm **GROW: Zine-Making Workshops**

A relatively novel artistic approach to both research and interventions are zines ('zeens'). Zines are small scale publications that fashioned by employing images and/or words, with a 'do-it-yourself' ethos, utilising a variety of techniques and methods and encourage self-efficacy by focusing on and celebrating,

an individual's strengths. They can be made by individuals, in a group setting (or workshop) or collaborative art practice. As they are relatively underground art forms, with pockets of communities developing around their creation, sharing and development, this is an innovative way to engage a wider audience of children and young people with a variety of topics.

Zines are starting to feature in research and engagement projects; as participatory action research within museums (French & Curd, 2022), as a way to engage with ideas around social connectedness, friendship (Abrams, D. & Van de Vyver, J., 2017) and queer history (Burkholder, Hamill & Thorpe, 2021); as resources around social connections (IGHI, 2023), as data for studies (Nijsten, 2017) and as part of interventions (Riches, et al., 2022). They have historically been a way for underground communities to express themselves, share their personal narratives, develop community archives, and organise social and political movements (Duncombe, 2008; Bold, 2017). But what impact could zines have on mental health and mental health literacy?

Zines are a versatile medium for expression and engagement; offering the opportunity to build community, connect with others and network with like-minded individuals (Bold, 2017). Through a pilot project 'Zines, Emotional Literacy and Wellbeing in Primary Schools' (ZELP), we explored whether it is acceptable and feasible for children aged 8 - 10 to engage with zine making around strength-based mental health concepts, such as emotional regulation, in a whole class approach. The general feedback from the children, teachers and parents has been very positive. We have observed students using this method to work through events and worries that they are having and that certain students (e.g. Autistic students, students separated due to behavioural issues) have responded very well to this method of engagement, suggesting that a wide range of abilities could engage with this method. The PPIE work undertaken with the 16+ mental health youth advisory group, Think4Bum, suggest that this tool would be welcomed by an older demographic in a variety of settings.

This session will focus on how zine making can be used to engage children and young people with emotional and mental health topics. This can either be run as a workshop, delivering a lesson that has been designed for primary school students to engage in emotional literacy topics (such as emotional regulation or stress) or as a project update focusing on the methodologies, results and further planned research in this area.

- **Creative transformations: zine-making as a feminist research praxis** by Emmaleena Käkälä, *Lecturer, School of Social Work and Social Policy, University of Strathclyde*



4.00–6.00 pm GROW: Zine-Making Workshops

Zines are DIY publications that have been used as a vehicle for grassroots social and political activism for decades. While zines inherently defy any rules of production, they can be described as raw pamphlets that commonly incorporate text, drawings and/or reclaimed visuals that provoke dialogue on a range of topics that occupy the intersection between personal and political. In recognising zines as a rich source of data and as a space for building collective consciousness, social researchers have increasingly engaged with zine libraries and zine-sters. However, the use of zine-making remains an underutilised research method. This workshop provides a short presentation introducing zines and the potential that zine-making presents for feminist social research. In reflecting the facilitator's experience of utilising

zine-making both in research with refugee women survivors and in public engagement to address mental health, the presentation advocates for the distinct possibilities that zine-making offers for feminist researchers in addressing ethical issues around inclusion, participation, and power. The presentation will reflect zine-making as a less-invasive method in sensitive research, and as a means for redistributing creative control for transformative ends. Lastly, the presentation will also illustrate the centrality of resistance in the process of zine-making, and in the stories told by zines.

The presentation will be followed by a dialogical workshop activity which invites the participants to work in small groups to discuss and produce their own zine pages about their collective experiences as creative researchers. The resources, support and prompts for the small-group dialogue will be provided by the facilitator. At the end, each group will be asked to introduce their page and reflect its key messages. If the facilitator is able to acquire a small grant through her own University, she will put the overall zine design together to produce a physical zine that will be forwarded to the participants after the conference. Otherwise, she will design this as a digital zine that can be shared online.

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- **Making lemonade from lemons: Balancing inequalities and exploring the plausible futures of young people through a board game** by Cara Black

4.00–6.00 pm BUZZ: New Approaches to Creative Research with Young People

Young people in coastal communities can often feel like they have no opportunities in their local areas, making it difficult for them to think about and plan for their futures. To address this, we set out to create a board game that would facilitate conversations with young people about their futures in a creative, playful, and supportive environment.

Our game, ‘Lemonade... when life gives you lemons’ was created to support young people in thinking about their futures and works by eliciting conversations with them which take account of social, economic and health inequalities in a fun and creative environment.

The game mimics reality, with the aim being to get into the centre of the board, which represents the young person’s ideal future. To move forward on the board and closer to the centre, players need to work together and collect resources (health and wellness) to overcome obstacles, which get harder as they progress towards the centre. Players receive tokens at the beginning of every turn based on a unique character card giving each individual player a set token ‘entitlement’ of health and wealth. This mimics the unequal starting points that people have in life. As they play, young people create their own stories around the cards and draw on their lived experiences to explore the opportunities and challenges that they might face in the future. As a by-product, researchers learn about young people’s aspirations and the issues they face in achieving these, along with being able to track changes in young people’s thinking between games, in a pre and post-test setting.

This is important as studies suggest that when young people have strong aspirations and are supported in increasing their capacity to achieve them, they go on to live happier, healthier lives. We have focused on playing the game with young people from coastal communities as a way of engaging them in planning for their futures. The game will also be used by PSHE teachers in areas of Hampshire and the Isle of Wight to support their discussions with young people about future planning. Using this method researchers will be able to empower young people to become powerful agents of change, uplifting themselves and their surrounding communities.

- **Deepening collaborative research through co-editing and co-writing a journal special issue with children and young people** by Alastair (Ali) Roy and Cath Larkins

4.00–6.00 pm BUZZ: New Approaches to Creative Research with Young People

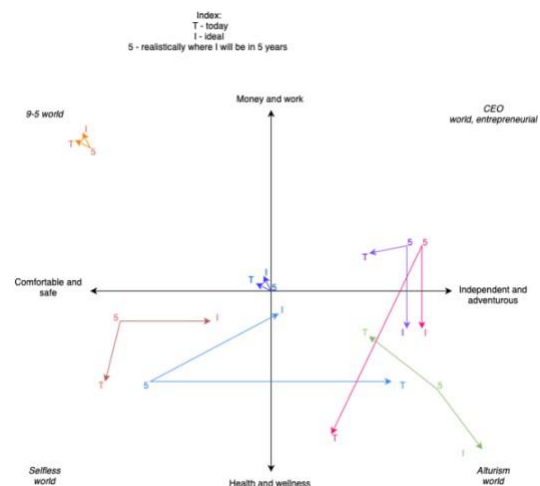
We are a group of young researchers and university researchers from The Centre for Children and Young People’s Participation at the University of Central Lancashire in the United Kingdom. We have experience in doing research, writing, and editing. We work through a long-established partnership between adults and children and young people called UCan. Our network – called UCan – supports young people’s engagement in research (sharing ideas, getting funding, doing research activities, analysing data, sharing knowledge, teaching, and taking action). A group of experienced youth peer researchers have collaborated with Prof Cath Larkins and Prof Alastair Roy working as an editorial collective for a special edition of the journal *Childhood*. The special issue is about ‘Deepening collaborative research: Relationships to the resources we need to do research, understanding the wider world and making meaning’. Collaborative research and methods are now a really important part of research about childhood, but lots of people still have questions about how it can be done well. Too often children and young people are working on other people’s participatory research, sometimes unpaid, rather than leading their own research. And adults still underestimate the ways in which they keep control of the process, the resources, the writing, and the sharing of knowledge. To change this, we have been working as a team of young people and adults to create a special issue of a journal. We asked children and young people and the adults working with them to submit co-written articles and accessible summaries in text, audio, film, or other form to be shared on a website managed by child and youth researchers. In this session we reflect on the process of co-editing the journal, will share some of the examples and will discuss some of the challenges we faced in doing this and considering what we can learn from the process that is relevant to creative methods and participatory research.

- **Co-creation with young people: Our Young Researcher Training Programme (YRTP)** by Naomi Leonard, *Faculty of Medicine, University of Southampton*



4.00–6.00 pm BUZZ: New Approaches to Creative Research with Young People

In session 1 of our YRTP, to start the training programme and engage young people in considering what their research questions might be for the remainder of the project, young people embark on a “Plausible Futures” exercise. They are asked to explore scenarios of what their future might look like based upon pre-determined axis that address plausible choices, as opposed to issues, which are likely to face them (Hutton et al., 2021). This approach allows young people to consider future state axis that intersect, to produce a matrix of four future “worlds.” Young people are then requested to identify, with a given period, where they might place themselves in the following context: firstly, where they believe they are today, then where might they believe they would plot if current trends



continued into the future or Business as Usual and finally where they would, plausibly, like to be at the future date. See example image.

With PAR intertwined throughout, young people were able to practice autonomy and picture where they felt they are and would be in the above contexts. This research method demonstrated that young people have aspirations for the future, and they know that they need positive engagement with culture to maintain health and wellbeing.

At the ICRMC, we'd like to deliver a workshop which highlights session 1: 'What is Research?'. It will consist of delivering 'Plausible Futures' with a large sheet of paper and different coloured markers. From this, participants will understand how young people choose appropriate and relevant research questions to embark on the remainder of the YRTP.

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- **Story Creation for professional development: using future stories to focus on your ambition** by Rowena Senior



4.00–6.00 pm WORK: Creative Writing Methods

This workshop will provide conference delegates with an opportunity to reflect on the first day of the conference, consolidate their learning and hone in on their own ambition using the process of story writing. The workshop will explore why creativity is important for our own professional development as well as that of our research endeavours. Delegates will be guided through the stages of writing their own future story and given the opportunity to reflect on their experience of this.

- **What Is My Sense of Autoethnography?** by Emma Jordan, *Doctoral Teaching/Research Assistant, Plymouth Institute of Education*

4.00–6.00 pm WORK: Creative Writing Methods

A practical autoethnographic writing workshop, where participants have the chance to gain experience of a creative qualitative research methodology aesthetically examining the researcher in the research. The writing workshop will include: an introduction to autoethnography, citing the research of Ellis, Chang, Leavy, Pelias and Richardson, the chance to write an autoethnographic text in a safe space and a discussion of this creative approach to research.

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- **Creative Human Interaction in an AI World** by Janet Salmons



6.30-7.45 pm ONLINE

Discussing the need and value of high-touch research even when collecting data online. Use of tools like shared whiteboards and shared screens for active interviews/focus groups.

International Creative Research Methods Conference

09-10 September 2024

Day 2: Tuesday 10 September 2024

- **Keynote: Rehumanising Creativity and Ethics** by Su-Ming Khoo, *University of Galway*



9.30–10.25 am SHINE

This keynote lecture explores connections between ethics and creativity, in difficult and challenging times. It puts creativity and ethics in conversation, to enable not only academic researchers and scholars, but anyone who does ‘research’, to ask essential questions about what, or whom, research is for? It asks how we researchers can account for our conduct, encouraging researchers of all kinds to reflect on our relationships with participants, publics, and the world.

Research ethics and creativity may seem like ‘luxury’ concerns, in a world experiencing threatening revivals of fascisms, sexism, racism, climate chaos, wildfires, and ecological collapse, threatening the very conditions of existence and possibility for humanity. Humanistic, socially-engaged researchers seem to be facing more crises than ever. Academic and non-academic researchers alike face banal problems from artificial intelligence, cyberattacks, financialization and administrative betrayal, on the one hand, while living with shocking atrocities of actual genocide and the targeting of academics, health workers, educators, or aid workers, on the other.

These awful developments might lead critics to argue that ‘humanity’ is passé, fit only to be rejected. There is a trend towards non- or post-human thinking that rejects ‘humanity’, to re-centre attention on technology, or the other-than human world, but this lecture sticks with humanity, to think with researchers as humans who are trying to live in a less-than-ideal life. Theodor Adorno’s *Minima Moralia* wondered bleakly about the very possibility of ethics in the wake of the ‘short twentieth century’s’ darkest crisis. His aphorism, that “wrong life cannot be lived rightly” seems to have become more, not less relevant, in the passage from the twentieth to the twenty-first century. Living in a damaged life means dealing with simultaneously banal and atrocious inhumanity, on a daily basis. Critical thinking helps to uncover the cracks in a systemically wrong and damaged life. While thinking itself does not offer immediate solutions, it points to creative potentials for change, resisting being blindly pushed towards accepting wrong life, and cynically surrendering to ‘whatever works’.

The lecture explores what is similar, or different, between historical and ‘everyday’ forms of creativity, research and art. Creativity and art are simply human responses to the world, but various forms of creative practice can also lead to the development of individual and collective ethical ‘know-how’. I venture to the ‘dark side’ of creativity to challenge naïve assumptions that creativity is necessarily ethically ‘good’, arguing that researchers should, and can, explicitly seek the good, ‘unlearn’ bad, unethical conduct, and learn to develop ethical action, wisdom and cognition from a range of different situations, practices and perspectives. To learn to live with the contradictions of damaged life, I suggest that researchers might sketch out their ethical compass – clarifying what ‘good’ and ‘bad’ research looks like. The creative and ethical conduct of research seeks humane wellbeing and good relationships. It

should reject what damages our world, give solace and even joy, and offer hope that it is somehow possible to live and research rightly, especially when wrong life is apparent.

- **Plenary Poem by Kate Fox, *Stand-up Poet***

10.25–10.30 am SHINE

- **Building Theory with Creative Data: Insights from a project exploring Education students' placement reflections by Gisela Oliveira, *De Montfort University, UK***

11.00 am–1.00 pm SHINE: Creative Thinking

The understanding of one's experience of being a university student, of entering the world of work, and of the multiple, tentative transitions between both settings is a challenge. Research on placements is often guided by employability frameworks and positivist approaches (OECD, 2017), it makes use of large quantitative data sets (e.g., Graduate Outcomes Survey), and highlights the measurable and/or skills-

based benefits of supervised work experiences (Dalrymple, et al., 2021, Abelha et al., 2020, Tight, 2023). Within these frameworks, placements are presented as an undoubtedly positive experience. However, the transition into work can be a complex one (Oliveira, 2015, 2023), where lived experience is multimodal and negotiated – to capture these realities, new theory is needed. This presentation offers insight into the messy attempt of developing a near to far transition theory, supported by multimodal data collected within a research project looking at education students’ experiences of the transition between university and the workplace. The presentation will explore how creative, qualitative data (e.g., drawings, maps) created by the students taking a short-term placement at one UK university were used to give form to emerging conceptual ideas on the transition to work. Finally, it will provide access to the researcher’s reflective process of developing theory with creative qualitative data.

- **Thinking with i-Docs: A Workshop for Enriching Creative Research** by Ella Harris, *Freelance and Bath Spa University*



11.00 am–1.00 pm SHINE: Creative Thinking

Interactive documentaries (i-docs) are a web-based, nonlinear, and multimedia way of documenting and exploring factual topics. In this workshop I introduce i-docs as a creative method and facilitate a workshop that invites participants to plan an i-doc about their own research. In the process we’ll see how ‘thinking with i-docs’ (planning one, even if you never make it) can enrich your understanding of a research topic.

The workshop builds on my book *Encountering the World with I-Docs* (Creative Methods Series, Bristol University Press) which advocates for i-docs as a creative method. Creative technologies have, across history, reformulated our ways of thinking and feeling, from the ‘optical unconscious’ activated by cameras to the networked imaginaries developed by hyperlinked media. I argue that i-docs reformulate our ways of thinking and feeling in novel ways that we, as researchers, can harness to explore and analyse the world more acutely.

Importantly, I don’t think we have to make digital platforms to do this. This workshop shows how even just planning an i-doc with pens and paper can catalyse new insights into research topics. The session will close with a discussion where participants share what they learnt by thinking with i-docs and consider how this might influence their methods in the future.

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- **Refusal and subversion: when fieldwork “goes wrong”** by Leri Price, *Heriot-Watt University*



11.00 am–1.00 pm RISE: Creative Solutions to Research Problems

Creative methods are often embraced as a means of addressing the power imbalance between participant and researcher. Committing to this does involve risk, however. How can researchers respect participants' agency while also ensuring that they answer their own needs? Navigating these tensions remains an underexplored aspect of creative research. During this session, I will go reflect on two particular encounters that occurred during my PhD fieldwork with Syrian women in Scotland on the subject of "home". In each case, participants subverted the research process by refusing to participate

in a pre-agreed way, although they continued to be warm, open, and engaged. These refusals led to what might be deemed “failed” fieldwork, as the data I had anticipated gathering using creative and arts-based methods was denied. The presentation will consider how these subversions affected the research. Rather than deeming these encounters a wasted opportunity, the paper demonstrates that deep consideration of the rationale for using creative methods allowed me to respond to perceived challenges in a way that ultimately opened up new and exciting avenues of exploration. By simultaneously consenting and refusing to participate, these women created interactions that pointed me towards richer and more interesting lines of enquiry by considering the role of the unspoken in narratives – not in speculating about their reasons for refusal, but on considering the effect these refusals had on the resulting narrative. Most importantly, in facilitating refusal, the research not only demonstrated a robust consent process, but required thorough and critical reflection on the purpose of using creative methods, and of the research as a whole. These supposed “failures” are thereby recast as successes, albeit unconventional ones, where valuable knowledge was co-created through a process of mutual negotiation in a way that would not have been possible using more conventional methods.

- **“Boundaries that Remove Barriers”: Unpicking the pathways to creative research methods**
by **Charlotte Marshall, *University of Northampton***



11.00 am–1.00 pm **RISE: Creative Solutions to Research Problems**

I am exploring the nature and experience of Participation Hesitancy (Marshall, 2023) as encountered by level 8 learners during their studies. The research is being conducted in three phases; firstly a group discussion informed by the Thinking Environment (Kline, 1999) to decide on a catalogue of creative methods, secondly an application of the methods to log moments of pause, and finally a discussion with the artefacts used to log moments of pause – this leans on the agency of the artefacts as inspired by Bennet, 2004. The presentation will focus on the lessons from phase one which was conducted and completed in autumn 2023. The presentation reflects and dissects the potential paradox of decentring the researcher as ‘expert’ whilst responding to recognising pragmatics of research organisation.

I had a strong desire to make research as inclusive as possible and recognise participants as active agents not in need of hierarchical instruction (Williams, 2016), I also needed to organise and facilitate the space in line with robust and rigorous research ethics. To navigate the pathway to an ethical study that was authentic to the research ethos some compromises needed to be made, the presentation will ask is this always required, and can boundaries be constructed that bring down barriers to participation?

- **The art of becoming within play-FULL praxis. A workshop on curating meaningful encounters in creative research with young people** by **Elizabeth Ascroft, *Open University***
(*PhD Researcher*)



11.00 am–1.00 pm RISE: Creative Solutions to Research Problems

This paper draws from a research assemblage with 12 students aged 14-16 to co-create sexuality education materials in Aruba. It illustrates the shapeshifting wheels of an evolving methodology that was designed with curiosity and creativity. Delivered via a series of workshops, collaborators were invited to ‘hang out’, respond to and get ‘stuck in’ with a range of arts-based activities (tailored to their creative interests, including collage, storytelling, model making and mime performance) that prompted exploration of sexuality education. Guided by the research ethos of ‘making what matters, matter’ (Renold, Edwards and Huuki, 2020) we materialised these explorations into a collaborative e zine that housed the group’s artwork, stories and messages around sexuality, gender, and sexual health to share with their fellow young Arubans. In attempts to ‘do research that thinks and acts with care’ (Brannelly and Barnes, 2022) this methods matrix was dispersed with ‘energizer’ games and group discussions, which produced a play-FULL rhizome of meaningful encounters.

Throughout the process, collaborators submitted anonymous reflective diary exercises to capture their experiences of the research, which helped surfaced what mattered to them, thus providing opportunities to continually adapt the research in a meaningful way. Furthermore, collaborators created their own personal maps of their research journey, giving insight into the nature of becoming within art-and-play-FULL praxis.

Drawing from this bounty of experiences, this workshop offers a smorgasbord of provocations and activities on how to curate meaningful encounters within creative research with young people. Expect mess, laughter, and a flurry of new ideas!

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- **Why are things this way? A coproduced artwork as social policy research by Eileen Alexander, Fellow, Department of Methodology, London School of Economics (LSE)**



11.00 am–1.00 pm GROW: Working with Artists in Research

This presentation takes as its departure point a coproduced artwork exhibited at the LSE in spring 2024. The artwork engages with experiences and understandings of what it is like to live in post-austerity Britain. Over a two-month period, six residents of Hackney, East London came together with artist Andy Sewell and an LSE researcher to take photos in response to a series of open-ended prompts. The exhibition presents a selection of these photographs alongside fragments of text drawn from transcripts of group meetings and individual conversations.

The presentation for the ICRMC will consider creative practice as a platform for exploring and communicating lived experience – a field of study that is of growing interest in social policy research. It will reflect on the possibilities and challenges of addressing research questions through the co-creation of an artwork, looking at how it can motivate participants and offer them alternative forms of expression. It will also consider how presenting a research project as an art exhibition can engage new audiences and viscerally communicate lived experience.

- **How to take care of your artist** by Binks Hub *at the University of Edinburgh*: Jimmy Turner, Rhiannon Bull, Jean McEwan, Susan Morrison



11.00 am–1.00 pm **GROW: Working with Artists in Research**

In this workshop Jean McEwan (freelance artist with extensive experience collaborating with academic researchers), Susan Morrison (freelance comedian, broadcaster, and founder of the Cabaret of Dangerous Ideas), and Rhiannon Bull and Jimmy Turner (both artist/researchers working for the Binks Hub at the University of Edinburgh) will draw upon our extensive experience as research designers, practitioners and communicators to deliver a workshop aimed at researchers who want to collaborate with artists and creative practitioners.

We will explore with you the whole research process from initial ideas to knowledge exchange and dissemination, centring the artist's perspective and focusing on how you can make this process as equitable, ethical, efficient, and enjoyable as possible. We will consider with you concerns such as when your collaboration should begin, how it should work, who should do what, and why you should never leave it to a freelancer to have to raise the issue of money.

We want the workshop to be as interactive and enjoyable as possible and would love both artists and researchers with extensive experience of collaborations and those with none to join us and share their experiences, insights, and curiosities with us.

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- **Happy Generation? A contextual analysis of happy hardcore lyrics in Scotland from 1995 – 2008** by Karen Hammond and Gavin Brewis



11.00 am–1.00 pm **BUZZ: Making Meaning with Music**

Happy Hardcore is a subgenre of electronic dance or 'rave' music that has been associated with a particularly marginalised section of the young working classes in Scotland since the 1990's. Described by Trowell (2017) as music which 'eschewed technical wizardry and atmospheric nuances and structure, instead opting for a fast assault on the ears through intense breakbeats, 'helium' vocals pitched high and fast, and anthemic breakdowns and peaks designed to whip listeners in to a frenzy' (2017:9), happy hardcore occupies an interesting position in relation to rave culture at large in the UK, as a form of dance music which is generally looked down upon by the wider movement. Coincidentally the subcultures associated with it, particularly in and around Glasgow, have also been the subject of much denigration and stigmatisation, and are commonly viewed by those outside of the subculture as uncultured, aggressive, and more prone to disorderly behaviour (Forsyth, 2009).

Current data generated by one of the present authors (Gavin Brewis) for a doctoral dissertation suggests that although narratives of growing up within this 'Ned' subculture are often dark and trauma laden, such themes contrast sharply with the fond memories of listening and dancing to happy hardcore across a number of private and public spaces in Glasgow during the mid 90's to the late 00's. According to Van Djick (2006) although the meanings of songs can be very personal, the memories they invoke are also a shared cultural heritage. This shared cultural heritage of happy hardcore in Glasgow's youth working class constitutes the focus of the present paper.

While there are numerous accounts of the development of a subversive rave culture in the UK in the tumultuous period of social and political upheaval of Thatcherism, there is a lack of understanding of the specific social context in which happy hardcore became such a prominent and defining feature of 'Ned' subculture in Glasgow. Following on from research which highlights the role of pirate radio in giving voice to Scotland's youth culture of the late 1990's and early 2000's, 'effectively building bridges of acceptance and inclusivity of race, religion, and sexuality during a time where many individuals were divided and marginalized based on their identity' (Klos, 2021:71), the authors draw upon empirical data and their own unique positionalities as former members of the subculture and current academic criminologists to analyse the lyrics of a sample of happy hardcore songs from 1995-2008. The aim is to relate the lyrics of these songs to the immediate relational context of the lives of its young consumers and to the surrounding social and political context of the time period more broadly.

The popularity of this music and its upbeat melodies with a distinctly otherworldly character becomes wholly intelligible when restored to the context of a culture laden with complex trauma and disadvantage, thus generating the need for a sense of escape and transcendence. It is hoped this unique and creative approach to representation will result in an alternative narrative of 'Ned' subculture, challenging problematic stereotypes of a violent and disaffected youth, through an emphasis on collective experience of structural violence and alienation coupled with a clear but previously silenced desire for love, freedom, and unity.

- **Community music practice research: Playing, singing, making, and jamming as/for inquiry** by Jo Gibson, *Research Fellow at York St John University's Institute for Social Justice, supervisor and visiting lecturer at Guildhall School of Music and Drama and Trinity Laban Conservatoire of Music and Dance* and Olivia McLennan, *PGR at Guildhall School of Music and Drama and Co-Director of Sounds Better CIC*



11.00 am–1.00 pm BUZZ: Making Meaning with Music

There are many ways of knowing, like there are many ways of community music. This workshop invites you to join us in lyric-writing, singing, and sound-making to consider community music practice research. The workshop consists of three parts; 1) Arriving – including a body and voice warm-up, introduction to community music practice research and outline of the workshop, 2) Responding – generating fragments through lyric writing, soundscape and story in response to a provocation around what counts as data within an ephemeral practice and where knowing is located, and 3) Reflecting – on

the process alongside time for questions. The workshop builds on a paper that we are developing which draws on Jo's previous PhD research and Liv's current PhD research.

- **Researching the pandemic through a participatory, arts-based approach: Narratives from one Bristol Nursery** by Frances Giampapa, *School of Education, University of Bristol*



11.00 am–1.00 pm WORK: Arts-based Methods

The pandemic has left lasting effects on the early childhood education in the UK resulting in lost learning, trauma and widening social inequalities for the most vulnerable in our communities. Nurseries as first responders to the pandemic continue to support and care for their communities but recognise that attention and time is needed to unravel the lasting wellbeing effects of the pandemic. However, current in-school mechanisms for tackling wellbeing fall short in addressing the embodied and affective experiences of the pandemic.

This presentation, and accompanying exhibition, reports on a 6-month participatory arts-based project in partnership with one nursery in South Bristol, located within a socially and economically challenged neighbourhood. We will discuss the creative research methods used in the project, including making mapping diagrams that were used to elicit stories on film, constructing cardboard houses with illuminated window statements and using a living wall to capture reflections and emotions. Using the exhibition artefacts, we will engage the audience, in a safe space, to consider how their own pandemic experiences relate to those of the nursery staff and parents/guardians. We will share the findings that show in using these methods, we were able to draw out more affective stories and make visible and audible previously hidden experiences, supporting the nursery to “recognise and make visible previously invisible experiences, acts, voices and histories” (Tumanyan and Huuki 2020:381).

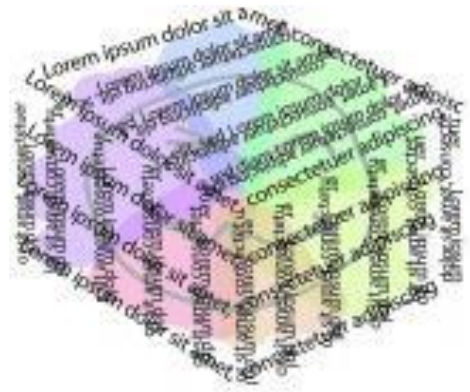
This points to the power and impact of working in creative, collaborative, and ethical way (Banks & Brydon-Miller, 2019; Kara et al. 2021) that is situated and driven by the nursery's desire to reflect, release and rebuild; and to increase the nursery's sense of belonging and connection to each other.

- **Drawing within research: how can it support our practice and the development of novel insights?** by Hannah Gardiner, *University of Plymouth*



11.00 am–1.00 pm WORK: Arts-based Methods

“The process of drawing (drawing as a verb) involves an ongoing action of visual understanding. Drawing, as a noun, is the conclusion of that process – a product inscribed with visual understanding.” (Michael, 2020, p. 272).



Hannah is using drawing within a new materialist ethnography, where drawing supports analytic exploration of complex assemblages, and engagement of varied audiences in the findings (including to give feedback/input). Bee has used drawing as a participatory research workshop process, enabling dynamic collaboration with individualised contributions. She also encourages drawing as a practice which organically evolves, facilitating presentation of a-material and material experience, and for people to identify recurring themes/actions for themselves. We will share some of our experiences, what we learnt through them, and explore the potential of greater use of drawing within different stages of research.



- **Exploring embodied and arts-informed research methods by Helen Payne, School of Life and Medical Sciences, Department of Psychology, University of Hertfordshire**

11.00 am–1.00 pm WORK: Arts-based Methods

This presentation will provide delegates with an overview of creative embodied research methods together with illustrations from practice. The unique creative purpose of this model, designed by Professor Payne who is a specialist in embodied learning and arts informed research, is its synthesis of non-stick collage with expressive movement. It has been used successfully in education to collect data from research participants when responding to research questions. The presentation will explore the advantages (and barriers) of employing non-verbal approaches when linked to verbal interviews. The model will be presented, both verbally and visually, and discussion with delegates encouraged. There will be a short experiential learning element to the session. Both this and the presentation will be suitable for anyone interested in an unusual but powerful approaches to creative research methods.

- **The implications of generative-ai on creative research practice: appropriate, ethical, and transparent uses** by Christina Silver, *The CAQDAS Networking Project & Qualitative Data Analysis Services, UK*



1.45–3.45 pm SHINE

Since November 2022 when OpenAI released ChatGPT to the world, researchers have been considering the many implications. This session is an opportunity to collectively reflect on the ramifications for creative research. The field of computer assisted qualitative data analysis has a history spanning more than 30 years, since when debate and controversy has been present, with three broad camps: the early adopters, the sceptics and the unaware. Early adopters of any kind of technology tend to become advocates, whereas sceptics tend to resist technological advancements, either preferring their own well established manual methods, or being fearful the use of software will cause the interpretive process to be taken over by computers. Neither extreme is “correct” or better than the other. However, being unaware of, or misinformed about, technological developments and their potential role in practice is problematic, especially if the users of these tools and the teachers of methods are failing to adequately inform the research community and students about the circumstances in which the use of these tools are appropriate.

There are many ways in which the use of digital tools for qualitative analysis can enable, facilitate, and enhance creative analysis (see for example Cabraal & Gawne 2024 1 and Silver et al 2024 2). However, the emergence of generative-ai and its potential impact has reignited the debate on a big scale and with strong feelings. open up the conversation in the context of creative research methods by discussing the fundamental ethical issues involved with using these tools for creative research projects, as well as highlighting the importance of being reflexive about the emergence of these tools, rather than rejecting them out of fear, or embracing them without sufficient consideration in an attempt to speed up or short cut analysis process. Just as we need to think creatively and outside the box for creative research methods, in a similar vein, we need to apply an ethical, and methodological lens to generative ai and assess its value for our creative research work.

This is difficult to do unless we first understand the tool. In this session, our aim is to provide insight into the nature of the tool as well as when and how it may be appropriate and ethical to use. The aim is to help those considering the use of these tools to make informed choices, for those who are concerned about these tools to fully understand how they work and what their role might be, and for the teachers and practitioners amongst us to be able to communicate to the new generations of creative researchers when it is appropriate to harness these tools and how to do so ethically.

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- **A methodological reflection on documenting protest and everyday life in Glasgow** by Katherine Mackinnon, *PhD researcher, University of Glasgow* and Joanna Knight, *Founding Director, merl.*



1.45–3.45 pm RISE: Polyphonic Narratives

One morning in May 2021 residents of Kenmure Street in Glasgow awoke to find an immigration raid in progress. The attempt to remove two neighbours from a tenement flat was prevented due to a combination of swift bystander intervention and the mobilisation of local networks to draw people to the site of the protest. In the aftermath of this successful action, Joanna Knight collected handwritten testimonies, illustrations and notes from people who had been in Kenmure St on that day, reflecting on their experiences and the personal significance to them of the events that unfolded.

Around the same time, Katherine Mackinnon was working with a group of refugee, migrant and local women at Maryhill Integration Network to read, discuss and write poetry exploring themes of everyday life. These sessions and the resulting poems both informed Katherine's ongoing PhD, an oral history of refugee lives in Scotland since 1974 and stood alone as a published poetry collection "In Our Shoes" which was launched at Refugee Festival Scotland in 2022.

In this session we will reflect on our experiences of using these different creative methods as part of academic research projects, and also as projects which were deeply rooted in their local communities, and which had afterlives far beyond dissertation chapters. Both documented the lives of refugees, asylum seekers and locals in Glasgow in the depths of lockdown, from the mundanity and beauty of everyday life to the dramatic and newsworthy events of Kenmure Street.

We will discuss how both of us used creative practices which had at their core the act of creating a polyphonic narrative around a particular event or experience. We will also compare our experiences of then using the initial artefacts of collective memory - especially a memory book and a collection of collaborative poetry - as the basis for further discussion and elicitation of memories and analysis with participants.

- **Using creative Research Methods to understand the experiences of multilingual students within a monolingual educational system: Researchers' experience by Lamia Nemouchi and Julie Summers Rola, *Lecturers in Education Studies at De Montfort University***



1.45–3.45 pm RISE: Polyphonic Narratives

This study uses creative research methods (Kara 2020) in an empirical study that investigates the experiences of multilingual students within a monolingual UK education system to understand issues of equality, diversity, and inclusion. Following Bourdieu (1986), the education system can be understood as a field with its own practices as a socialisation context. Staff and Students are expected to conform to the norms and expectations – habitus - that are created and reproduced, often as a subconscious process (Nemouchi and Holmes 2022). Students with immigration background are expected to 'fit in' by adapting to the habitus, which results in them neglecting their capital, including linguistic capital. Considering that it is through linguistic practices that people co-construct, negotiate, and reflect their identities (Byrd-Clark and Dervin 2014), this study aims at understanding how these identities are enacted upon, and negotiated within the constraints of a monolingual education system. The issue of

linguistic identity remains sensitive to raise in an education setting, especially considering the hegemonic influence of Euro-Western languages (Chilisa 2012). Therefore, this study takes a 'decolonising multilingualism' approach (Phipps 2019) through creative research methods. Creative research methods are used to raise and discuss sensitive issues related to linguistic identities by allowing the students/participants new forms of self-expression and self-reflection. This study is important because it shows how creative research methods can be used to (1) circumnavigate the constraints of monolingual expression and (2) to ensure that the participants' self-expression is not filtered through the medium of one language which in the case of this study is English as 'the language' of the participants'/students' education. This study contributes by providing examples of creative tasks implemented (e.g. graffiti wall, linguistic map, etc.), as learning tasks, to collect data from student participants. In addition to this, it demonstrates how the researchers experienced creative data collection methods through analysing researchers' journal of reflection.

- **From theory to performance: Translating academic findings into music by Louisa Peters, Leeds Trinity University**

1.45–3.45 pm RISE: Polyphonic Narratives



Louisa Peters, Nicholas Peters, and Jasmine Grundy present their experiences collaborating on a project to transform academic research findings into a music performance. We propose a panel discussion of the process (outlined below) to demonstrate how creative arts can be used as a tool to explore and share academic research. During the discussion, Violinist Jasmine Grundy will perform extracts from the piece 'Maintaining Effort' (Nicholas Peters, 2024), commissioned as part of a research dissemination project.

Research by psychologist Louisa Peters developed theory to explain how and why community arts enable individuals to live well with serious mental illness through a reconnection with self, others, and their community. Three theories were developed within the research: (1) community arts create a safe space away from the challenges of the SMI lived experience; (2) community arts enable individuals to reconnect through coping, social support, positive emotions and overcoming challenges; (3) the reality of recovery involves 'maintaining effort' due to wider social and health inequalities. To share these findings beyond academia, the R3connect project (2023) was launched to develop artistic responses to these findings. R3connect included the commission of a piece of music by composer Nicholas Peters to translate these findings into music. Nicholas achieved this by exploring the relationships between the instruments, particularly through rhythmical synchronicity and independent tempos. The result of this process was the piece 'Maintaining Effort' for string quartet. The music (and musicians) separate and reconnect throughout the piece, mirroring the recovery journey found within the research. During the writing process, Jasmine Grundy, founder of the Clothworkers Quartet, joined the project to give voice to the piece. The performers explored the concept of separating, and performing as though each musician is playing in isolation, which rejects certain classical musical conventions. Plus, technical challenges mirror the challenges of recovery, for example playing quarter tones. As performers, it was imperative to voice these findings through an understanding and interpretation of the music.



1.45–3.45 pm GROW: Disruptive Methods

- **More than words: Designing and analysing creative focus groups in the context of participatory research with early childhood education professionals in Switzerland** by **Rashmi Rangarajan, Lisa Lefèvre, Delphine Odier-Guedj, *Haute École Pédagogique du canton de Vaud, Lausanne, Switzerland*, and Céline Chatenoud, Britt-Marie Martini-Willemin, and Marie Millau, *Université de Genève, Geneva, Switzerland***

Ensuring meaningful participation of early childhood education (ECE) professionals in academic research pushed us to design creative focus groups. For us, using creative research methods in focus groups became a radical departure from the transactional nature of traditional focus groups, in which participants and facilitators engage in verbal dialogue using facilitator-informed questions about a certain topic. By using arts- and performance-based approaches, we were able to go beyond verbal dialogues with our participants to engage in a more embodied and diversified experience of collaborative inquiry.

This presentation is based on an ongoing research study in the French-speaking regions of Switzerland. We want to understand the different experiences and processes of transition of young children (0-6-year-olds) with special educational needs and disabilities (SEND) from early childhood care and education establishments to primary school. As part of this Swiss National Science Foundation-funded research study, we have developed creative and participatory research methods to augment the views and experiences of not only young children with SEND and their families, but also ECE professionals (e.g., teachers, social workers, special educators, case managers, psychologists, and occupational and speech therapists). In this presentation, we will focus on the views and experiences of ECE professionals. These are being co-generated and co-analysed with diverse sets of adult participants using 15 creative focus groups across three cantons of Switzerland (i.e., Geneva, Vaud, and Jura), from November 2023 to January 2024.

By using arts- and performance-based approaches, we are not only paying attention to verbal but also non-verbal forms of knowledge, as well as its construction and mobilisation (Harrison & Ogden, 2020). Moreover, we want to position the participants as experts and perturb existing hierarchies between us, as researchers, and the participants (Nind & Vinha, 2016). Our presentation will comprise of two parts. In the first part, we will present the methodological aspects of our creative focus groups, particularly the processes of co-generation and co-analysis of the data with the participants. We will discuss how the creative focus groups are being facilitated and how co-constructed knowledge is being iteratively mobilised for more accessible and impactful communication with different community members (e.g., Anderson & McLachlan, 2016). In the second part, we will present the use of a framework of researcher reflexivity, developed using the work of Olmos-Vega et al. (2022). Importantly, each facilitator and co-facilitator of the 15 creative focus groups engaged in reflexive journaling using this framework. In continuing the use of creative research methods, some of these reflexive notes are being analysed using poetic inquiry and will be presented to our audience as short poetry recitations. We hope that through this presentation, we will be able to initiate rich discussions around the complex, embodied, and emotional work of engaging in creative focus groups and knowledge mobilisation. We underscore the need for critical reflexivity towards ensuring robust and ethical creative research processes.

- **Roots and routes: creative methods and approaches in the production of a feminist graphic narrative of a family history** by Kate Carruthers Thomas, *Birmingham City University*



1.45–3.45 pm GROW: Disruptive Methods

This session focuses on a set of creative methods and approaches involved in the production of a feminist graphic narrative of a family history. The session will include an exhibition of project materials and the opportunity for the audience to consider the potential uses of these methods in other contexts.

This project's origins lie in the intensely personal pursuit of a family history over twenty-five years, during which there have been rapid technological advances in archival and digital records. As a result,

family historians are ‘history’s speed freaks ... accelerating wildly across the generations, cutting a swathe through time’ (Light, 2014: 17). Genealogy’s patriarchal bias has been far slower to change, and my slow burning frustration as female ancestors are consigned to generic, silent spaces has been a key stimulus for this project. In it, as feminist, academic and artist, I draw on my portfolio of research skills and creative methods to create a resistant, exploratory reading of the lives of my grandmothers and six of my great-grandmothers.

The session will first discuss my use of visual autoethnography using a cartoon/comic format inspired by Bechdel (2012, 2006) and Krug (2019) among others, to narrate not only a project of identity, but also a critique of dominant genealogical practices. This is ‘not only a contemplation of the self but also an examination of systems, cultures, discourses, and institutions that privilege some and marginalise others’ (Lipton and Crimmins 2019: 229).

Secondly, I introduce a creative disruption of the research interview method in which I restory/restore the lives of my great/grandmothers through the staging of fictional dialogues. These are the conversations I never had; they juxtapose biography with social history and imagination, moving beyond the markers of birth, marriage, and death to explore the possibilities of eight women’s lived experiences over four centuries. I discuss how I have adapted this approach according to the personal, factual, and social information available to me and how these adaptations have shaped the graphic and political narrative.

Thirdly, I reflect on the role of fieldwork in slowing the uncritical trajectory of conventional family history research. This has involved purposeful travel to settings of significance and practices of mapping, observation, and embodied interaction. I will endeavour to show how these opportunities for visual, social, and emotional encounter are reflected in the graphic narrative and the resistant reading of my family history.

An exhibition of project materials including work in progress and reflective journals is an integral part of the session and the audience/participants will be invited to browse this at any point. Following the presentation, they will be invited to consider how and why they might creatively disrupt familiar research methods in their own work.

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- **Unhindered voices: A social network model approach to studying and understanding research participant perspectives in Nigeria by Godswill Ezeonyeka, *Coventry University***



1.45–3.45 pm BUZZ: Digital Data Collection

Many academics agree that the primary advantage of the use of social media in activism is that it democratises the process of information gathering and communication among activists (Bennett & Segerberg, 2012; Mundt et al., 2018; Tufekci, 2017; Wolfsfeld et al., 2013). The communicative advantage of social media provides researchers with a unique insight into the diverse and individual perspectives that exist within movements. However, these perspectives are often generalised with respect to the movement as it is not commonly feasible to foreground multiple voices. My PhD research in social media activism uses social network models and film to create accessible approaches to highlight

and foreground individual voices in research. I utilise the dataset I generated from the #EndSARS protests in Nigeria. #EndSARS is a hashtag created as rallying call for the end of police brutality in Nigeria. Particularly, the notorious Special Anti-Robbery Squad (SARS) unit of the Nigerian Police. The movement participants generated millions of social media posts with the hashtag. I curated a selection of these individually created content on Instagram and created a digital artwork - Networked Narratives.

The digital artwork uses social network models produced from a collection of visual material shared on Instagram during the #EndSARS protests. The result is a multi-layered network of social media sourced content that provides individual and group understanding of the movement. Through this interactive digital artwork, viewers are encouraged to learn about the protests from the numerous and various views of the people using social media as activism and for activism. The advantage of using creative methods such as the creation of digital art and film to coalesce the individual creations of participants gives me an accessible way to study the movement at a macro- and micro-level.

- **Digitising qualitative data collection with QualNotes by Danielle Drozdowski, Stockholm University and Jose Berengueres, University of the United Arab Emirates**



1.45–3.45 pm BUZZ: Digital Data Collection

Deeply rooted preferences for methods textbooks and ‘how-to-styled’ teaching instruction in the social sciences and humanities are difficult to displace, as are the patently gendered imbalance of these texts and examples of researchers in foreign fields. In these two broad disciplines, we still mostly teach qualitative methods with physical traditional materials and instruction in the classroom.

QualNotes, as a research and teaching tool, proposes a step change in being the first mobile-based software to collect qualitative research data. It breaks new ground in digitising and streamlining social research. Within tertiary education, any researcher and/or lecturer using or teaching qualitative methods will do so most effectively, and with the confidence of secure ethics management, using the App on a device already in our hands.

We have innovated with the creation of QualNotes; it is a creative, unique and, we hope, new way forward for qualitative data collection.

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- **My word! Your word! Ethics of recording group conversation and data ownership by Michael McLoughlin, Limerick School of Art & Design, Technical University of the Shannon**



1.45–3.45 pm WORK: Participation and Co-creation Around the World

Over the past 20 years, I have developed an audio-cartographic methodology that examines the inter-relationships between the aesthetic, the ethical, and the institutional/relational dynamics that shape the sound-based projects I undertake. This research has explored community building, placemaking and active citizenship through a process of recording conversations/discussions with specific communities of interest. Practically, it involves developing sound-based artworks that are representative of social interactive between groups of people and context they occur. I apply these creative methods of working to sociological research.

This presentation/workshop will use an aspect of my artmaking process as a physical prompt through which to examine institution-participant relationships and ethics. Through a process of audio recording, participant will be guided through a discussion focusing on ethics, audio data and ownership. I will present examples of previous artworks that have heightened my reflexiveness to these questions and the resulting methodologies developed to address them. Together we will unpick the ethical consideration of our 45-minute encounter and decide on the future of the data we just created.

- **Methods toolboxes and the wheel of creative methods possibilities: introducing material methods, and creative methods for understanding diverse lives by Sophie Woodward**



1.45–3.45 pm WORK: Participation and Co-creation Around the World

This session will introduce some of the creative methods resources that NCRM has to offer via the wheel of creative methods possibilities. The session introduces the range of creative methods resources NCRM have developed [on the NCRMs 20th Anniversary] and will briefly introduce Methods for Understanding Diverse Lives resource generated by Amy Barron (which includes collage, photo go-alongs, life history interviews and participant packs). The main example introduced is the 'Story Telling Toolkit - object based methods' which was co-created by Sophie Woodward, Ali Hanbury and Jolene Sheehan (from the Stories of Our Lives group and Joy Ethic) as a resource made by and for community groups. It was generated specifically for those who want to foster positive connections and conversations in their groups and communities. The activities encourage people to share stories, and to do this we use different objects to prompt people to talk about memories and experiences. The session is a taster of this co-created resource and its potentials, as well an introduction to the wider range that NCRM has as well as a call for interest in developing new ones.

- **Making a case for materialising ethics by Vicky Timperley**



1.45–3.45 pm WORK: Participation and Co-creation Around the World

This workshop invites you to explore the potential of objects for creating ethical research encounters with children and young people. It presents findings from an ESRC funded project that engaged with participants diagnosed with a variety of Specific Learning Differences (SpLD). Mapping an approach to curating ethical encounters with disabled young people in Welsh special schools, I will introduce The Case of Ethics. Created specifically for the project, the case carried a range of ethical objects, each aiming to generate meaningful ongoing conversations around informed consent in creative and participatory research. These objects were selected to thematically represent ideas and concepts so familiar to us, that they might sometimes be assumed self-evident. As well as interacting with the case, you will have the opportunity to craft your own real or digital case and think about the objects that you would include and why. This workshop aims to generate conversations around the central importance of ethical research relationships through a consideration of creative strategies that might help us to foster them from the very earliest stages of our projects.

We received no external funding for this conference. So, we are hugely grateful to our amazing sponsors:



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