

ENGAGING INNOVATIVE KNOWLEDGE THROUGH APPLIED QUALITATIVE RESEARCH

MCAST 2nd ANNUAL CONFERENCE IN QUALITATIVE RESEARCH METHODS

ARTS-BASED RESEARCH IN THE SOCIAL SCIENCES

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An abstract painting with vibrant colors including yellow, orange, blue, and purple, with visible brushstrokes and a textured surface. The colors blend into each other, creating a sense of movement and depth.

What is arts based research

A set of methodological tools used by researchers across disciplines during all (or some) phases of the research process, including question generation, data generation, analysis and interpretation and representation of findings.



GENRE

Art as research – artistic inquiry done by an artist, with the artistic process leading to an artistic end product in which the knowledge base is captured.

Art in research – usually qualitative inquiry process done by a researcher who uses the art as a medium to an end (social change, transformation, emancipation, increased understanding of a social phenomenon)

(Wang, Coemans, Siegesmund, Hannes, 2017)

FORM

performance, exhibits, creative writing, paintings, plays, poetry, graphic novel,...that stands in itself but may also be adapted for representation in more traditional dissemination channels such as journals and scholarly books.

FORMS OF ABR

Emphasize **visual, auditory, olfactory, gustatory, tactile dimensions** of experience (Hurdley & Dicks, 2011)

Art and Research Forms

Forms	Categories	Subcategories (examples)
Visual art	Two-Dimensional	Photovoice (Wang & Hannes, 2014) Photocomics (Toroyan & Reddy, 2005) Drawing and Painting (Boydell et al., 2015)
	Three-Dimensional	Quilt (Lawton, 2010) Upcycling (Coemans & Hannes, 2016a; 2016b)
	Time-based	Animation (Vaughn et al., 2013) Digital storytelling (Mumtaz, 2015)
Sound art		Radio (McKenzie, 2008) Soundscape (Kasat, 2014)
Literary art		Poetry (Tucker-Raymond, Rosario-Ramos, & Rosario, 2011) Fiction (Tanner, 2016)
Performing art		Theater (Sloane & Wallin, 2013) Dance (Na, Park, & Han, 2016)
New media		Virtual world (Lally & Sclater, 2013)
Multiple forms		(Skinner & Masuda, 2013)



Boydell, 2011



Shannon-Baker, 2015



Lawton, 2010



Wang & Hannes, 2013

Fig. Art and Research Forms. Wang, Coemans, Siegesmund, & Hannes, 2017



Why should we/you invest in it?

Why should we invest in it?

REASONING ABR INTO SOCIAL SCIENCES (1)

It's an effort to extend beyond the limiting constraints of discursive communication in order to express meanings that otherwise would be ineffable.

ABR also captures what is perhaps not said but expressed differently. It also captured what is done: the interactions, body language, and the uses of place and space.

The arts represent an epistemology of the sensorial and emotional ways of knowing—art gives form to feelings and the human experience not expressible in other forms of logical communication (Eisner/Barone, 2008, 2012)



Why should we invest in it?

REASONING ABR INTO SOCIAL SCIENCES (2)

The arts allow us to explore, perceive, and experience multiple realities and perceptions simultaneously which most closely and authentically represents human psychological and social phenomena

(Langer as cited in Eisner, 2008).

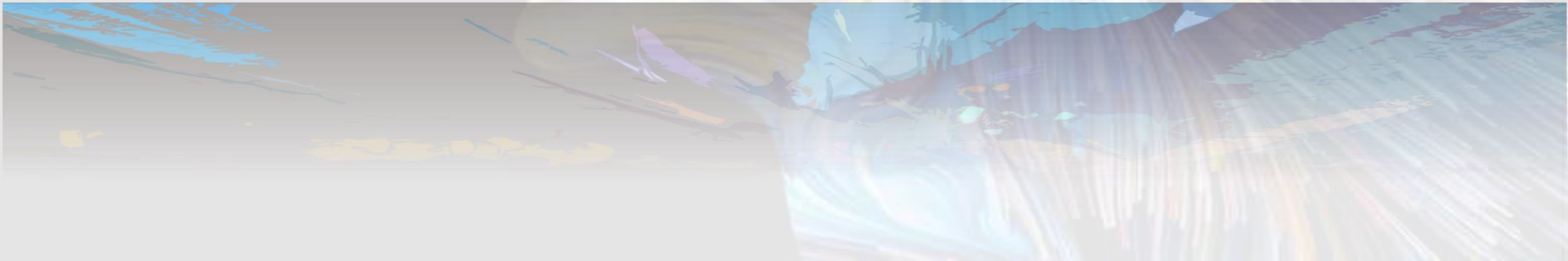
In a timeframe where researchers and students develop websites, create video projects and use animation, the way we traditionally train or encourage the development of academic literacy skills might almost feel like having to fly with only one wing.



Why should we invest in it?

REASONING ABR INTO SOCIAL SCIENCES (3)

It allows us to privilege the creative work of often hard-to-reach research participants through cultural probes that launch and anchor the entire research process in a spirit of collaboration. From there, cultural difference can be understood outside of the dominant (often Western) research frameworks. Artistic practice in research introduces a shift from perceiving a particular thing through engaging with participants (*like experiences and trauma of a well defined target group*) to adopting a cultural sensitive **way of perceiving** that fully acknowledged 'otherness' (Goopy & Kassan, 2019)



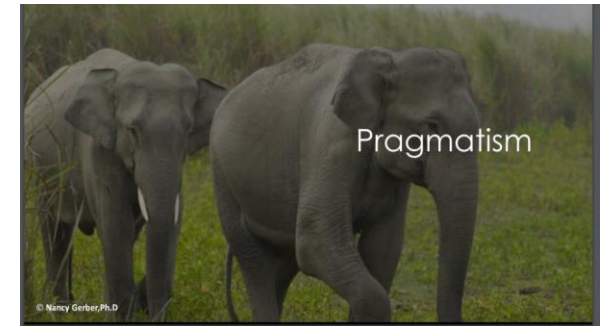
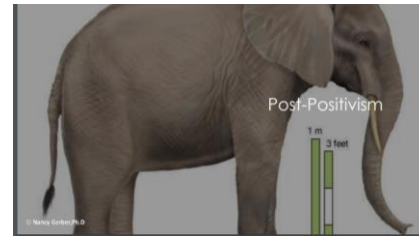


What is holding us back?

Worldviews!

Constructs that define the world according to a particular set of philosophical assumptions and systems of belief about the truth, reality, knowledge generation and values of a particular domain or field (Cresswell & Plano-Clark, 2011).

Elephant metaphor borrowed from Dr. Nancy Gerber.



Principles underpinning different types of research methodologies

QUANTITATIVE	TRADITIONAL QUALITATIVE	ARTS-BASED
numbers measurement tabulating value-neutral reliability validity prove/convince disciplinary	words meaning writing value-laden process interpretation persuade interdisciplinary	stories, images, sounds, sensory Evocation re(presenting) consciousness-raising, emancipation authenticity truthfulness compel transdisciplinary



Building bridges

Between the arts-based methods community and other types of scholars

Unlock yourself from the types of evidence and epistemological frameworks we assume we are tied to, whilst remaining sensitive to the argument of quality of the reviews we produce.

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PRIMARY ARTS BASED RESEARCH PROJECTS IN A SOCIAL SCIENCE RESEARCH CONTEXT

- **Mount Murals**, an ABR project to increase people's sense of belonging in their neighborhood through artistic practice (community-based)
- **Changing neighborhoods**, borrowing and aesthetic, analytical lens for analysing visual and tactile data from within their aesthetic qualities.
- **Rethinking life on planet Earth**
 - **The BioFutures Living Lab**, a speculative futuring approach to rethink energy supply.
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In a community exposed to a policy of centralization of services and a loss of social activities on-site...profound changes in the built-up space and in the social context... strong tensions between sub-municipality/church village and core municipality...

Which actions, posed in a creative group context, contribute to solidarity with each other and increase the connection with a place?

**MOUNT MURALS
CENTRAL CLAIM**
People's sense of belonging can be restored through place-based research.



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Number of households (2019) = 1,563;
316 in the centre



Local places that
(used to) connect
people.



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Theoretical framing: Attachment as a pivotal notion

6 CREATE principles that stimulate sense of belonging and resilience
(Hass-Cohen & Clyde Findlay, 2015)

1. **Creative embodiment**
2. **Relational resonance**
 - co-regulation
 - co-creation**(improves) attachment**
3. Expressive communication
4. Respond appropriately
5. Transformative integration
6. Empathy and compassion



The built environment is not “merely an arena in which social life unfolds, but rather a medium through which social relations are produced and reproduced” (Gregory & Urry, 1985, p. 3).

There is a direct relationship between a particular place and people's universal need to connect with each other (Baumeister & Leary, 1995).

Without a sense of place there can be no sense of belonging (Relph, 2015)



Deze klak brengt een warme herinnering aan mijn vader zaliger naar boven... en aan de tijd waarin de mannen op 't Goor allemaal met een klak liepen. In de kerk moesten ze die afdoen. De klak doet me ook denken aan Gust Scheirs, de dorpsfiguur van 't Goor. Als kind waren we bang van hem.



De roots van familie liggen op 't Goor. Mijn ouders ben altijd in Heist-gewoond en geboerd als wij. Deze houten staat voor mijn fan geeft mij een nostalgisch gevoel.



Uit dit soep de Delhaize in Heist koop. Het is lekkere ben nieuw in Heist sinds kort in de Lo; Wonen in de Lostro voor mij niet als lekkere soep. Dat is eerder kut met peren.



Deze t-shirt is van De Pluishoek. Ik vind het leuk om naar school te gaan.



Deze dennenappel doet me denken aan het mooie parkje van 't Goor. Daar zijn ontspant me.



Ik had een leuke tijd van 'samen-zijn' in de oud-Chiro van 't Goor. Met deze Chiro rok aan heb ik veel beleefd, gedeeld en gespeeld...



Mijn moemoe van 't Goor had dit soldatenbeeldje op de schouw staan, ik heb het bewaard. Bij haar voelde ik warmte en gezelligheid.



Vanaf mijn jeugd is 't Wit Paard een speciale plek met vele mooie herinneringen. Het bruisende deel van 't Goor. Een plaats waar mensen samenkomen. Hier worden vriendschappen gesmeed.



Deze oude foto's van het auto-ongeluk zijn vlak bij de plaats op 't Goor genomen waar ik nu woon. De auto was van de grootvader van mij partner. Ik krijg er heimwee van.



Mijn vader fietste graag met wiel-erclub Het Papwiel. Ik voel verdriet omdat hij er niet meer is, maar ik ben wel blij met de herinneringen aan mijn vader.



De roots van onze familie liggen op 't Goor. Mijn ouders hebben altijd in Heist-Goor gewoond en geboerd, net als wij. Deze houten klomp staat voor mijn familie. Het geeft mij een nostalgisch gevoel.



Dit gedroogde blad is van de notenboom die ik in 1996 in mijn tuin plantte. De moederboom stond aan mijn geboortehuis in Heist-op-den-Berg. Ik heb in Heist-Goor nieuwe wortels gemaakt. Het is ondertussen al jaren mijn thuis.



Mijn buurvrouw, vroeger was coiffeuse op 't Goor. Deze kam doet mij denken aan de tijd dat haar deur altijd open stond. Het was bij haar een gezellige bedoening met de buurt.



Koffie drinken is thuis-komen. Deze tas staat voor het koffie drinken met vrienden, op het Goor, dat voelt zo fijn.



Al zo lang dat we op 't Goor wonen hebben we een ezel. Het is een trouw dier dat me doet denken aan thuis.

paard in 1991.



Ik heb geen voorwerp bij, maar ik vind het knippen leuk. Deze schaar heb ik zelf uitgeknipt.



Ik maakte met de vrouwengilde een wandeling door Heist-Goor, met mijn mama. Er waren overal kerstlichtjes. Dat was een goei gevoel.



Ik ben niet van dit dorp of van de omgeving. De kurkentrekker staat voor 'een fles open-doen', een nieuwe ontmoeting (vandaag), een gesprek, verhalen, samen komen, nieuwsgierigheid.




Ik ging voor mijn moemoe naar de bibliotheek van 't Goor. Dit boek staat voor mij voor gezelligheid en warmte bij het samen lezen.



Hier is mijn zwembrikl. Ik heb in Ter Bos leren zwemmen en ik ben daar fier op.



Mijn man heeft een werkpaard, zoals vroeger. Je ziet dit beeld niet veel meer, man en paard, maar je hebt er wel bekijks mee. Voor mij staat dit hoefijzer voor de rust die uitstraalt van het paard met mijn man.



Ik hou veel van een traktor. Mijn moeke en vake op 't Goor hebben veel traktors.



Deze slippers doet me denken aan naar school gaan, voor mij is dat stress.



Dit is het overlijdenskaartje van 'ons moeke van de straat'. Zij heette ons welkom op 't Goor. Zij gaf ons een gevoel van thuis-komen toen we naar Heist-Goor verhuisden. Ik ben dankbaar dat zij er was, ook als onthaalmoeder voor mijn kinderen. Nog vaak komt er een gevoel van gemis naar boven als ik aan haar denk.



Wij hebben onze doophartjes meegebracht. Onze kindjes zijn door pastoor Bats gedoopt, in Heist-Goor. Bij elk kindje krijg je zo een doophartje cadeau en die prijken vol trots op mijn kast.



Ik voel nostalgie bij dit cola flesje van de oude stempel. Mijn ouders Emil en Anna hebben hun leven lang café gehouden in de NOVA. Vanaf mijn 16de mocht (moest) ik helpen in de zaak. Ik heb dus heel veel colaflesjes afgetrokken en uitgeschonken (en ook zelf gedronken).



Het maakt me blij om de eendjes in de vijver van Heist-Goor te zien.



Geboren en getogen in Mechelen, kwam ik hier als een vreemd eendje toe. Dankzij deze en nog andere mensen van 't Goor voelde ik me welkom en ben ik me meteen thuis gaan voelen.



Dit kaasmes is een geschenk van mijn hele bijzondere vriendin van 't Goor. Met haar is het altijd FUN, en soms ook heel intens, innig. Ik gebruik dit mes vaak.



Grootnoe kookte pudding als ik op bezoek kwam. Dit glazen kommetje staat voor de gezelligheid en warmte die ik bij haar voelde, op 't Goor.



Zolang ik weet hebben vake en moeke aardbeien geteeld op 't Goor... ik lust graag aardbeien.

Application of CREATE principles



1. Bring an object that reminds you of someone or something in the village.



2. Put the object on the table and draw its contours.



3. Fill up the spaced in between the shapes of the objects together.



4. Choose a form and copy it on a different sheet.



5. Cut the shapes out of coloured paper.



6. Cut as many as you want.

The "Idiosyncratic Machine"

Kristof van Gestel

7. Put them together to create a landscape of shapes.





Object shape card Heist-
Goor
From objects to shapes

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*Idiosyncratic
Machine:
From object
to shape*



“Feeling togetherness was nice. In laying the shapes I got the feeling “ah I just fit in here, in the whole”. I am part of the puzzle.”

“It felt calming in the head when you had to draw the figures / especially the outlining, both of the shapes and chalk.”

CREATE principles

Landscape of shapes
Composition of
shapes by group of
December 8, 2019



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*Silk screen
printing with open
silk screen
workshop
Gezeever*



The silk screen prints are a joint work.

The two top right prints were made by 13 different participants; each participant recognizes his / her own contribution.



Silk screen printing, a
composition of cards
Heist-Goor
Printing
together
28
representations
of cooperation
Januari 2020







The built environment is not just an "arena" in which social life takes place, it is a medium through which social relationships are made and remade, and vice versa

-creative interpretation of indefinable places or buildings, with an impact on linked current issues, as well as mobility, living together, revaluing one's own place, ...

-building local identity involves entering into a process with participants who have a relationship with the place

Segers, R., Hannes, K., Heylighen, A., & Van den Broeck, P. (2021). Exploring embodied place attachment through co-creative art trajectories: The case of Mount Murals. *Social Inclusion*, 9(4), 116-129.

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TEASERS ON PRIMARY ARTS BASED RESEARCH PROJECTS IN A SOCIAL SCIENCE RESEARCH CONTEXT

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CHANGING NEIGHBORHOODS CENTRAL CLAIM

Social researchers investigating urban space :
little attention to the sensory characteristics of urban life.

- The sensory experiences of local residents would be too microscopic, individual and local.

“the preferred social scientific means to represent cities, and to understand the life evolving therein, is to set up a lens at least 450 miles above an urban form” (Rhys-Taylor, 2010, p. 7)



Move away from the panoptic view of the city :
instead of observing the city ‘from above’,
exploring the everyday environment while being there,
through the use of emplaced sensory and arts-based research methods

Our case



1. Residents

- Individual go-alongs with 8 residents



The 'Canal Bowl' - Leuven (Belgium)


2. Artists

- Individual go-alongs with 6 art students
- Creation of individual art works (photographic work, installation, painting, drawing...)
- Group discussions
- Exhibitions

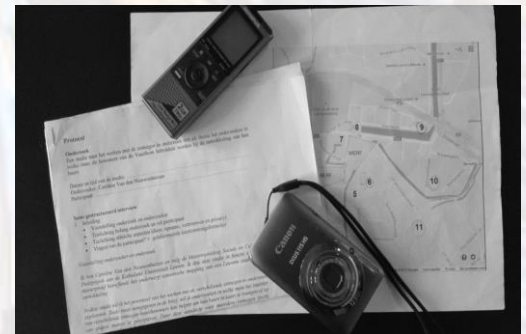
Pictures: city of Leuven

1. Trajectory with residents

- **Individual interviews** (with 8 residents)
- **Walking in the neighborhood** as an embodied experience
- **Multisensory**
 - To gain insight in the sensory experiences of the participants
 - Use of the senses as triggers to enable participants to articulate their living experiences
 - Photos taken by participants during the walk
- **Semi-structured**
 - Interview guide with **sensorial questions**
 - Locations determined by researchers and participants

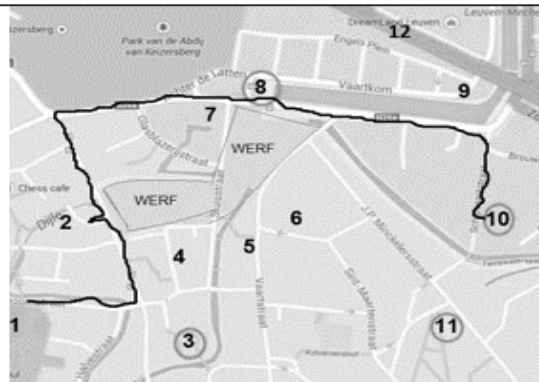


Photovoice is a (methodological) process by which people can identify, represent, and enhance their community through a specific photographic technique. It entrusts cameras to the hands of people to enable them to act as recorders, and potential catalysts for social action and change, in their own communities. It uses the immediacy of the visual image and accompanying stories to furnish evidence and to promote an effective, participatory means of sharing expertise to create healthful public policy.



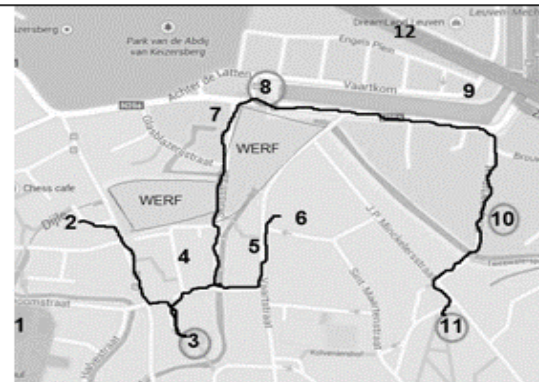
Locaties

1. Bruulpark
2. Dijleterrass aan het Jaartallenpad
3. Tuin achter de Sint-Geertruikerk
4. Klein Begijnhof
5. Snoekenpad
6. Tuin achter studentengebouw
7. De Hoorn
8. Plein voor OPEK
9. Havenhuisje
10. Balk van Beel
11. Sint-Maartensdal
12. Engels Plein



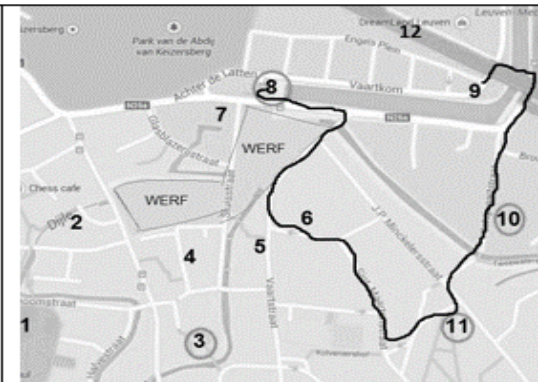
Wandeling 2

Maandag 13 april 2015
14u – zonnig – 13°C – 2bft



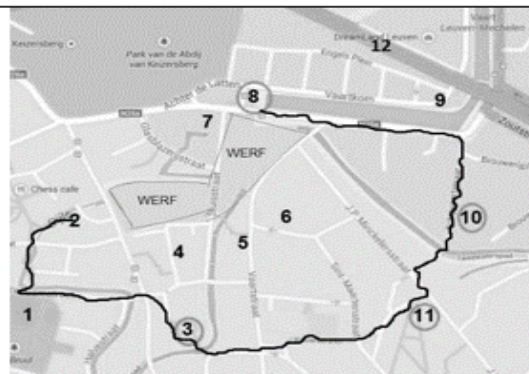
Wandeling 4

Donderdag 23 april 2015
19u – zonnig – 17°C – 2bft



Wandeling 6

Woensdag 1 juli 2015
18u – zonnig – 30°C – 3-4bft



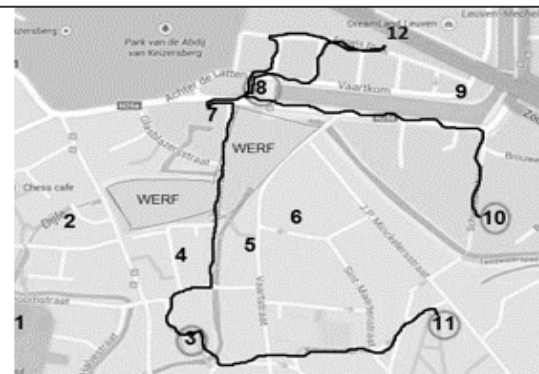
Wandeling 1

Maandag 6 april 2015
11u – bewolkt – 7°C – 1bft



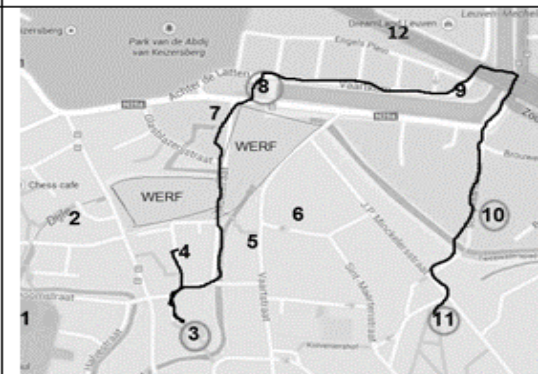
Wandeling 3

Woensdag 22 april 2015
18u – zonnig – 18°C – 2bft



Wandeling 5

Woensdag 1 juli 2015
13u – zonnig – 32°C – 3-4bft



Wandeling 7

Donderdag 21 januari 2016
15u – zonnig – 3°C – 1-2bft
Maandag 25 januari 2016
14u – zonnig – 13°C – 3bft

SENSORY INTERVIEW GUIDE

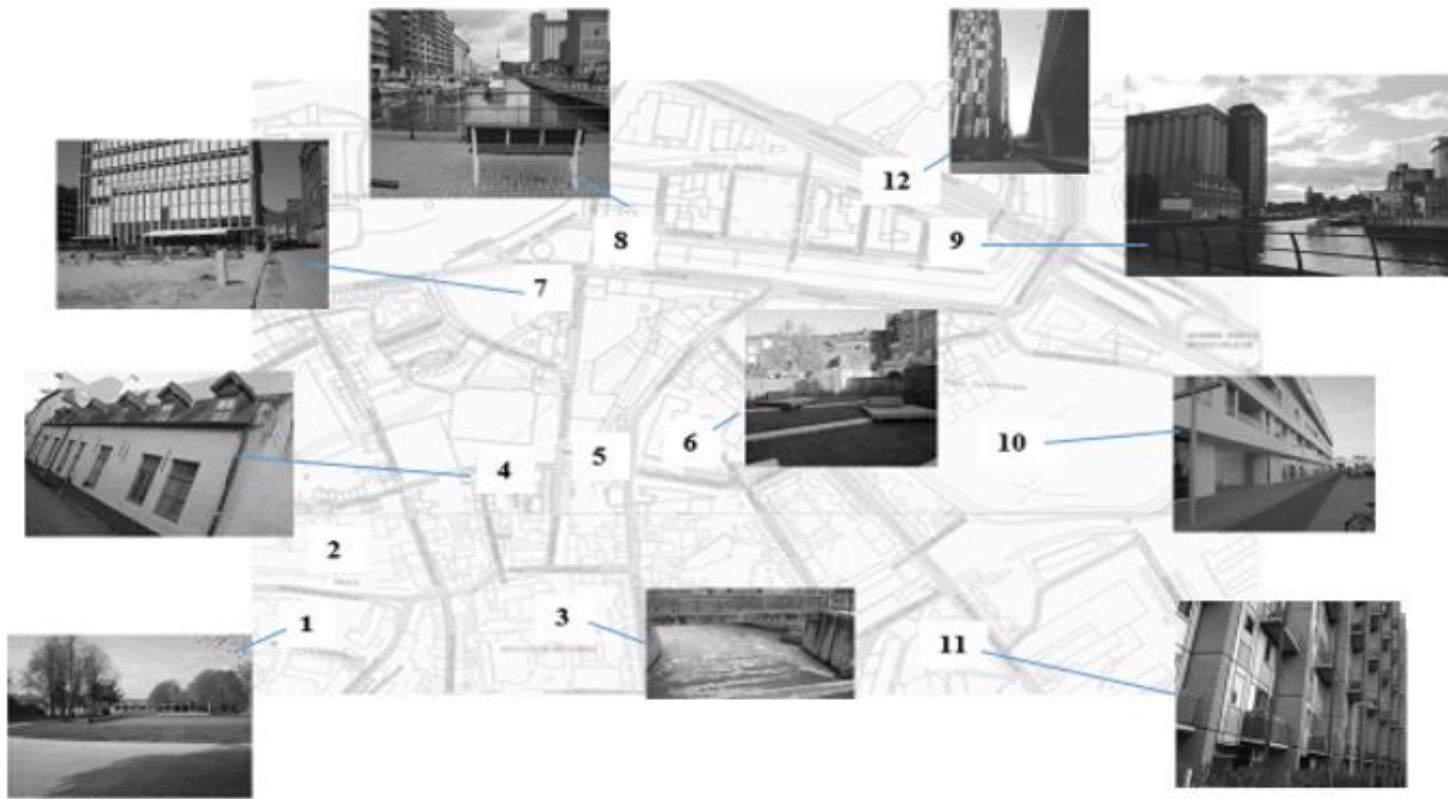
What changes have you notified?

For each location we asked:

Are you familiar with this place, in what context?

What do you see, hear, smell or sense? What sort of associations or feelings do you have with these sensations? Which sensations are strong?

What would you change in this environment? What pleases or disturbs you (most)?



Inner feelings

"I have a feeling that our neighborhood is still artificial. Everything you see here has been put down by developers. And if you compare, for example, this horrible red building with the old buildings. (...) It is so incredibly conformist. The same design that comes back in almost every building... It has no soul. I feel sad when I look at it."

Memories

"When the wind comes from the east, I smell the malt of the Stella Artois factory. There are many people who do not like this scent. I was born in Leuven. When I was a child, I walked here with my father. When we walked by the factory, my father always said: grandpa worked here. That smell was grandpa to me. So for me this is a good smell."

Dreams for the future

"What I would do is provide some more green, more trees, along the water. Now there are only brick as far as you can see."

"I would adjust the road surface in this street, for people with a disability, like myself."

Abstract aspects of place

- Associations, appreciations, feelings
- Memories
- Dreams for the future, suggestions for improvement

Physical aspects of place

- Visual (green, water, buildings, infrastructure, ...)
- Auditive (sound of birds, water, construction works, traffic, children,...)
- Olfactory (exhaust gases, malt of the factory, nature,...)
- tactile (sun, draft)

What we learned from this trajectory...

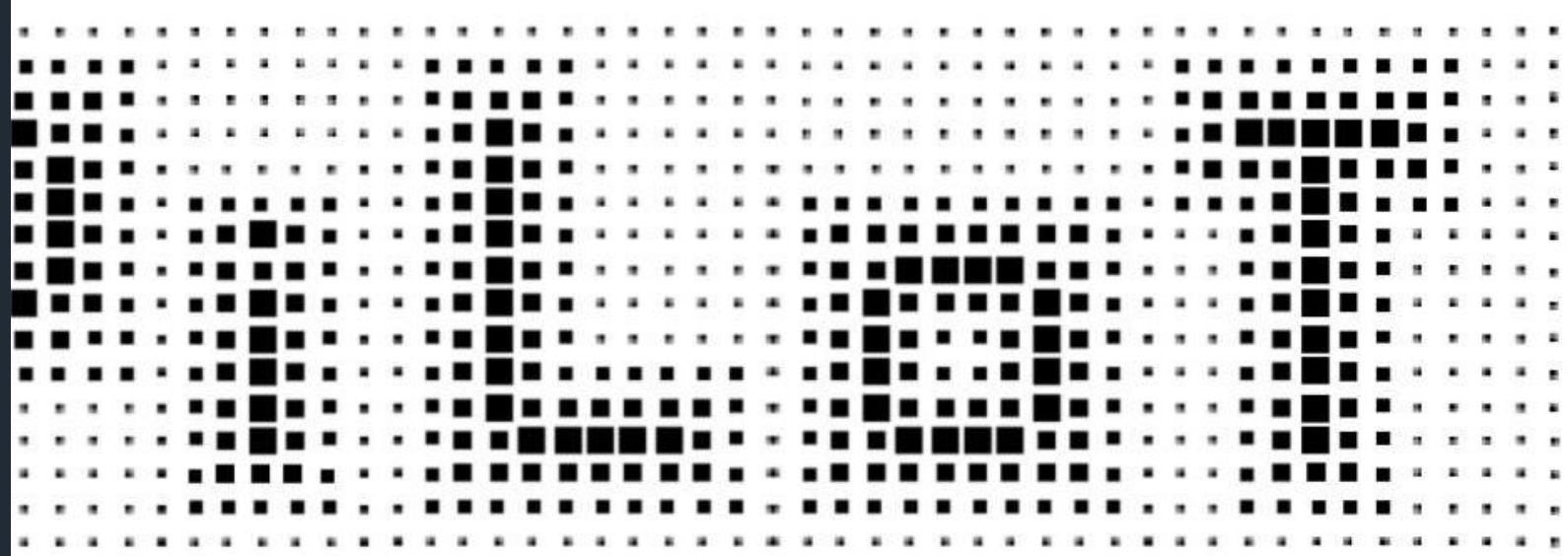
- **About the neighborhood:**

- The present state of this neighborhood affects residents' sense of place
 - Participants refer to its meaning in the past: a working class neighborhood where residents worked and lived
 - In contrast to its current state: a place in full development, where residents are still searching to (re)connect with their changing living environment

- **About the methodology:**

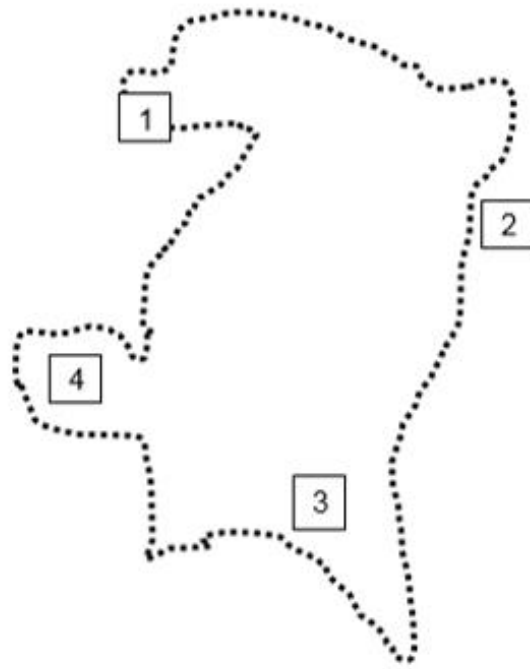
- Walking interviews can enable the elicitation of data of **both concrete and abstract varieties** (Trell & van Hoven, 2010)
- **Difficulty of expressing our sensorial experiences into words**
 - Discomfort for participants: not used to talk about their sensory experiences
 - Discomfort for researchers: not used to ask and analyse sensory questions

2. Trajectory with artists



- part of a broader collaborative project between the University of Leuven and fine arts department of SLAC (the art academy and music conservatory of the city of Leuven).
- advanced students from SLAC worked together with scientists from several disciplines “*on themes in which art and science may encounter one another and be mutually enriching*” (Catalogue PiLoT¹)
- ultimate goal of this cooperation was not only the creation of a work of art, but also the “*navigating, experimenting, testing and bridging of the two worlds*” (Catalogue PiLoT¹)
- We (educational and social researchers) teamed up with 4 art students

Walking/inventarisation Pictures and narratives



1



2



3



4



Figure X. The go-along route with some anchor points

Returning and Creating

Participants were invited to draw attention to their embodied experiences in the neighborhood

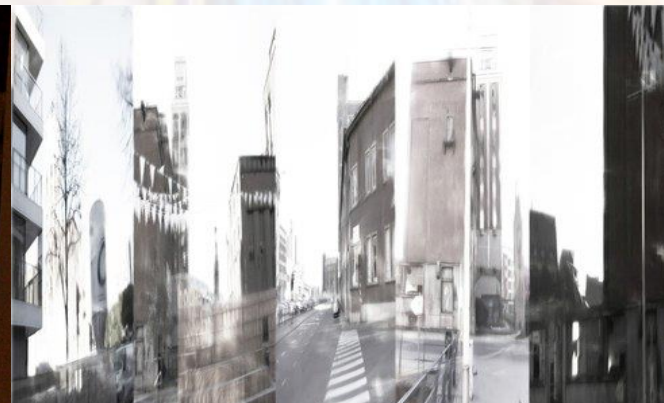
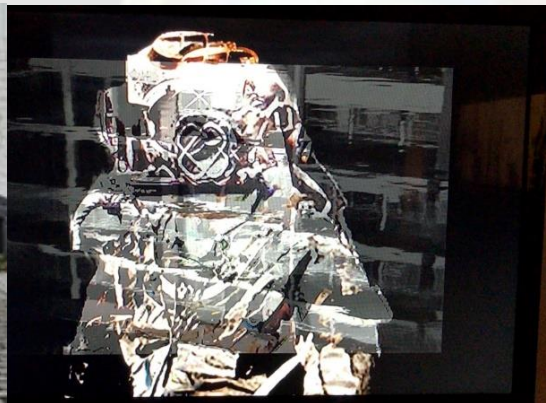


focusing on characteristic features of the changing environment (particular smells, sounds, tactile sensations,...)



Narratives of place experiences that are not verbal

they can take 'many forms, depending on the individuals involved and the context they derive from' (Cele, 2006)



Creating and discussing



Translating complex feelings, memories, sensations into a design, bringing an aesthetic jargon to the concrete layer



What do
you see?

What
makes you
say that?

What
more can
you see?



Annemie

Analysis: exercise



Lines

Movement

Color

Shapes

Texture

How a critical stance can change a method

In general, the analytical lens in sensory research projects focuses on narratives about images or artefacts used as a trigger to speak. These sensory data are used as a supporting tool in the end report.

Western thought insists that thinking is in symbolic thoughts, words and numbers (Siegesmund, 2015; Hannes & Coemans, 2016)...

We can disturb the current notion of sensory research by focussing on the qualities of pictures, images, visuals themselves as the main information carrier.

An example: Making Sense of Images

How do we consciously or intuitively compose e.g. images?

• Elements of Art

- Line
- Value
- Shape
- Form
- Space
- Color
- Texture

• Principles of Design

- Balance
- Movement
- Pattern
- Rhythm
- Contrast
- Emphasis
- Unity

What does this image do in terms of creating meaning?

Figure 5. Photo collage made by Annemie Moriau.

		Technological modality (The technologies used to make, communicate, and display the photo)	Compositional modality (The content and qualities)	Social modality (The contexts that surround a photo)
Site of production (How is the photo made?)	Pre-production	The analytical focus is on participants' expertise and technical training.	The analytical focus is on the organization of the training.	The analytical focus is on training in ethical issues.
	Production	The analytical focus is on the technologies used for producing the photo.	The analytical focus is on the staging and the relation between camera and subject	The analytical focus is on the identities of the photo-taker and the subject, and the broad context of taking the photo.
Site of photo (What does the photo show and suggest by the photo itself? – content and qualities of the photo)		The analytical focus is on the way a photo is modified (post-production).	The analytical focus is on the content and qualities of the photo itself.	The analytical focus is on the social missions to be achieved and the cultural patterns reside in the content and qualities of the photo.
Site of audiencing (What does the photo do?)	Participants & research team	The analytical focus is on the way a photo is discussed with the participants.	The analytical focus is on the storylines providing meaningful context to the content and qualities of the photo.	The analytical focus is on the identity formation of participants.
	Public & research team	The analytical focus is on the way a photo is disseminated among the public.	The analytical focus is on the composition of the research materials for dissemination.	The analytical focus is on the identity formation of the public.

Toward a More Comprehensive Type of Analysis in Photovoice Research: The Development and Illustration of Supportive Question Matrices for Research Teams

Qingchun Wang¹  and Karin Hannes¹

6

International Journal of Qualitative Methods

Table 2. Question Matrix 2 - The Analytical Questions to Consider in the Site of Photo.

Sites	Modalities		
	Technological Modality	Compositional Modality	Social Modality
Site of photo (How is the photo modified? What does the photo show to the research team?)	<p>The analytical focus is on the way a photo is modified (postproduction).</p> <ul style="list-style-type: none"> • What specific strategies are used to modify the photo? • What is the purpose of these modifications? • Who makes the modifications? • Which particular qualities have been modified? • What is lost or gained from these modifications? 	<p>The analytical focus is on the symbols and qualities of the photo itself.</p> <ul style="list-style-type: none"> • What/who is depicted in the photo? • What ideas and values are expressed? • What are the visual elements depicted in the photo? • How are the visual elements organized (principles of design)? • What is the sensory experience exposed to the research team via the qualities? 	<p>The analytical focus is on the social missions to be achieved and the cultural patterns residing in the symbols and qualities of the photo.</p> <ul style="list-style-type: none"> • What is the mission or purpose of the (series of) photo(s)? • Who is the intended audience of the (compilation of) photo(s)? • How do the symbols and qualities of the photo contribute to the overall goal and grand narrative of the research? • What kind of cultural patterns are revealed in the symbols and qualities of the photo?

and analyzing photovoice revealed that the focus of lines the potential of the is often limited to the rs who aim to give more of a research cycle. They ncing, and three different designed to present an ing photovoice research es we make. Photovoice and avoid the analytical

Photo voice Findings from a study on challenges of international students **revisited!**

- **Ex. Psychological challenges:** processes in behaviour and mind-set; distress related to different values and adapting to them.



Fig. 29 Kids can do dangerous things here and their parents will just say it is okay

Source: photograph of Participant 4

Obstacles. Instead of doing this....

Flemish Parents were seen as too tolerant towards their children's behaviour, in this case the parents gave too much freedom (Fig. 29, Box 6). This interpretation of the parenting style in Belgium is understood from the child rearing perspectives in South America. This is characterised with horizontal collectivism and frequently practiced as physical discipline and strictness (Chang & Liou, 2009; Gouveia, Guerra, Martinez, & Paterna, 2004). Partly, the different cultural values can be linked to the difference in collectivism and individualism.

Photo voice Findings rephrased

- **Ex. Psychological challenges:** processes in behaviour and mind-set; distress related to different values and adapting to them.

We did this...



Fig. 29 Kids can do dangerous things here and their parents will just say it is okay

Source: photograph of Participant 4

Box 6 Fig. 29 Kids can do dangerous things here and their parents will just say it is okay

Perspective

With a bird's eye perspective the subjects seem smaller. This perspective is often used with the intention to create a feeling of disdain (Weber, 1980). In the image above the participant pictures the children from a bird-perspective (Weber, 1980). Based on the interview it is known that the participant is looking down on the situation, he disapproves the dangerous games of the children on the wall. The perspective chosen strengthens this.

Lines

In the picture above the viewer sees a lot of movement in the children. The diagonal lines of the wall are creating a triangle, in which the focal point is situated: the children. Moreover, the upper line of the wall seems to not end through; the wall appears higher (more dangerous).

Contrast

When the sun is shining from the side, it is called a side lighting (Weber, 1980). This way of photographing stresses depth and movement (Weber). In the picture above the shadows of the children are telling that it is a picture with side lighting. Because of the side-lighting, the action of the children is underlined. It makes the picture, but specifically the activity of the children more powerful.

ENGAGING INNOVATIVE KNOWLEDGE THROUGH APPLIED
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PRIMARY ARTS BASED RESEARCH PROJECTS IN A SOCIAL SCIENCE RESEARCH CONTEXT

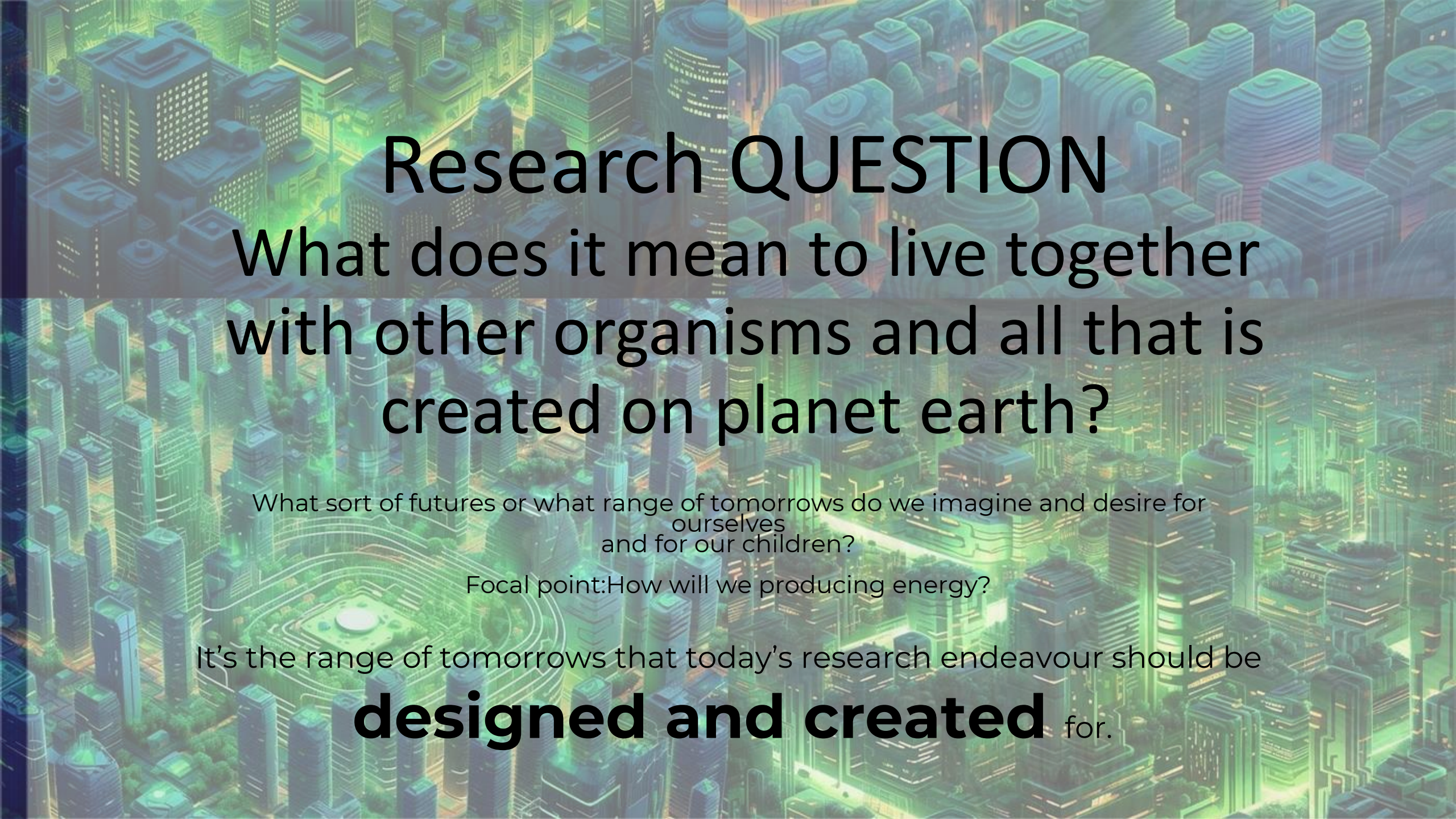
- **Mount Murals**, an ABR project to increase people's sense of belonging in their neighborhood through artistic practice (community-based)
- **Changing neighborhoods**, borrowing and aesthetic, analytical lens for analysing visual and tactile data from within their aesthetic qualities.
- **Rethinking life on planet Earth**
 - **The BioFutures Living Lab**, a speculative futuring approach to rethink energy supply.

THE BIOFUTURES LIVING LABS CENTRAL CLAIM

We need to place young scholars central in research inquiry to start driving a transdisciplinary research agenda towards the range of futures they envision for themselves.

Transgenerational empathy
'speaking' to our ancestors,
not only to those in the past
but also to those in the future
(Wallach & Zaki, 2019).





Research QUESTION

What does it mean to live together
with other organisms and all that is
created on planet earth?

What sort of futures or what range of tomorrows do we imagine and desire for
ourselves
and for our children?

Focal point: How will we producing energy?

It's the range of tomorrows that today's research endeavour should be

designed and created for.

Methodology

An intelligent combination of

- (1) futures studies,
- (2) living lab methodology
- (3) speculative design

Speculative Everything

Speculative futuring sits in the grey lands between **art and design**, bounded on one edge by fantasy and fiction (Dunne & Raby, 2013). Speculative design can

- Communicate images of the future
- Present dilemmas of the future
- Inform prototypes of the future



The Bristol living lab approach



The BioFutures Living Labs

12-14 April in the year
2117

Pilot Bio Futures Living Lab

21 participants, from 15 disciplines, and three different universities.

Facilitators spanned a broad range of disciplines; art, media technology, place- and community based participatory research, participative design, trendwatching practices, maths and social-behavioral sciences.

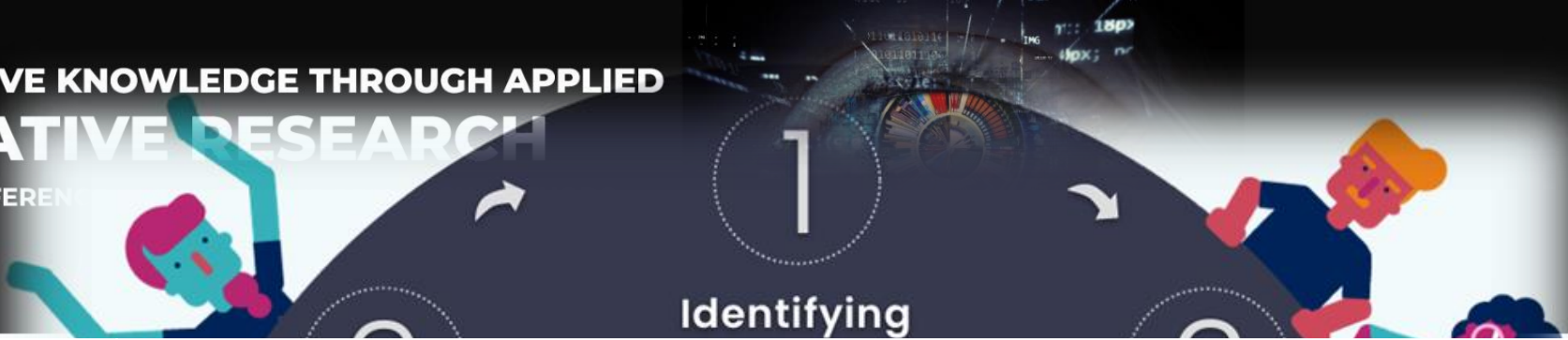
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Identifying

Phases	
(1) problematizing contemporary energy and connectivity and exploring new approaches to energy and connectivity,	In 2043, what could be a news item about the problem related to lack of energy supply and related problems with digital connectivity ? CAUSAL LAYERED ANALYSIS - focused on breaking down underlying problems, causes, worldviews and myths (Inayatullah, 1998).
(2) co-researching and co-designing alternative, multispecies pathways,	Role-play of two researchers facing global energy system challenges in the year 2117 , who gave prompts to speculate about new approaches to address this pressing crisis NOW . SPECULATIVE DESIGN - Through discussions and debate, writing, drawing, collaging, collecting, sculpting, and other creative practices futures worlds in which new prototypes, models, and/or strategies would emerge were crafted.
(3) evaluating and reflecting on these new pathways,	
(4) sharing and discussing these alternative possibilities through storytelling (The Bristol Approach, 2023).	

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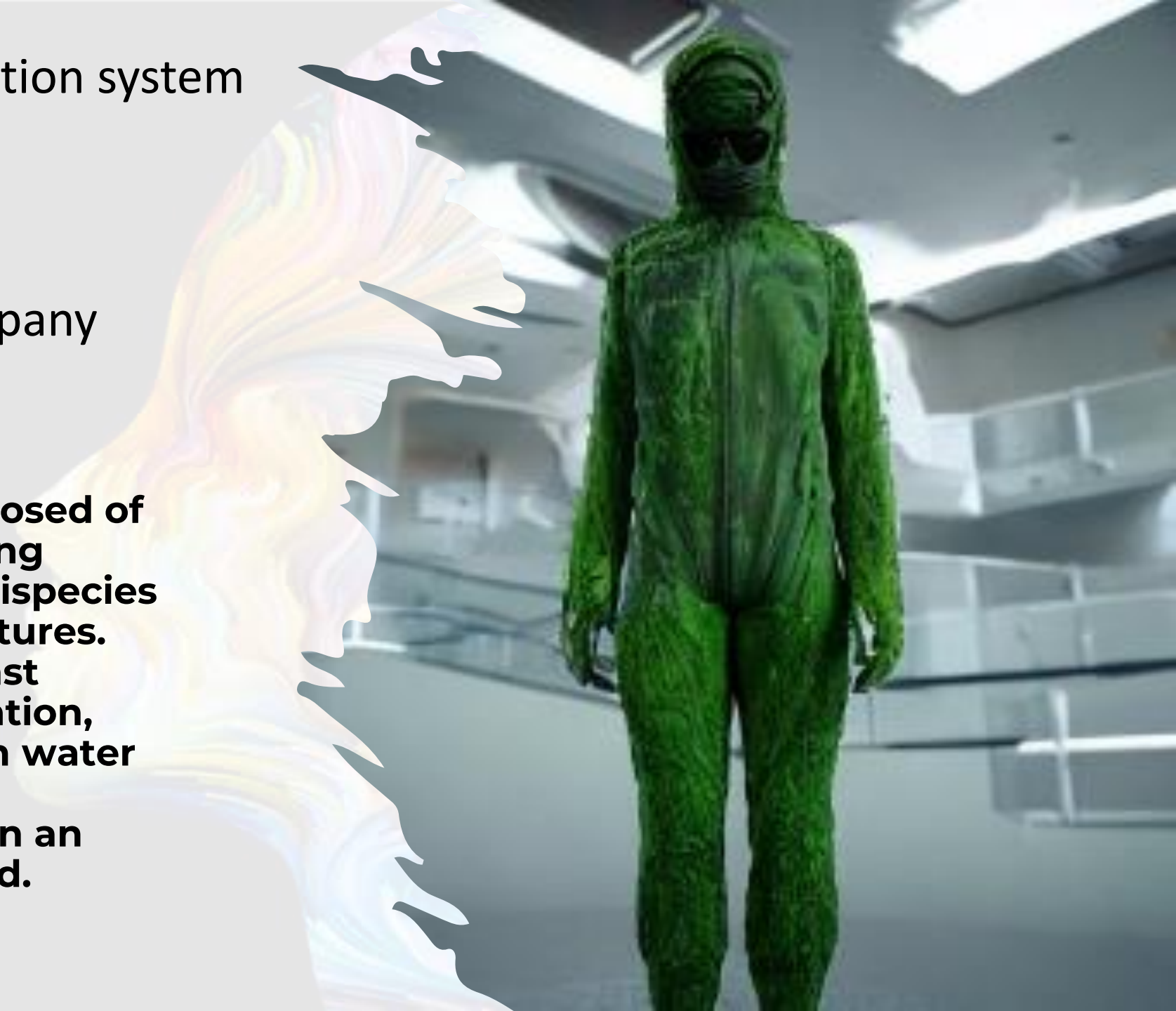
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Phases	
(1) problematizing contemporary energy and connectivity and exploring new approaches to energy and connectivity,	
(2) co-researching and co-designing alternative, multispecies pathways,	
(3) evaluating and reflecting on these new pathways,	<p>Round to anticipate potential benefits and risks of the multispecies speculations (Bengston, 2015), by mapping out first-order positive and negative consequences of our speculated worlds using sticky notes, and continuing with second-order and third-order consequences. This process of discussing and brainstorming on paper visualized our thinking process and yielded a relational mind map resembling a wheel of consequences.</p>
(4) sharing and discussing these alternative possibilities through storytelling (The Bristol Approach, 2023).	<p>The identified consequences were embedded in fictional storylines about the prototypes, models, and strategies and how they would perform in the future. We created future stories to be shared with each other, bringing new understandings to the developed ideas.</p>

1. Telefungi communication system
2. The infinite game
3. Green Town
4. **Algae Suits**
5. Aurora Benergy Company

The Algae Suits present protective apparel composed of resilient algae, speculating about a compelling multispecies answer for precarious futures. Designed to shield against scorching heat and radiation, and rejuvenated through water absorption, these living garments hold promise in an increasingly hostile world.



Aurora Benergy

Aurora Benergy, a new multispecies sustainable energy concept, channels the power of the Aurora Borealis or the Northern Light, allowing a completely sustainable and pollution-free energy production. The constant flow of Aurora Benergy provides energy access to all.



ATIVE KNOWLEDGE THROUGH APPLIED
IVE RESEARCH

ATIVE RESEARCH METHODS



Malta Chamber of
sme^s

Aurora Benergy

Aurealis says

“Lunch break, finally, what a day – air-conditioned bus stops, particle accelerators, and aluminum casting, not to forget the shiny electric cars in the parking lot. The consumption of my energy flow seems to increase day by day. So, this lunch break is well deserved. I make my way to the ponds just out of the city. It is a quiet day at the pond, my reflections shimmer blue and green between the water lilies. The sounds of the pond relax me – the chirping of birds, the ruffling of the trees, and the croaking of the leopard frog family. I finally managed to reduce my wavelength and amplitude to find some peace.

My frog friend Gregor greets me and asks about my day. I cannot avoid sighing: The pressure is increasing, there is more and more work, but it is still just the five of us for an entire city. Every evening when I get home, I just fall asleep, drained, empty. They want more and more: larger devices, faster vehicles, more advanced robots... It is a never-ending demand for energy. I am close to a burnout. I am so looking forward to the holidays, a weekend away. We're going to see the pyramids. I just hope my boss doesn't make me stay at home... their request for energy is endless...”

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Co-Designing Multispecies Speculations Through Biofuturing

Authors: Antje Jacobs, Ellen Anthoni, Evo Busseniers, Sandy Claes, Liesbeth Huybrechts, Maya van Leemput Kristof Vrancken, Lucia Carriera, Nora Colson, Charlotte Dorn, Angela Hostetler, Arne Janssens, Liam R. Jenkins Sánchez, Gasper Kabendela, Ayse Kose, Dan Luo, Manyama Majogoro, Jakub Stepanovic, Anneleen Swillen, Hanne Vrebos, Xinwei Wan, Hannah Weytjens, Marcin Zygmunt, Steven Devleminck, Karin Hannes.

Keywords: [biofuturing](#); multispecies; creative ecology; living lab; bio art; participatory research; co-creation

Abstract (100-150 words)

Amidst the growing concerns of global warming, there is an increasing demand for new and creative research approaches that address impending crises while simultaneously imagining sustainable modes for humans to coexist with the natural world. In response to this appeal, we introduce the concept/practice of '[biofuturing](#).' Drawing inspiration from the field of bio art, [biofuturing](#) presents a creative research approach, concerned with co-designing multispecies speculations of worlds to come. Piloted in the BioFutures Living Lab, we engaged 21 scholars in a three-day event, combining a living lab methodology with futures studies techniques and creative practices. In this paper, we present [biofuturing](#) in – and in between – theory and practice, and we discuss how the co-designed futures speculations and storylines address existing and emerging challenges from a multispecies perspective. We suggest that [biofuturing](#) holds potential as a relational research and creation theory/methodology, essentially presenting a creative ecology on the intersection of trans-disciplinary and cross-practice collaboration, multi-species entanglements, and multi-temporal thinking.

Qualitative Inquiry

Impact Factor: **2.0** / 5-Year Impact Factor: **3.1**

Volume 28 Issue 5, June 2022

[← Previous issue](#)

[Next issue →](#)

Special Issue: Posthuman Creativities: Pluralist ecologies and the question of how

Guest Editor: Daniel Harris

Guest Editor: David Rouseil

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SO HOW DO WE MOVE ON FROM HERE?



ENGAGING INNOVATIVE KNOWLEDGE THROUGH APPLIED
QUALITATIVE RESEARCH

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CENTRAL CLAIM – Educate your young scholars!

Art and design should have a place in any social-behavioral science curriculum, and by extension in any discipline, simply because students are “creators of meaning, not receivers of knowledge” (Shields, 2018, p. 289).

They are sense MAKERS!

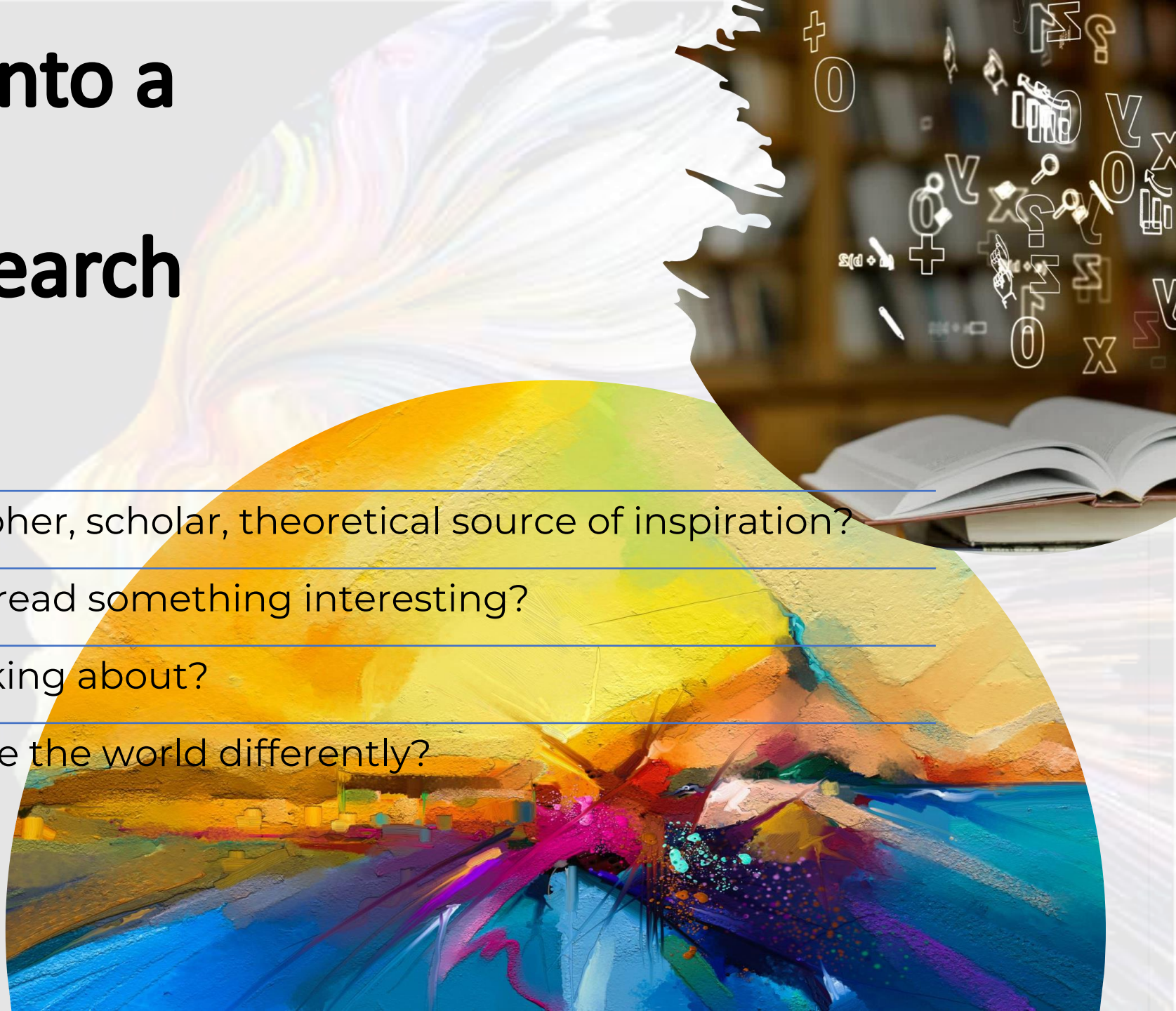
Moving ABR into a social science academic research curriculum

Who is your favorite philosopher, scholar, theoretical source of inspiration?

When was the last time you read something interesting?

What is he-she / are they talking about?

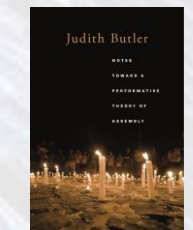
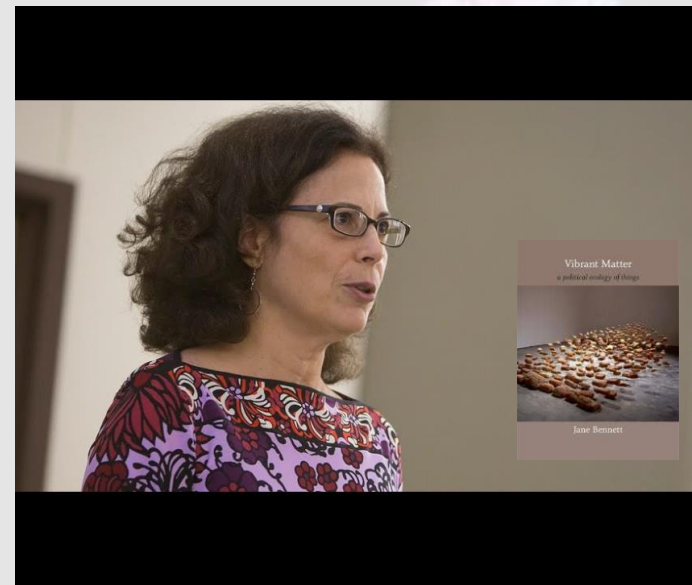
How does this help you to see the world differently?
Did it?



The concept **'Grand Theory'** refers to a form of highly abstract theorizing in which the formal organization and arrangement of concepts takes priority over understanding the practicalities of social reality.

NO MATTER WHICH PHENOMENON IS STUDIED, IT COULD ALWAYS BE SLOTTED INTO A WIDER THEORETICAL SCHEME OUTLINED BY THE AUTHOR.

My favorite social, political scientists



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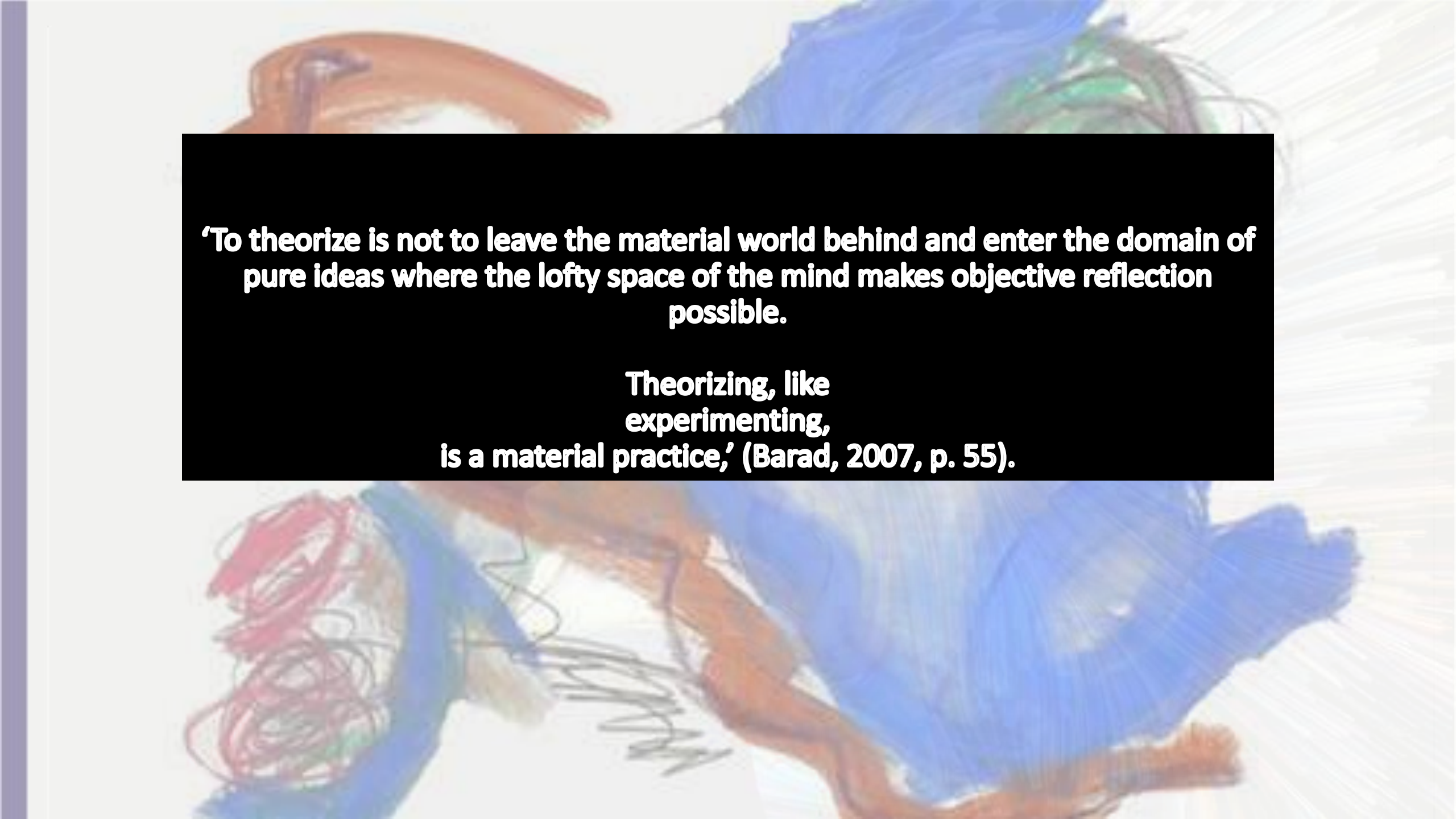


Why should we encourage young scholars to read in a course on arts based methods?

Developing a scholarly feel

to answer complex questions has little to do with acquiring (artistic) knowledge and skills. It has to do with knowing one's way around in scholarly practice. An important part of developing a scholarly attitude is engaging with the theories and philosophies developed by distinguished scholars. They offer comprehensive theoretical frameworks to increase our understanding of complex social realities and/or imaginary possibilities ahead of us (Dierckx, Zaman & Hannes, 2020).





'To theorize is not to leave the material world behind and enter the domain of pure ideas where the lofty space of the mind makes objective reflection possible.'

**Theorizing, like
experimenting,
is a material practice,' (Barad, 2007, p. 55).**

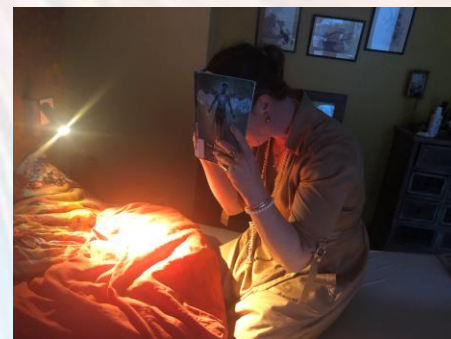
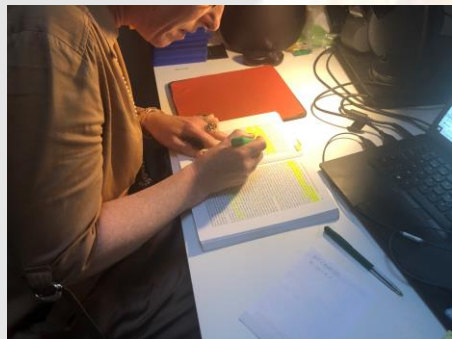
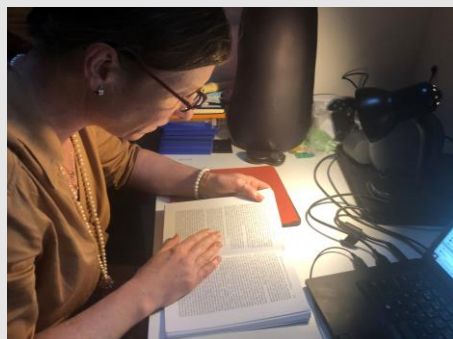
How does one read a book with the purpose of engaging in arts-based methods?



In the *Posthuman* Braidotti first critiques the ‘Man is the measure of all things’ statement that centralises man in the scheme of things, where man is ‘defined as: male, white, heterosexual, owning wives and children, urbanised, able-bodied, speaking a standard language, i.e. which according to Braidotti produced forms of knowledge that are linked to power and privilege, which in turn have excluded certain groups of people, particularly the racialised, gendered and sexualised others. Her second criticism of traditional humanism is human exceptionalisation or the anthropocentric bias that installed human beings at the pinnacle of, or as the supreme masters of the universe and in doing so excluded or relegated other life forms (nature) as well as non-human objects from its worldview. Braidotti sees these forms of centralisations – man, reason and humans – not only as mistakes but also as cross-pollinating processes that have led to some of the crises of the present age.

Posthuman knowledge is about finding new methods of knowing – knowing about, as well as embracing a world that comprises diversity and complex multiplicities, which transcend race, sex or sexuality and human subjectivity.

Reading the book from A to Z?



activism 11
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 104, 158, 166-7, 193,
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 47, 54, 103, 110, 142,
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strong stand against the return of fundamentalist oppo-
 sition to ethnic differences by a variety of white, black, Serbian,
 Rwandan, Texan and other nationalists, Gilroy denounces
 what Deleuze calls 'micro-fascisms' (Deleuze and Guattari,
 1987) as the epidemics of our globalized times. He locates
 the site of the ethical transformation in the critique of each
 nationalistic category, not in the assertion of a new dominant
 one. He sets diasporic mobility and the transcultural inter-
 connections up against the forces of nationalism. This is a
 theory of mixture, hybridity and cosmopolitanism that is
 resolutely non-racial. Against the enduring power of nation
 states, Gilroy posits instead the affirmative politics of transver-
 sal movements, such as anti-slavery, feminism, *Medecins
 sans frontieres* and the like.
 An altogether different and powerful source of inspiration
 for contemporary re-configurations of critical posthumanism

In control again!

affirmative ap-
 tions to the generations to come.

Affirmative Politics

The pursuit of collective projects aimed at the affirmation of
 hope, rooted in the ordinary micro-practices of everyday life,
 is a strategy to set up, sustain and map out sustainable trans-
 formations. The motivation for the social construction of
 hope is grounded in a sense of responsibility and inter-genera-
 tional accountability. A fundamental gratuitousness and a
 sense of hope is part of it. Hope is a way of dreaming up
 possible futures: an anticipatory virtue that permeates our
 lives and activates them. It is a powerful motivating force
 grounded not only in projects that aim at reconstructing the
 social imaginary, but also in the political economy of desires,
 affects and creativity that underscore it.

Contemporary practices of posthuman subjectivity work
 towards a more affirmative approach to critical theory. Beyond
 unitary visions of the self and teleological renditions
 of the processes of subject formation, posthuman thought can
 sustain the contemporary subjects in the efforts to synchro-
 nize themselves with the changing world in which they try to
 make a positive difference. For instance, against the estab-
 lished tradition of methodological nationalism, a different

materialist
 the power
 alliance
 up unex-
 ities, for
 belonging.
 of sharing
 onmental

crisis or even extinction. What I propose is a more affirmative
 approach to the redefinition of posthuman subjectivity, as in
 the counter models of transversal, relational nomadic assem-
 blages we saw earlier in this chapter or the extended nature-
 cultural self as an alternative to classical Humanist subjectivity
 in the previous chapter. Many more models are thinkable and
 feasible, if we collectively choose to experiment systemati-
 cally with the project of what 'we', the differently located
 posthuman subjects of the anthropocene era, might be capable
 of becoming.

We all stand to gain by the acknowledgment of a post-
 anthropocentric, transversal structural link in the position of
 these embodied non-human subjects that were previously
 known as the 'others' of the anthropocentric and humanistic
 'Man'. The ethical part of the project concerns the creation
 of a new social nexus and new forms of social connection
 with these techno-others. What kinds of bonds can be estab-
 lished within the nature-culture continuum of technologically
 mediated organisms and how can they be sustained? Both
 kinship and ethical accountability need to be redefined in
 such a way as to rethink links of affectivity and responsibility
 not only for non-anthropomorphic organic others, but also
 for those technologically mediated, newly patented creatures
 we are sharing our planet with.

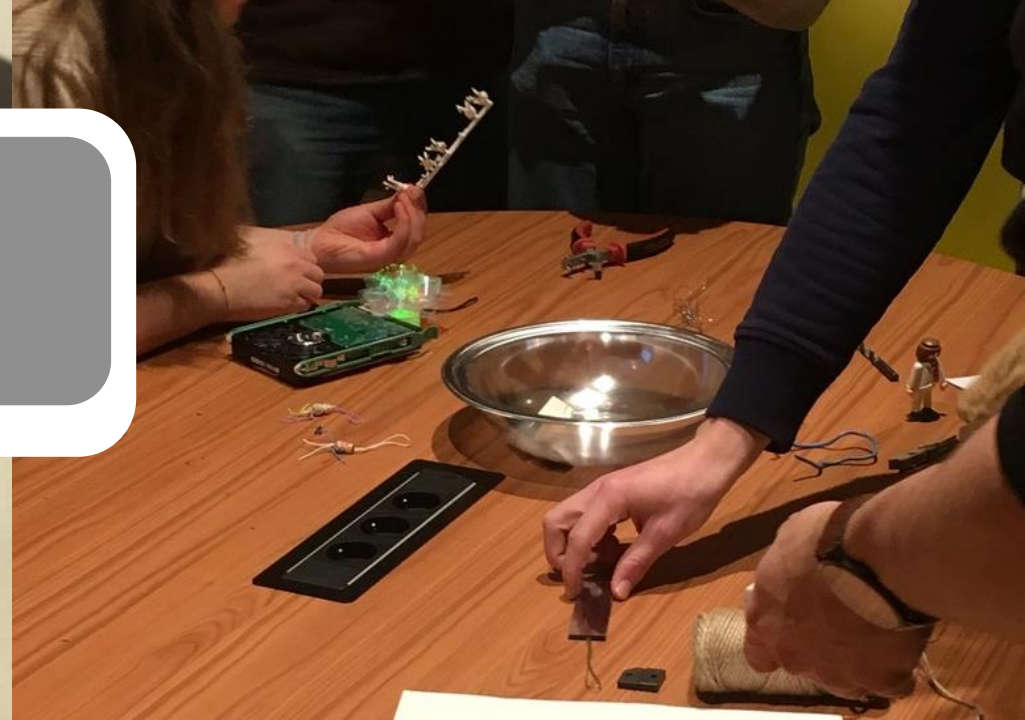
in the direction of a multi-ethnic, multi-media so-
 the transformation cannot affect only the pole of 't
 It must equally dislocate the position and the p
 of 'the same', the former centre. The project of dev
 new kind of post-nationalist nomadic European i
 certainly challenging in that it requires dis-identificat
 established, nation-bound identities. This project is
 at heart, but it has a strong affective core made of
 tions, vision and active desire for change. We can col
 empower these alternative becomings.

My posthuman sensibility may come across as vi
 and even impatient, but it is very pro-active or, to
 favourite term: affirmative. Affirmative politics combi
 nique with creativity in the pursuit of alternative visio
 projects. As far as I am concerned, the challenge of the post-
 human condition consists in grabbing the opportunities
 offered by the decline of the unitary subject position up
 Humanism, which has mutated in a number of comp
 directions. For instance: the cultural inter-mixity alrea
 sible within our post-industrial ethno-scapes and the re
 positions of genders and sexualities sizzling under the
 arently sedate image of equal opportunities, far from
 g indicators of a crisis, are productive events. They are
 es for bonding, community building and empowerment.
 arly, the current scientific revolution, led by contempo-
 bio-genetic, environmental, neural and other scienc
 s powerful alternatives to established
 ons of subjectivity. Instead
 nted habits of the
 ionalized





Crea Labs



Braidotti's theory as a design

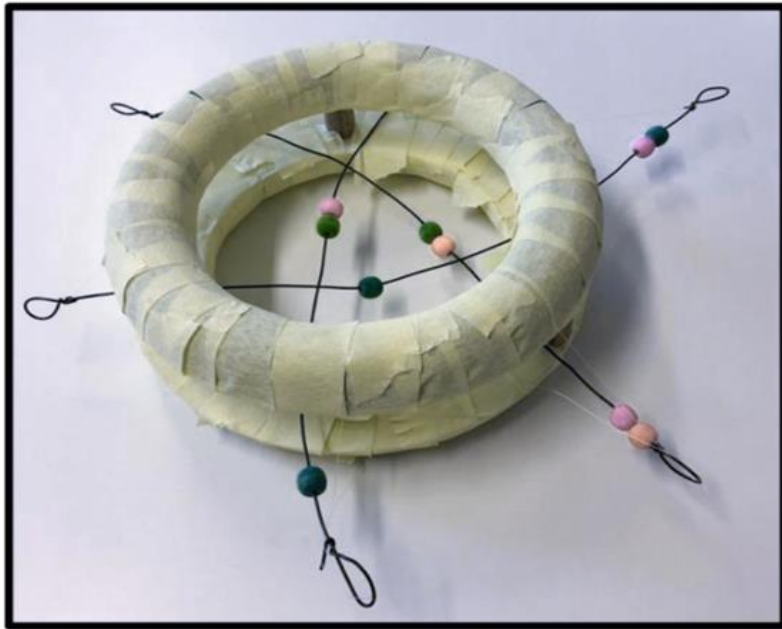
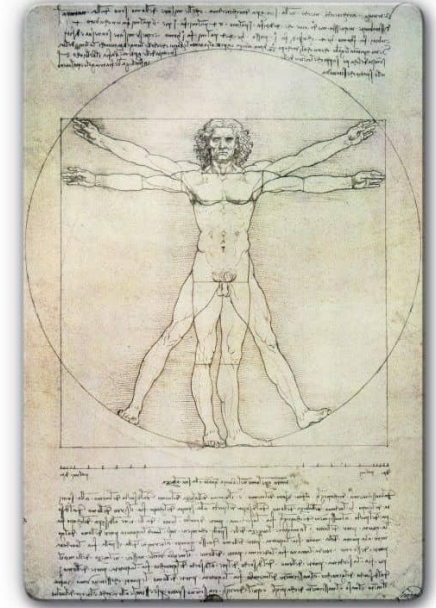


Fig. 1: Rosi Braidotti: *The Posthuman* (2019) by group 4D, class 2019; A response to *The Posthuman* by Rosi Braidotti (2013).

Box 2: explanatory text by the students accompanying the artwork (own translation)

“ our design represents ‘life’, according to the theory of Braidotti. The circle we use refers to ‘eternal life’, a life without beginning or end. In this universe there are people (pink pearls), animals (orange pearls), machines (blue pearls) and nature (green pearls). When people look at the world, they always do so from their own perspective and position themselves on a higher level than the rest (humanism). This is represented in our design by the space outside of the circle. The different pearls are present, but there is no interaction. Inside of the circle, the pearls come in contact with one another and are equal. Humans are no longer central, but stand on equal foot with nature, machine and animal (posthuman). The process whereby the pearls move from outside of the circle to the inside is labeled ‘becoming’ and is central to our design.”



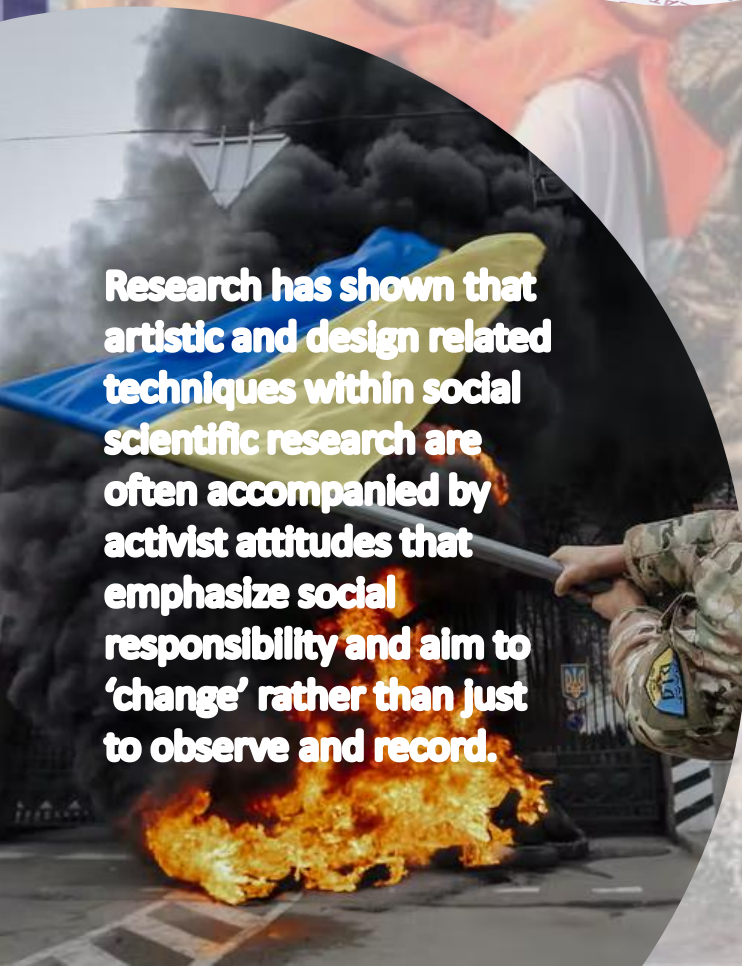
“Humanism’s strict notion of what counts as the human is one of the key elements of why we got to the post-human turn after all.”

Class 2022-2023

Prof. Dr. Karin Hannes
Chloé Dierckx

BAC ART LAB is a centre for art and science. It focuses on artistic trajectories at the intersection of art and research. It provides a home for new educational and research methods that combine theory and practice. Lots of the work that is produced in BAC ART LAB is meant to produce tangible change in society.

Art &
Society

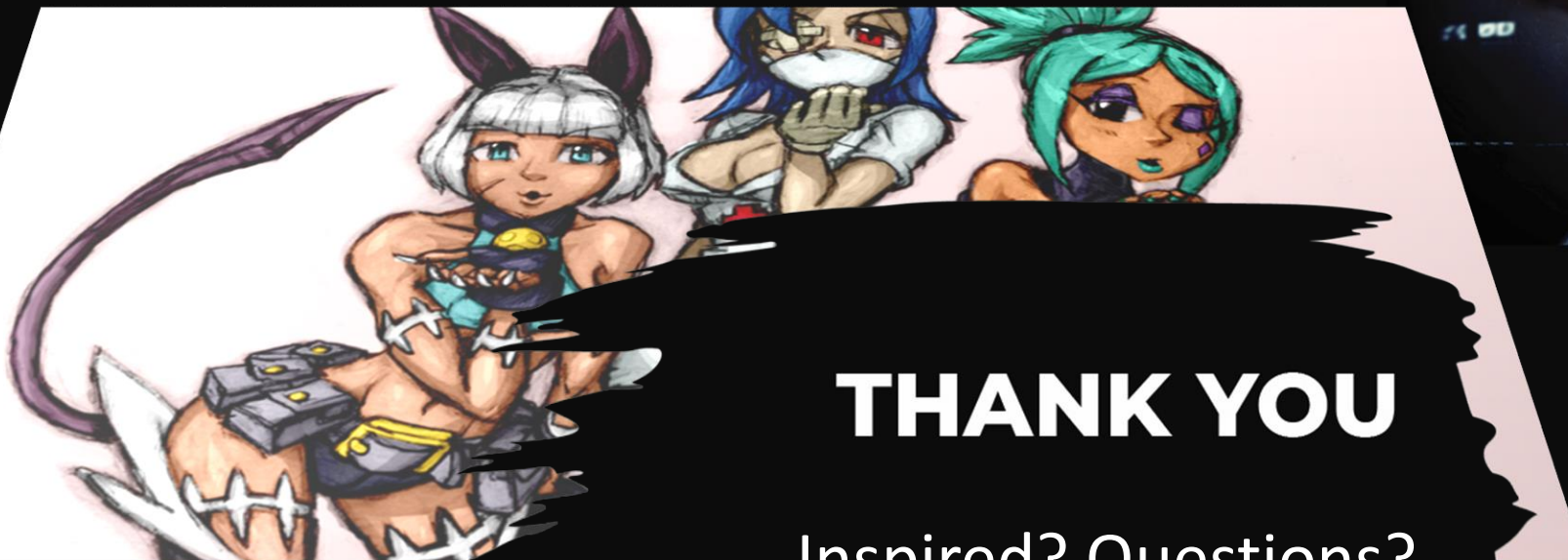


Research has shown that artistic and design related techniques within social scientific research are often accompanied by activist attitudes that emphasize social responsibility and aim to 'change' rather than just to observe and record.

Act Art

We are currently experiencing growing concerns about complex and global problems and a call for equality and justice for both humans and non-humans.

ENGAGING INNOVATIVE KNOWLEDGE THROUGH APPLIED QUALITATIVE RESEARCH



THANK YOU

Inspired? Questions?
I hope to speak to you soon again
karin.hannes@kuleuven.be